THE LIBRARY OF CONGRESS
1800

Class PN 1993
Book .M44
PRESENTED BY

Scanned from the collections of
The Library of Congress

AUDIO-VISUAL CONSERVATION
at The LIBRARY of CONGRESS

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

(6)

GIFT OF PUBLISHER

JUL 27 1935

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## FILM SHARES' MARKET VALUE UP $106,614,125

Motion Picture Stocks Total $457,773,125 on New York Stock Exchange; Some Issues Gain 20 Points in Year

## 1,210 THEATRES UNDER REORGANIZED PARAMOUNT

Map Shows 970 Houses Dotting 39 States, with 1,131,561 Seats; 240 More Theatres in Canada and Abroad

VOL. 118, NO. 1

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.*

JAN. 5, 1935

PN1993
.M44

CRAWFORD
GABLE
MONTGOMERY
in
FORSAKING
ALL OTHERS

**Those New Year's chimes you heard were in honor of the first smash hit of 1935. The biggest M-G-M success in many years of many successes. That's "FORSAKING ALL OTHERS."**

*Joan Crawford, Clark Gable, Robert Montgomery in "Forsaking All Others" with Charles Butterworth, Billie Burke Frances Drake, Rosalind Russell Directed by W S Van Dyke Produced by Bernard H Hyman.*

PHONE
CHICKERING 4-2200

CABLE ADDRESS
"WANEWAR"

WARNER BROS.
PICTURES, INC.
321 WEST 44TH STREET
NEW YORK

**To the 400 Distinguished Screen Critics Appointed to Select 1934's Ten Best Pictures in the Film Daily Poll:**

Thanks for your many kind inquiries, but because of other major attractions already scheduled we found ourselves unable to release

**PAUL MUNI**
in
**"BORDERTOWN"**
with
**BETTE DAVIS**

in time for inclusion in your list of 1934's Ten Best.

Although you may have already seen this picture in preview, the rules of the Film Daily poll of course necessitated your postponing its selection until the 1935 list, since it will not be nationally released until this coming Saturday, Jan. 5th.

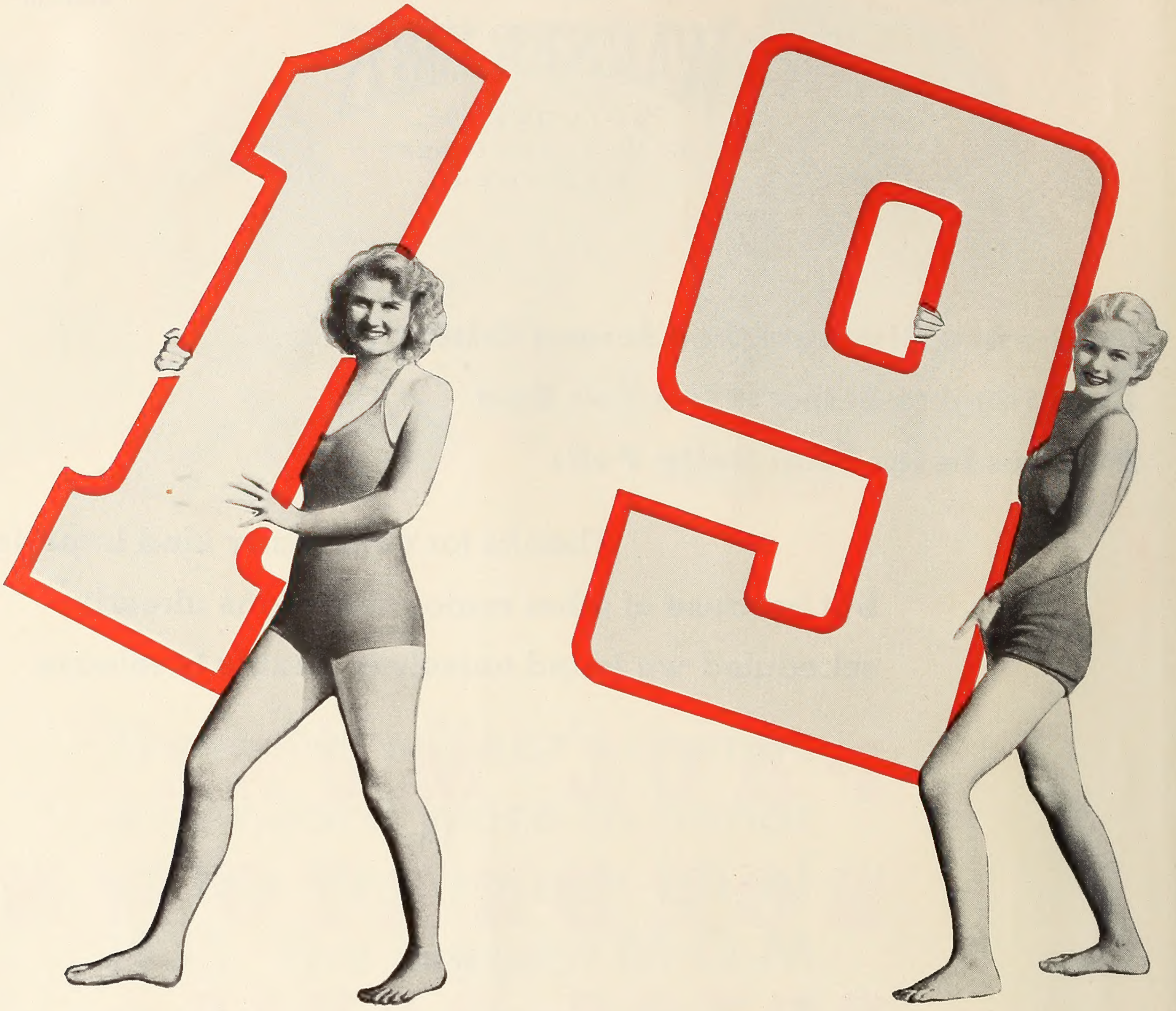
Sincerely,

WARNER BROS.

IKP 25 [illegible] 35

**With Margaret Lindsay, Eugene Pallette, and many others. Directed by Archie Mayo. Vitagraph, Inc., distributors.**

# USHERING IN THE GRANDEST SH



# THE YEAR OF "THE BIG S

**PAUL MUNI** in **"BORDERTOWN"**
**With BETTE DAVIS**
and hundreds of others, directed by Archie Mayo.

●

**JAMES CAGNEY** and
**PAT O'BRIEN** in
**"DEVIL DOGS OF THE AIR"**
The stars of "Here Comes the Navy" in a Cosmopolitan Production directed by Lloyd Bacon with the cooperation of the U. S. Marine Corps.

●

**KAY FRANCIS** in
**"LIVING ON VELVET"**
**With GEORGE BRENT and WARREN WILLIAM**
Directed by Frank Borzage.

**IRENE DUNNE** in **"SWEET ADELINE"**
With Jerome Kern-Oscar Hammerstein II songs, Bobby Connolly dances, and a 12-star cast directed by Mervyn LeRoy.

●

**RUDY VALLEE** in **"SWEET MUSIC"**
**With ANN DVORAK**
And Helen Morgan, The Connecticut Yankees, Frank and Milt Britton's Band and many others. Songs by 6 famous Warner composers. Dances by Johnny Boyle and Bobby Connolly. Directed by Alfred E. Green.

●

**"THE RIGHT TO LIVE"**
By the author of "Of Human Bondage", starring
**JOSEPHINE HUTCHINSON**
**GEORGE BRENT**
And a noted cast including Colin Clive and Peggy Wood, directed by Wm. Keighley.

## OW YEAR OF YOUR YOUNG LIFE-

## HOTS" FROM WARNER BROS.

**"GOLD DIGGERS OF 1935"°**
With a 12-star cast headed by
**DICK POWELL**
The elaborate Warren & Dubin song numbers and the entire production exclusively directed by Busby Berkeley.

●

**AL JOLSON and RUBY KEELER in**
**"GO INTO YOUR DANCE"°**
By the author of "42nd Street". With Warren & Dubin songs and Bobby Connolly dances. Directed by Archie Mayo.

●

**PAUL MUNI in "BLACK FURY"°**
**With KAREN MORLEY**
And a cast that includes 32 other speaking parts. Directed by Michael Curtiz.

**MAX REINHARDT'S**
**"A MIDSUMMER NIGHT'S DREAM"**
With a remarkable all-star cast including
**JAMES CAGNEY—DICK POWELL—JOE E. BROWN**
**JEAN MUIR—VERREE TEASDALE—IAN HUNTER**
Directed by Max Reinhardt and William Dieterle.

●

**"OIL FOR THE LAMPS OF CHINA"**
From the famous best-seller by Alice Hobart, starring
**GEORGE BRENT and**
**JOSEPHINE HUTCHINSON**
Directed by Mervyn LeRoy.

●

**ROBT. DONAT in "CAPTAIN BLOOD"°**
**by RAFAEL SABATINI**

° A First National Picture. Vitagraph, Inc., Distributors.

Lucky in business too!

HE'S BOOKED FOX PICTURES

*Such as:* Shirley Temple in "BRIGHT EYES"; Will Rogers in "THE COUNTY CHAIRMAN"; Janet Gaynor and Warner Baxter in "ONE MORE SPRING"

# MOTION PICTURE HERALD

Vol. 118, No. 1 January 5, 1935

## PANDORA BERMAN'S BOX

THE troubles of the world, you will remember, all came out when Pandora opened a certain mystic box. Last week Mr. Pandro Berman, young, very young, producer, came out of Hollywood and opened his mouth, with, among other utterances:

"*Things like the Legion* [of Decency] *always come to an end, and it will be doubly so in the case of motion pictures when audiences are faced with a steady flow of saccharine material.*"

"*Joe Breen is a grand person and absolutely the right man for the job he's doing. Everybody loves him. But there are many influences behind him telling him what to do.*"

In the glowing dawn of this new year, we are much in the debt of Mr. Berman for our mental picture at the moment, of all Hollywood standing facing east and singing in unison: "Joe Breen, we all love you." We can fancy it as a joyous pageant with DeMille angels thallbergling overhead and cohening to each other in a shower of poinsettia petals, all technicolored, with the gay lights sheehaning from their wings.

But it is not of Mr. Breen and love that we sat down to write.

We must turn back, somewhat wearied, again to say that it would be well if in the New Year someone might find a way to get the producers, even the young ones, to read the Production Code, and there to find, if they can, wherein and whereby and how, if any, the Code demands saccharinity of the screen. Obviously, Mr. Berman does not know what either the Production Code or the Legion of Decency are about, and what has been or is being done about related matters. Since they pertain entirely to the business of making motion pictures, perhaps he is avoiding information on the same ground that some of our current biographers and historians do.

That, however, is incidental to the fact that this young man is in this industry, and, for as much space as he can get, a spokesman for it. And what with the delicacy of the state of affairs in the current adjustments between the screen and the Legion, also between the screen and the rest of decent America, would it not appear an excellent time to leave the public relations and public expressions job to the authorities of the situation—including, may we suggest, such figures as the beloved Mr. Joseph Breen. What a time to rile the Legion. Little picture makers should just make pictures.

△ △ △

THE *Era*, a lively London journal in the amusement industry, says: "A contemporary observes that there was probably a crude form of wireless 3,000 years ago."

There still is. We call it broadcasting on this side.

## FLIM-FLAMMING GENTLEMAN

A HIGH note of patriotism is sounded by the justly celebrated New Canaan *Advertiser*—for many years now officially honored as the best weekly newspaper in the United States—in its defense of that sterling Connecticut Yankee, the late Mr. Phineas T. Barnum, against what the *Advertiser* thinks may have been discreditable treatment on the screen. Referring to the Barnum picture, the editor immediately qualified himself for utterance by saying: *Without seeing the picture one may imagine the character as impersonated by Mr. Beery, as uncouth a personage on the films as Hollywood produces. . . . Mr. Barnum was not uncouth. He was a gentleman in every sense of the word. He met princes and potentates on his trips to Europe, even though he did flim-flam them. . . .*

△ △ △

## PURE INVENTION

THE vital immortality of Thomas A. Edison in American tradition is being continuously attested by the flow of books and magazine articles about him. One of the favorite subjects of the Sunday supplement type of attention is his alleged labours on an alleged device aimed at communication with the dead, recently spread across the pages of a national publication.

The story originally appeared about a dozen years ago in a New York daily paper. It considerably annoyed one of Mr. Edison's more outspoken agnostic friends, who heatedly demanded: "Are you slipping in your old age? Has Sir Oliver Lodge got you going?"

"Now, now," interpolated Mr. Edison, "don't get fussy about a little thing like that. That reporter came over here all the way from New York to see me. He was a space writer, and his shoes were worn out and it was a snowy cold day. He needed a story—and I gave him the best I could think up at the moment."

△ △ △

MR. CHARLES C. PETTIJOHN, when approached for participation in that annual array of New Year's forecasts, a quaint custom of Motion Picture Daily, said:

"My wish is that 1935 may be recalled as the year of fewer and shorter interviews. If we could all get on or off trains and boats, and go through Kansas City without being interviewed, what a wonderful business this would be."

Which makes us wonder what it was that our Mr. Al Finestone asked Mr. Pettijohn.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations.

All contents copyright 1934 by Quigley Publishing Company.

Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## MEXICAN SUPERVISION

The entire film industry in Mexico is to be placed under federal supervision, by the terms of a bill just passed by the national congress at Mexico City. The measure's sponsor contends the move will benefit the industry, assuring uniformity of regulations, taxes and the like, where at present federal, state and municipal legislation overlaps. . . .

## PRESS COMPETITION

Called to band in protest, Omaha exhibitors plan to petition Henry Doorly, publisher of the Omaha World-Herald, seeking to end the newspaper's competition with theatres, resulting from its sponsorship last month of an engagement of the San Carlos Opera, which played to 15,000 in four days, with other attractions planned. . . .

## TAX ON ADS

Judge Brown Harris in Kansas City circuit court last week determined that advertisements placed in Missouri publications by agencies and advertisers outside the state are not subject to the state sales tax of one-half of one per cent. The decision ended a suit to test a ruling of the state auditor. . . .

## AMATEUR AWARD

The annual amateur award of the American Society of Cinematography last week was presented to R. B. Clardy at Hollywood for a 200-foot reel, "New Horizon." Second honor went to Tatuschi Okamoto of Matsuyma, Japan, for "Tender Friendship." . . .

## OHIO TAX

The new Ohio three per cent sales tax will not go into effect until February 1, instead of January 10, it was determined by the state tax commission last week. Reason: delay in distribution of taxation stamps. Exhibitors will not be required to break down the gross, as between established price and sales tax. Signs will carry only the full admission, tax included. . . .

## INCOME TAX QUERY

Tom Maloy, Chicago projectionists' union head; his assistant, Ralph O'Hara, and Tom Reynolds, union president, have been called to federal court in a resumption of an inquiry into their income tax returns. Investigation into union affairs appears a likely outcome of the initial inquiry. Jack Miller, president of the local exhibitors' association, may be involved.

## JAPANESE IMPROVEMENT

Improved conditions for the film industry in Japan were predicted last week by Lipton Astrachan, managing director there for Universal, who based his conclusion on general business upturn and improved American product. His recommendation to American producers desirous of better Japanese business is to "cut down on dialogue." . . .

## FILM CONTEST

Audio Productions and First Division offer $1,000 in cash prizes to individual members or clubs presenting the seven best scenarios of pictures to be included in the new series of "Musical Moods," produced by Audio, released by First Division. The National Federation of Music Clubs has endorsed and will sponsor the contest. Dates: Dec. 15-April 15. A supplmentary contest, with award of $500, is for the best exploitation campaign by a theatre man during the contest. . . .

## JULES CRONJAGER

Jules Cronjager, for years a well known cameraman on the Coast, died last week, the victim of a paralytic stroke. . . .

## *In This Issue*

1,210 theatres now under Paramount control Page 9
Map showing location of Paramount theatres Page 10
Warner drops Erpi servicing in 300 theatres; Erpi launches general equipment service system Page 15
Film shares $106,614,125 higher in market value than one year ago—by the Analyst Page 26
Comparative tabulation of film securities in past year Page 27
Highlights in the news of 1934 Page 63

### FEATURES

Editorial Page 7
The Camera Reports Page 13
The Hollywood Scene Page 49
Asides and Interludes Page 25
J. C. Jenkins—His Colyum Page 66

### DEPARTMENTS

What the Picture Did for Me Page 59
Showmen's Reviews Page 35
Managers' Round Table Page 67
Technological Page 52
Chicago News Notes Page 66
The Release Chart Page 75
Box Office Receipts Page 54
Classified Advertising Page 80

## STEREOSCOPIC FILMS

Definite results within a year, stereoscopic pictures within two years, is the hope of Gaumont British and Imperial Chemical Industries, England, as the result of experiments in that field, according to a cabled report by Joan Littlefield, North American Newspaper Alliance correspondent in London. Details of the work are secret, says the writer, although complicated processes of filming and projection are involved. . . .

## FOX SALES POST

Jack Sichelman has been named head of a new Fox sales department to handle distribution of all Fox pictures made outside of the Hollywood studio. Clayton P. Sheehan, general foreign manager, made the appointment. Mr. Sichelman was formerly manager of the Fox Movietone News Bureau. . . .

## "INTIMATE" THEATRES

Dr. Hugo Riesenfeld and his associates in the opening of the Filmarte theatre in Hollywood plan a circuit of similar "intimate" houses, dependent upon the success of the Filmarte. With Abe Mayer and Ira Simmons, Dr. Riesenfeld has formed the Filmarte Distributing Company. . . .

## MILK FUND

With the proceeds from a bowling tournament sponsored by the Kansas City Variety Club and the Kansas City Star, $802, a milk fund for undernourished children in eight local schools is to be established. Frank C. Hensler, MGM branch manager and club president, originated the idea, which received wholehearted cooperation. . . .

## REINHARDT VICTOR

Judge Emmett Wilson in Los Angeles superior court last week dissolved the restraining order and refused an injunction asked against Max Reinhardt, producing "A Midsummer Night's Dream" for Warner. A London producer had initiated the action. The court declared the complainant had evaded the full terms of a contract, over which they brought the action.

## A VETERAN

For a leading role in his forthcoming "The Crusades," a Paramount release, Cecil B. DeMille last week cast Pedro de Cordoba, who 19 years ago played for DeMille opposite Geraldine Farrar in three silent films, "Carmen," "Maria Rosa" and "Temptation." It will be his first appearance in talking films. His was the expert narration of Fox's "The First World War."

# 1,210 THEATRES UNDER PARAMOUNT'S CONTROL

## Emerging from Reorganizing with 970 Houses in 39 States of the Union; 240 Others in Canada and Abroad

By FRED AYER

The Paramount Publix theatre structure will emerge from reorganization with interests of varying nature in 970 motion picture theatres in 39 states of the Union and in 240 additional houses in Canada and abroad, a total of 1,210 theatres. The houses for the most part are operated under partnership arrangement with 38 companies, which in almost all cases are vested with complete authority in the buying of film, dictation of policy, the hiring of labor and, in a number of instancees, the matter of financing. Paramount, at the time it became bankrupt, operated 1,100 theatres in the United States and Canada alone.

**A most noticeable effect in the reorganization has been the improvement in monetary returns from the properties, this as a direct result of decentralization.**

No audited consolidated statements of operation for the year 1932 were prepared but it was estimated recently there was a loss in 1932 of $21,000,000, of which $9,600,000 was incurred in production and distribution, the remainder in exhibition. In 1933, however, following decentralization and bankruptcy, the theatre subsidiaries showed net operating earnings of $160,000, and for the first nine months of 1934 they were $482,000. These figures, published in the company's plan of reorganization early in December, did not include returns from Olympia Theatres, Inc., the Minnesota Amusement Co. and Saenger Theatres, Inc., all then in receivership.

**At least 200 theatres had been acquired in 1929 and 1930 by part-cash payments and the remainder in stock with a guarantee to buy back, a few years later, at prices ranging from 20 to 25 per cent higher than at the time the deals were made. When the company's stock went downward, with all others, difficulties arose as the repurchases became due.**

A year and one-half ago Paramount had interest in 899 houses, virtually every one of which was under the operation of a receiver or trustee in bankruptcy. Eighty-five theatres had been turned back to former owners and landlords and 47 more had been closed or their leases disaffirmed.

Today nearly all these have been removed from the receivership or bankruptcy status, the only ones remaining being those of the three aforementioned circuits and the New York Paramount and Brooklyn Paramount theatres. Saenger Theatres' reorganization plan was approved Wednesday by Referee John A. Joyce and federal Judge Alfred C. Coxe in New York.

Immediately following Sam Katz's resignation in the first week of November, 1932, Paramount began decentralizing. E. V. Richards repurchased an interest in the Saenger theatres. Nathan Goldstein acquired an interest in and management of the former GB circuit in New England. George Trendle commenced negotiations for Publix properties in Detroit. R. J. O'Donnell assumed operation of 23 Publix theatres in Texas. Houses were returned to E. J. Sparks, Wilby-Kincey and Ed Dubinsky.

---

***A map showing, by states, the Paramount theatre holdings in 39 of the United States, appears on the following pages. Also recorded are the total theatres in each state and total seating capacity of Paramount houses.***

---

In January, 1933, Publix was reported 65 per cent decentralized. Fifty theatres had been returned to M. E. Comerford, in addition to the aforementioned deals. By January 28 it was reported that Publix had completed its decentralization program, with operators of various units vested with 90 per cent authority over their theatre charges and the remaining 10 per cent, consisting largely of budgetary supervision, under home office control.

On January 26, however, Paramount went into a voluntary receivership and at the same time Publix Enterprises, now defunct, filed a voluntary bankruptcy petition, listing assets at $24,864,076 and liabilities at $41,214,407. The corporation acknowledged an interest in 1,340 theatres, 1,100 in the United States and 240 in Canada and abroad.

Virtually every theatre subsidiary of Paramount also went into bankruptcy or receivership, and in March, 1933, Paramount Publix Corporation entered bankruptcy.

### Lynch Heads Committee

The trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, maintained a strict silence regarding disposition of Publix theatres until May 27, 1933, at which time it was announced that S. A. Lynch, one time theatre ruler of the South as head of Southern Enterprises, Inc., had returned to active participation in exhibition as chairman of a committee formed to reorganize the entire Paramount Publix theatre holdings.

With its one-time control split a hundred ways by receiverships, bankruptcies and reversion of many theatres to former owners, Paramount announced on May 29 that it had no intention of relinquishing its hold as an exhibitor on a far-flung national scale.

### Made Operating Partners

When the company entered voluntary bankruptcy in March of 1933, the majority of the former and new owners to whom Paramount had given operating control became the operating receivers and trustees and it is to these men today that the company has turned over the partnership operations. Many operate on a 50 per cent profit basis. In all instances, however, Paramount maintains control.

## Improved Returns from Properties Reflected in Reorganization; Most Houses Now Under 38 Cooperating Companies

**Much of the loss which the film industry in its entirety suffered during the general business recession was directly traceable to topheavy theatre expansion and centralized operation.**

During Paramount's decentralization program, which started late in 1932 with the resignation of Sam Katz as vice-president of Paramount Publix, comparatively few theatres were turned back to landlords or to new companies and even fewer leases were canceled or disaffirmed. This was borne out in the listing of Paramount theatres in the July 1, 1933 issue of MOTION PICTURE HERALD. At its peak the circuit had 1,300 theatres.

### Theatres Affected in Late 1931

It was not until late in 1931 that the motion picture business began to feel acutely the economic retrogression. Paramount felt the burden severely, not only from the point of numbers of its holdings but chiefly because it was committed financially in these holdings and still was forced to spend money on additional building.

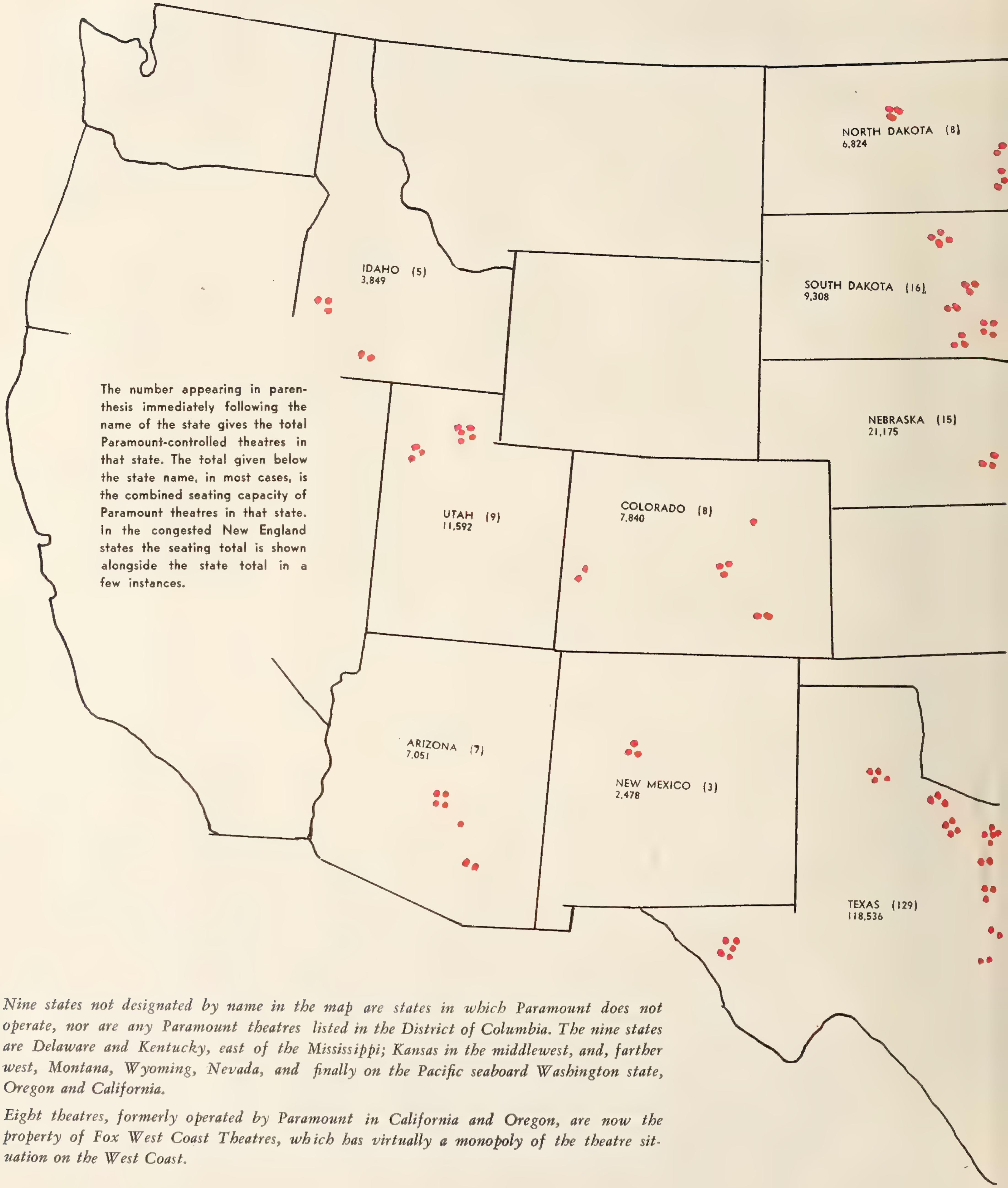
In the early spring of 1932, Adolph Zukor, Paramount president, on cross-questioning by Attorney Nathan Burkan on behalf of a group of stockholders, disclosed that the first quarter of that year showed an operating deficit of $1,236,000 after depreciation. A bank credit of $13,000,000 had been arranged to meet company requirements, amounting at that time, it was said, to $10,000,000.

Later it was learned that the corporation and its subsidiaries owned some 1,700 pieces of real estate having a value upward of $260,000,000. Against these properties were outstanding obligations aggregating $70,000,000.

Some six months thereafter Paramount commenced decentralization after the resignation of Sam Katz.

Since 1926 the Paramount Publix theatre circuit had expanded into almost every corner of the United States and Canada. Deals had been made with A. H. Blank, in Illinois, Iowa and Nebraska; with W. S. Butterfield, who had large holdings in Michigan; hundreds of properties were bought from E. J. Sparks in Florida and Clinton and Myers in Minnesota. Saenger's circuit in the South was acquired, as were the Kunsky and Trendle interests in Michigan; Maine and New Hampshire theatres in New England, the Northwest Theatre Circuit, M. A. Shea's houses in upper New York and Canada. Wilby, Kincey, Lucas and Baum holdings in Alabama, Georgia and the Carolinas, and Comerford theatres in Pennsylvania. The old Gray circuit was acquired in New England, as were Walter Reade's houses in New Jersey, along with scores of others.

# Paramount Theatres

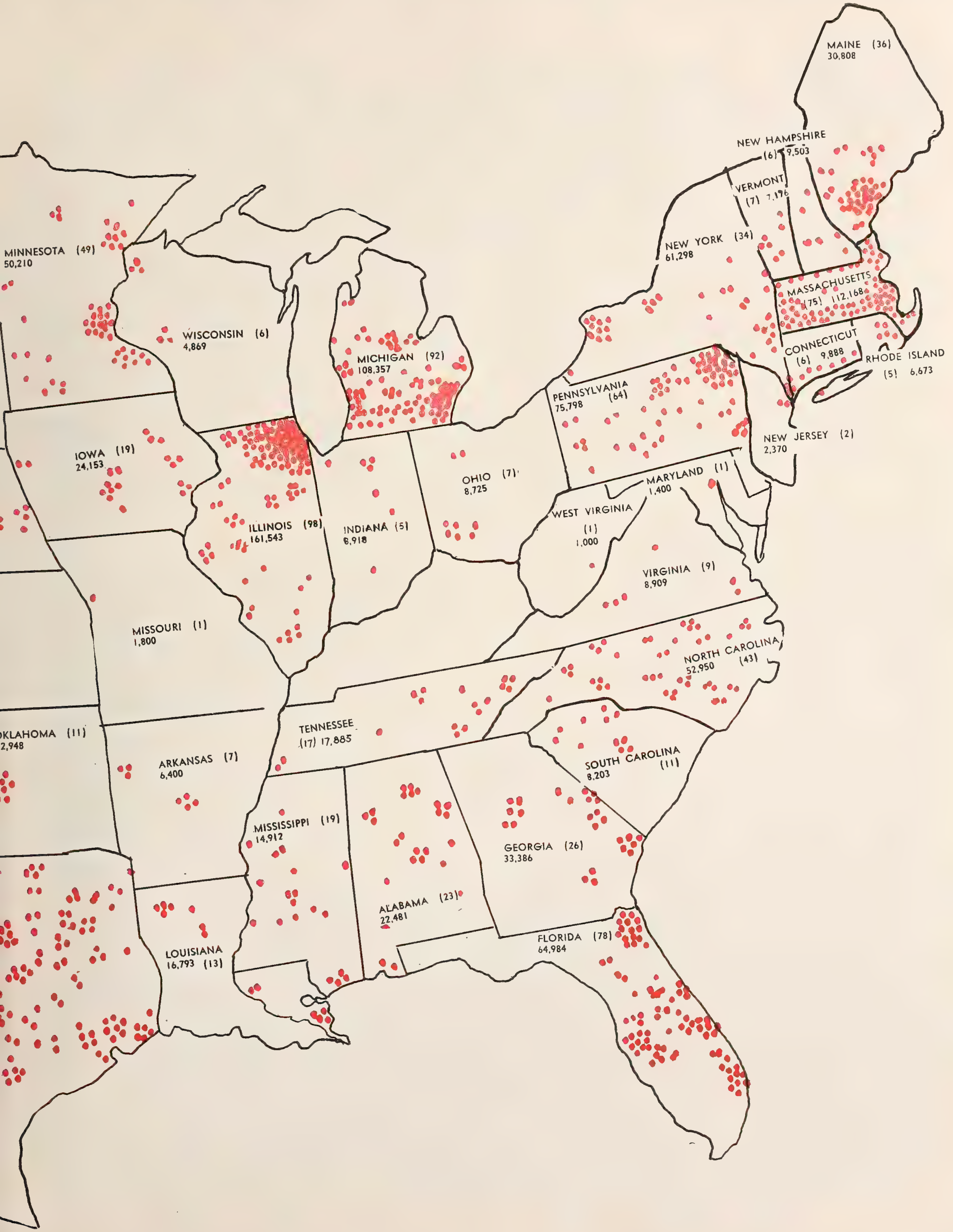

NORTH DAKOTA (8)
6,824
SOUTH DAKOTA (16)
9,308
NEBRASKA (15)
21,175
IDAHO (5)
3,849
UTAH (9)
11,592
COLORADO (8)
7,840
ARIZONA (7)
7,051
NEW MEXICO (3)
2,478
TEXAS (129)
118,536

The number appearing in parenthesis immediately following the name of the state gives the total Paramount-controlled theatres in that state. The total given below the state name, in most cases, is the combined seating capacity of Paramount theatres in that state. In the congested New England states the seating total is shown alongside the state total in a few instances.

*Nine states not designated by name in the map are states in which Paramount does not operate, nor are any Paramount theatres listed in the District of Columbia. The nine states are Delaware and Kentucky, east of the Mississippi; Kansas in the middlewest, and, farther west, Montana, Wyoming, Nevada, and finally on the Pacific seaboard Washington state, Oregon and California.*

*Eight theatres, formerly operated by Paramount in California and Oregon, are now the property of Fox West Coast Theatres, which has virtually a monopoly of the theatre situation on the West Coast.*

# *In The United States*



MAINE (36)
30,808
NEW HAMPSHIRE
(6) 9,503
VERMONT
(7) 7,196
NEW YORK (34)
61,298
MASSACHUSETTS
(75) 112,168
CONNECTICUT
(6) 9,888
RHODE ISLAND
(5) 6,673
MINNESOTA (49)
50,210
WISCONSIN (6)
4,869
MICHIGAN (92)
108,357
PENNSYLVANIA
75,798 (64)
NEW JERSEY (2)
2,370
IOWA (19)
24,153
ILLINOIS (98)
161,543
INDIANA (5)
6,918
OHIO (7)
8,725
MARYLAND (1)
1,400
WEST VIRGINIA
(1)
1,000
VIRGINIA (9)
8,909
MISSOURI (1)
1,800
NORTH CAROLINA
52,950 (43)
OKLAHOMA (11)
2,948
TENNESSEE
(17) 17,885
ARKANSAS (7)
6,400
SOUTH CAROLINA
8,203 (11)
MISSISSIPPI (19)
14,912
GEORGIA (26)
33,386
ALABAMA (23)
22,481
LOUISIANA
16,793 (13)
FLORIDA (78)
64,984

# PARAMOUNT'S THEATRES

### George Walsh
(New York)

| | | Seating Capacity |
|---|---|---|
| Glens Falls, N. Y. | Paramount | 2,000 |
| Middletown, N. Y. | Paramount | 1,482 |
| Newburgh, N. Y. | Broadway | 1,344 |
| Peekskill, N. Y. | Paramount | 1,486 |
| Poughkeepsie, N. Y. | Bardavon | 1,200 |
| | State | .... |
| | Stratford | 1,410 |
| Stapleton, S. I. (Par-Land Theatre, Inc.) | Paramount | 2,300 |

### Vincent McFaul

| | | |
|---|---|---|
| Buffalo, N. Y. | Bailey | 1,790 |
| | Buffalo | 3,489 |
| | Century | 3,076 |
| | Court St. | 1,640 |
| | Elmwood | 1,600 |
| | Great Lakes | 3,024 |
| | Hippodrome | 2,089 |
| | North Park | 1,440 |
| | Seneca | 1,750 |
| | Kensington | 1,366 |
| Niagara Falls, N.Y. | Bellevue | 1,534 |
| No. Tonawanda, N.Y. | Riviera | 1,249 |

### Myron Bloom

| | | |
|---|---|---|
| Fulton, N.Y. | Quirk | .... |
| | Happy Hour | 800 |

### Paramount Publix
(New York, N. Y.)

| | | |
|---|---|---|
| | Paramount | 3,664 |

### Arthur Mayer
(New York, N. Y.)

| | | |
|---|---|---|
| | Rialto | 1,960 |

### Si Fabian
(Brooklyn)

| | | |
|---|---|---|
| | Paramount | 4,084 |

### M. E. Comerford
(Penna. and N. Y.)

| | | |
|---|---|---|
| Bloomsburg, Pa. | Capitol | 911 |
| | Columbia | .... |
| Carlisle, Pa. | Orpheum | 433 |
| | Strand | 1,000 |
| Danville, Pa. | Victoria | .... |
| | Ritz | 500 |
| Dickson City, Pa. | Rex | 500 |
| Dunmore, Pa. | Garden | .... |
| | Orient | .... |
| Duryea, Pa. | Pastime | 620 |
| Forest City, Pa. | Freedman | 650 |
| Hazelton, Pa. | Capitol | 2,000 |
| | Feeley | 1,058 |
| | Grand | 2,891 |
| Honesdale, Pa. | Lyric | 500 |
| Jersey Shore, Pa. | Victoria | 660 |
| Kingston, Pa. | Kingston | .... |
| Luzerne, Pa. | Luzerne | .... |
| Mauch Chunk, Pa. | Capitol | 902 |
| Northumberland, Pa. | Savoy | 500 |
| Old Forge, Pa. | Holland | 959 |
| Olyphant, Pa. | Granada | 1,437 |
| Parsons, Pa. | Parsons | 742 |
| Pittston, Pa. | American | 1,985 |
| | Roman | 878 |
| Plymouth, Pa. | Shawnee | 1,942 |
| Pottsville, Pa. | Capitol | 2,603 |
| | Hippodrome | 1,000 |
| Sayre, Pa. | Sayre | 900 |
| Shenandoah, Pa. | Strand | 800 |
| Sunbury, Pa. | Rialto | 500 |
| | Opera House | 750 |
| | Strand | 1,090 |
| Towanda, Pa. | Keystone | 847 |
| Williamsport, Pa. | Capitol | 2,421 |
| | Keystone | 1,398 |
| Scranton, Pa. | Academy | .... |
| | Bell | 535 |
| | Capitol | 1,791 |
| | Gem | .... |
| | Globe | 957 |
| | Manhattan | 400 |
| | Rialto | 535 |
| | Ritz | 1,720 |
| | Riviera | 1,015 |
| | Roosevelt | 951 |
| | State | 920 |
| | Strand | 1,542 |
| | Temple | .... |
| | West Side | 1,975 |
| Wilkes-Barre, Pa. | Alhambra | 290 |
| | Capitol | 2,009 |
| | Hazel | 436 |
| | Irving | 1,553 |
| | Orpheum | 848 |
| | Penn | 1,953 |
| | Sterling | 641 |
| | Strand | 480 |
| Rochester, N. Y. | Temple | 1,496 |
| | Capitol | 1,800 |
| | Century | 2,250 |
| | Regent | 1,600 |
| Oswego, N. Y. | Tioga | .... |
| Waverly, N. Y. | Amusy | ... |
| | Capitol | 1,400 |

### ONLY NINE STATES NOT REPRESENTED

Operating in 39 states at the present time, Paramount maintains no theatre interests in Kentucky, Wyoming, California, Washington, Oregon, Delaware, Kansas, Montana, Nevada and the District of Columbia.

On the West Coast the company formerly operated eight theatres, in San Francisco, San Diego, Los Angeles and in the state of Oregon. These are now properties of Fox West Coast Theatres, giving Fox West Coast a virtual monopoly on the Pacific seaboard.

### A. Notapolous
(Pennsylvania and Maryland)

| | | |
|---|---|---|
| Ambridge, Pa. | Penn | 500 |
| Butler, Pa. | Capitol | 650 |
| Cumberland. Md. | Strand | 1,400 |

### Skouras Theatres

| | | |
|---|---|---|
| Philadelphia, Pa. | Frankford | 1,600 |
| | Nixon | 1,870 |
| | Roosevelt | 2,000 |
| | Tower | 3,300 |

### A. and P. Adams

| | | |
|---|---|---|
| Newark, N. J. | Paramount | .... |
| Paterson, N. J. | United States | 1,470 |

### Carl Bamford
(No. Carolina and Tennessee)

### Loew, Inc.

| | | |
|---|---|---|
| Asheville, N.C. | Imperial | 1,160 |
| | Palace | 260 |
| | Paramount | 1,000 |
| | Plaza | 1,320 |
| Bristol, Tenn. | Paramount | .... |
| Johnson City, Tenn. | Criterion | 400 |
| | Liberty | 438 |
| | Majestic | .... |
| Memphis, Tenn. | Palace | 2,200 |
| | State | .... |

### Wilby-Kincey
(Alabama, So. Carolina and Tennessee)

| | | |
|---|---|---|
| Anderson, S. C. | Strand | 600 |
| Columbia, S. C. | Carolina | 1,428 |
| | Imperial | 750 |
| | Rex | 800 |
| | Ritz | 675 |
| Charlotte, N. C. | Carolina | 1,500 |
| | State | 1,400 |
| Spartanburg, S. C. | Carolina | 1,000 |
| | State | .... |
| | Strand | 600 |
| Sumter, S. C. | Rex | 450 |
| Greenville, S. C. | Carolina | 500 |
| | Rivoli | 500 |
| Anniston, Ala. | Nobel | 1,100 |
| | Rialto | 350 |
| | Ritz | 1,000 |
| | Roxy | .... |
| Auburn, Ala. | Tiger | 450 |
| Montgomery, Ala. | Empire | 475 |
| | Grand | .... |
| | Paramount | 1,492 |
| | Strand | 380 |
| Selma, Ala. | Academy | 1,000 |
| | Walton | .... |
| Tuscaloosa, Ala. | Bama | 1,000 |
| | Diamond | .... |
| | Ritz | 500 |
| Troy, Ala. | Princess | 350 |
| Birmingham, Ala. | Alabama | 3,000 |
| | Pantages | .... |
| | Ritz | 1,200 |
| | Strand | 800 |
| | Temple | 1,200 |
| Chattanooga, Tenn. | Tivoli | 1,200 |
| | Rialto | 800 |
| | State | 900 |
| Knoxville, Tenn. | Tennessee | 1,984 |
| | Riviera | 1,200 |
| | Strand | 600 |
| Nashville, Tenn. | Paramount | 1,863 |

### M. A. Lightman
(Jackson, Tenn., and Ft. Smith, Ark.)

| | | |
|---|---|---|
| Jackson, Tenn. | Gem | .... |
| | Hauber | .... |
| | Paramount | .... |
| | State | .... |
| Ft. Smith, Ark. | Jou | 650 |
| | Mystic | 350 |
| | New | 1,100 |

### Hunter Perry
(Virginia)

| | | |
|---|---|---|
| Charlotteville, Va. | Paramount | 1,300 |
| Lynchburg, Va. | Academy | 1,200 |
| | Isis | 750 |
| | Paramount | 1,530 |

### George Zeppos

| | | |
|---|---|---|
| Newport News, Va. | James | 900 |
| | Paramount | 900 |
| Wheeling, W. Va. | Rex | 1,000 |

### Lucas and Jenkins
(Georgia)

| | | |
|---|---|---|
| Macon, Ga. | Capitol | 950 |
| Brunswick, Ga. | Bijou | 600 |
| | Ritz | 500 |
| Gainesville, Ga. | Ritz | .... |
| Waycross, Ga. | Lyric | 886 |
| Macon, Ga. | Grand Opera House | .... |
| | Rialto | 850 |
| Columbus, Ga. | Grand | 800 |
| | Rialto | 625 |
| | Royal | 2,800 |
| | Springer | .... |
| Macon, Ga. | Ritz | 825 |
| Augusta, Ga. | Imperial | 1,400 |
| | Modjeska | 800 |
| | Rialto | 550 |
| Savannah, Ga. | Auditorium | .... |
| | Bijou | 1,211 |
| | Folly | .... |
| | Lucas | 1,700 |
| | Odeon | 700 |
| Gainesville, Ga. | Royal | 832 |
| | State | 567 |
| Atlanta, Ga. | Fox | 5,000 |
| | Capitol | 2,100 |
| | Paramount | 2,700 |
| | Georgia | 2,500 |

### Harry David and Louis L. Dent
(Utah and Idaho)

| | | |
|---|---|---|
| Ogden, Utah | Colonial | 700 |
| Provo, Utah | Paramount | 1,240 |
| Salt Lake City, Utah | Capitol | 2,400 |
| | Paramount | 1,500 |
| | Victory | 1,300 |
| Twin Falls, Idaho | Idaho | 540 |
| | Orpheum | 798 |
| Boise, Idaho | Egyptian | .... |
| | Granada | 611 |
| | Pinney | 1,000 |
| Ogden, Utah | Orpheum | 1,152 |
| | Lyceum | 500 |
| | Paramount | 1,900 |
| | Weber | .... |

### E. J. Sparks
(Florida)

| | | |
|---|---|---|
| Jacksonville, Fla. | Arcade | .... |
| | Capitol | 625 |
| | Empress | 600 |
| | Florida | 3,200 |
| | Imperial | 750 |
| | Palace | 1,000 |
| | Temple | .... |
| | Republic | 1,059 |
| | Rialto | 1,059 |
| Daytona, Fla. | Empire | 1,200 |
| Daytona Beach, Fla. | Florida | 300 |
| | Crystal | 436 |
| | Lyric | 350 |
| Lakeland, Fla. | Lakeland | .... |
| | Palace | 1,191 |
| | Polk | 300 |
| | Strand | .... |
| Lake Worth, Fla. | Oakley | 575 |
| W. Palm Beach, Fla. | Arcade | 834 |
| | Kettler | 700 |
| | Park | 500 |
| | Rialto | 800 |
| | Stanley | 650 |
| St. Petersburg, Fla. | Alcazar | 715 |
| | Cameo | 472 |
| | Capitol | 614 |
| | Florida | 2,400 |
| | La Plaza | 375 |
| | Ninth St. | 390 |
| | Phiel | 500 |
| | Ritz | .... |
| Tampa, Fla. | Franklin | 853 |
| | Park | 1,280 |
| | Seminole | 752 |
| | Victory | 1,550 |
| | Tampa | 2,000 |
| Coral Gables, Fla. | Coral Gables | 600 |
| Little River, Fla. | Rosetta | ... |

(Continued on page 16)

# THE CAMERA REPORTS

DISCUSS NEWSREEL. First Division executives and sales heads at luncheon culminating meeting in New York on "The March of Time," new newsreel produced by Time, Inc., and distributed by First Division. Among those shown in immediate foreground are Harry Thomas, president; Stuart Webb, chairman of the board; and Amos Hyatt, vice-president.

CELEBRATING. Not the Holidays, but their silver wedding anniversary. They are E. L. McEvoy, Eastern and Canadian sales manager of RKO Radio, and Mrs. McEvoy, pictured as they embarked from New York for a vacation in Bermuda.

DIRECTOR. A personality study of Max Reinhardt made while the noted German director worked on Warner's "Midsummer Night's Dream."

MIDWINTER IN CALIFORNIA. Photographed with seasonal forethought in advance of any unusual January blizzards, in the charming front yard of Helen Hayes, with the MGM star herself, and her daughter, Mary, graciously on hand.

TWO OR MORE. Since above are Margaret Sullavans galore, and at right, yet another Universal player, Marion La Follette. Miss Sullavan: starring in "The Good Fairy." Miss La Follette: signed for "The Great Ziegfeld."

WELL MET. (Below) James Blakely, masculine lead in Columbia's "Mills of the Gods," arriving in New York for a vacation following its completion, and being greeted by his mother, Mrs. Grace Hyde, and Barbara Hutton Mdivani.

ARRANGE DISTRIBUTION. Al Lichtman, vice-president and sales executive of United Artists, and Leon Garganoff (seated), producer of "Thunder in the East," as they signed for the release of this production by United Artists.

HIGH-HO! (Below) Looking skyward near St. George, Utah, with our view pleasantly intercepted by George O'Brien and Dorothy Wilson, who were thereabouts on location for "When a Man's a Man," a Fox release.

# WARNER WITHDRAWS 301 HOUSES FROM ERPI'S SERVICING SYSTEM

### Company Takes First Step Toward Establishing Own Sound Servicing Facilities; Erpi Starting General Equipment Service

### Film Company's Action Is Exercise of Settlement Clause Permitting Voidance of Compulsory Servicing of Its Theatres

On New Year Day, Warner Brothers Pictures, Inc., withdrew its 301 motion picture theatres which have been serviced by Electrical Research Products, Inc., from this arrangement, and took first steps in the establishment of sound servicing facilities of its own.

This action is in sequel to the legal dissolution last June of the Western Electric-Warner "partnership" which some eight years ago brought sound to the theatre screen.

#### Erpi Expands Servicing

The Erpi servicing structure was further changed this week when the management, of which John E. Otterson is the head, finally decided, after a year's experimentation, to expand its present form, which heretofore has been concentrated on the servicing only of sound reproducers, to embrace a general equipment service for the entire theatre, supervising, in an advisory capacity, the maintenance and operation of power, projection, light, heat, sound, building maintenance and other engineering functions of the theatre.

**Withdrawal by the Warner Brothers of their theatres from Erpi servicing established a precedent in the electric's rigid policy of compulsory servicing of the 5,500 Western Electric reproducers installed to date in theatres in this country. The move came with dramatic suddenness, wholly unexpected by the industry, and was made legally possible through the workings of some of the secretly-held phases of the agreement by which Warner and Erpi effected a settlement last June of the seven-year battle over sound royalties claimed by Warner as its share of the profits for participating with Western Electric in the commercialization of sound through Vitaphone.**

The only terms of the agreement which were made public in the summer were those mentioned in an official dual statement which said: "The settlement clears accounts of the parties outstanding at various dates, and, in addition, provides for the surrender by the Vitaphone Corporation to Electrical Research of Vitaphone's right to participate in future royalties. In addition to clearing the accounts, Electrical Research pays Warner Brothers $2,500,000 in cash, $1,300,000 in negotiable promisory notes and an amount not to exceed $200,000 payable on certain contingencies." Warner was variously reported as having estimated its royalty claims at $50,000,000.

One of the important parts of the settlement which had not been revealed by either party was a clause in the agreement which gave Warners the right to void the compulsory servicing clause of its theatre reproducer licenses any time between the date of the settlement in June and January 1st, 1935. It was agreed that if Warner did arrive at such a decision both parties would first participate in friendly discussions with the point in view of negotiating a new blanket servicing contract. These discussions were held, in utmost secrecy, over a period of weeks.

Electrical Research Products finally submitted a new proposal, economically more favorable than the existing one, but Warner Brothers rejected it on the ground that while it did give certain price concessions and was not out of proportion to the service to be performed, the Warner management could save considerable by doing its own servicing.

The executive offices of Electrical Research in New York unofficially expressed the belief Wednesday that there was still a possibility of adverting the withdrawal by Warner of its theatres from the servicing arrangement. The Warner home office, however, did not hold the same opinion.

#### Continues as Erpi Licensee

Warner Brothers will remain an Erpi licensee, continuing in use the Western Electric recording system at its California studio at Burbank, and the Western Electric reproducers in the 301 theatres of the circuit's 400 houses. Installed in the remaining 99 theatres are reproducers of RCA Photophone, Pacent Electric and some 18 machines manufactured and installed by Warner's own United Research Corporation, a development which Warner has been quietly nurturing for some two or three years.

There is no intention at the moment on the part of Warner Brothers to develop its United Research sound equipment manufacturing subsidiary to the capacity of turning out reproducers on the wholesale to replace the Western Electric reproducers now installed. This, they held, would be economically unsound.

The Warner move is not by any means a victory for that minority exhibitor group which has expressed itself variously in vigorous tones against the policy of compulsory servicing, and which apparently exerted some influence in causing RCA Photophone to abandon the policy in favor of servicing by voluntary decision of the theatre,

Because the 400 Warner theatres are not too widely separated, the time element of emergency servicing will not interfere with proper supervision and maintenance of the reproducers. Some 70 per cent of the company's exhibition properties are concentrated in the comparatively geographically-limited area embracing New York, Pennsylvania, Ohio and New Jersey.

Electrical Research charges theatres for servicing from $15 to $40 a week, depending on the size of the theatre, the volume of the equipment and the number of hours per week during which the house operates. Striking an average of $26 per theatre weekly, Warner's service bill from Erpi would approximate $400,000 yearly.

The new Erpi servicing structure will comprise three forms: (1) Ordinary servicing of the equipment, parts extra per piece; (2) Repair and replacement, through which Erpi agrees to service the reproducer and supply parts, at a cost slightly higher than ordinary servicing; (3) General supervision over all engineering facilities and factors, including, as previously mentioned, power, sound, projection, light, heat and building maintenance, for which an additional increase in the ordinary servicing fee will be made. Some 3,000 theatres are now serviced on "Repair and Replacement" contracts.

The new form of complete theatre engineering service will function out of Erpi headquarters in New York and in Chicago and Los Angeles, in charge of H. M. Wilcox.

---

# *Unique Censor Bill Up in N. Y. State*

Senator John T. McCall (Dem., New York City) has introduced in the state rights ture a bill which would establish a unique form of censorship.

"At present," Senator McCall explained, "all that the motion picture censorship law attempts to do is to censor a picture before it is distributed. The exhibitor, when he purchases a picture, has little knowledge of its character outside of the title. The bill I have introduced provides that the director of the censorship board shall adopt rules and regulations to maintain a standard of morality and decency in the production of motion pictures, to cooperate with civic and religious organizations in the prohibiting of the exhibition of pictures that offend morality and decency; to prescribe forms of contract between distributors and exhibitors; to approve a synopsis of the story in each film, which synopsis is to be furnished by the distributor to the exhibitor to classify motion pictures into three groups: (A) suitable for adult showing, (B) suitable for the entire family, and (C) suitable for juvenile audiences."

Furthermore, Senator McCall explained, the rules would provide that all advertising matter shall contain a statement that the film proposed for exhibition has been approved by the censorship board as suitable for adult, family, or juvenile exhibition. The classification of pictures would not legally prohibit children from seeing an adult picture, but is intended as a guide to the public.

All distributors and exhibitors would be licensed, distributors paying a fee of $50 a year and exhibitors $10. The distributors would be required to file a $5,000 bond, exhibitors $1,000.

# 129 PARAMOUNT HOUSES IN TEXAS

**Paramount's 970 theatres have a total seating capacity of 1,131,561, or an average of slightly in excess of 1,000 seats per individual theatre.**

## E. J. Sparks

(*Continued from page 12*)

| | | |
|---|---|---|
| Miami, Fla. | Olympia | 2,500 |
| | Paramount | 1,509 |
| | Rex | 1,000 |
| | Flagler | |
| | Roxy | 725 |
| Miami Beach, Fla. | Community | 700 |
| Palm Beach, Fla. | Beaux Arts | 428 |
| | Paramount | 1,000 |
| Arcadia, Fla. | Star | 584 |
| Deland, Fla. | Athens | 550 |
| Orlando, Fla. | Beacham | 1,068 |
| Clearwater, Fla. | Belleview | .... |
| | Capitol | 800 |
| | Ritz | 500 |
| Deland, Fla. | Dreka | 700 |
| Sarasota, Fla. | Edwards | 1,507 |
| Fort Myers, Fla. | Arcade | 670 |
| | Ritz | 350 |
| Winter Park, Fla. | Baby Grand | 500 |
| St. Augustine, Fla. | Jefferson | 799 |
| | Orpheum | 500 |
| Bradenton, Fla. | Palace | 1,027 |
| Palmetto, Fla. | New | 300 |
| Orlando, Fla. | Isis | .... |
| | Rialto | 450 |
| Plant City, Fla. | Capitol | 785 |
| Orlando, Fla. | Ritz | 802 |
| Sarasota, Fla. | Sarasota | 500 |
| Gainesville, Fla. | Florida | 800 |
| | Lyric | 450 |
| Ocala, Fla. | Dixie | 500 |
| | Ritz | .... |
| Palatka, Fla. | Howell | 631 |
| Sanford, Fla. | Milane | 750 |
| | Princess | 762 |
| Ft. Lauderale, Fla. | Queen | 350 |
| | Sunset | 757 |
| Bartow, Fla. | Bartow | .... |

## Ed Rowley

**(Little Rock, Ark.)**

| | | |
|---|---|---|
| Little Rock, Ark. | Arkansas | 1,200 |
| | Capitol | 1,200 |
| | Pulaski | 1,000 |
| | Royal | 900 |

## Joe Cooper and Warner Bros.

**(Oklahoma City)**

| | | |
|---|---|---|
| Oklahoma City, Okla. | Empress | 985 |
| | Folly | 800 |
| | Liberty | 1,300 |
| | Midwest | 1,600 |
| | Palace | .... |
| | Warner | 1,950 |
| | Capitol | 1,200 |
| | Circle | 964 |
| | Criterion | 1,619 |
| | Ritz | 800 |
| | Victoria | 830 |

## Joe Cooper

**(Nebraska and Colorado)**

| | | |
|---|---|---|
| Lincoln, Neb. | Colonial | 700 |
| | Liberty | 1,000 |
| | Lincoln | 1,500 |
| | Orpheum | 1,500 |
| | Stuart | 2,000 |
| | Sun | 500 |
| Colorado Springs, Col. | America | 1,000 |
| | Rialto | 964 |
| | Tompkins | 850 |
| Grand Junction, Col. | Mission | .... |
| | Avalon | 1,450 |
| Greeley, Col. | Sterling | 976 |
| Pueblo, Col. | Rialto | 800 |
| | Uptown | 900 |

## Hoblitzelle and O'Donnell

**(Texas)**

| | | |
|---|---|---|
| Dallas, Texas | Capitol | 1,034 |
| | Majestic | 2,774 |
| | Melba | 1,806 |
| | Old Mill | 1,357 |
| | Palace | 2,500 |
| Ft. Worth, Texas | Hollywood | 1,700 |
| | Majestic | 1,450 |
| | Palace | 1,540 |
| | Worth | 2,365 |
| Houston, Texas | Kirby | 1,466 |
| | Majestic | 2,140 |
| | Metropolitan | 2,510 |
| San Antonio, Texas | Aztec | 2,455 |
| | Empire | 1,200 |
| | Majestic | 4,000 |
| | State | 1,936 |
| | Texas | 2,736 |
| Austin, Texas | Hancock | 1,092 |
| | Paramount | 1,421 |
| | Queen | 825 |
| Galveston, Texas | Queen | 828 |
| | Tremont | 550 |
| Abilene, Texas | Majestic | .... |
| | Palace | 373 |
| | Paramount | 1,407 |
| | Queen | 585 |
| Amarillo, Texas | Fair | 1,405 |
| | Mission | 917 |
| | Paramount | 1,400 |
| | Rialto | 692 |
| Breckenridge, Texas | National | 500 |
| | Palace | 536 |
| Brownwood, Texas | Gem | 362 |
| | Lyric | 825 |
| Corsicano, Texas | Grand | 400 |
| | Ideal | 900 |
| | Palace | 850 |
| Dallas, Texas | Arcadia | 1,042 |
| Denison, Texas | Rialto | 766 |
| | Star | 599 |
| Denton, Texas | Dreamland | 350 |
| | Palace | 450 |
| Eastland, Texas | Connellee | 1,200 |
| | Lyric | 400 |
| El Paso, Texas | Ellanay | 885 |
| | Palace | 831 |
| | Plaza | 2,274 |
| | Texas Grand | 1,000 |
| | Wigwam | 700 |
| McAllen, Texas | Palace | 850 |
| | Queen | 530 |
| Mexia, Texas | National | 450 |
| | Palace | 360 |
| Paris, Texas | Grand | 850 |
| | La Mar | 500 |
| | Plaza | 700 |
| Ranger, Texas | Arcadia | 860 |
| | Columbia | 286 |
| Temple, Texas | Arcadia | 936 |
| | Bell | 300 |
| | Gem | 600 |
| Tyler, Texas | Arcadia | 544 |
| | Liberty | 450 |
| | Majestic | 400 |
| | Queen | 372 |
| Vernon, Texas | Pictorium | 450 |
| | Vernon | 864 |
| Waco, Texas | Orpheum | 911 |
| | Rivoli | 491 |
| | Strand | 522 |
| | Waco | 1,331 |
| Weslaco, Texas | Ritz | 600 |
| Mercedes, Texas | Capitol | 501 |
| Wichita Falls, Texas | Gem | 601 |
| | Majestic | 1,186 |
| | Palace | 1,100 |
| | State | 816 |
| | Strand | 900 |
| Harlingen, Texas | Arcadia | .... |
| | Rialto | 700 |
| San Benito, Texas | Palace | 592 |
| | Rivoli | 985 |
| Brownsville, Texas | Capitol | 972 |
| | Queen | 600 |

## J. C. Clemmons and Sol Gordon

**(Texas and New Mexico)**

| | | |
|---|---|---|
| Albuquerque, N. Mex. | Mission | 378 |
| | Chief | .... |
| | Sunshine | 1,200 |
| Beaumont, Texas | Jefferson | 1,903 |
| | Liberty | 958 |
| | Peoples | 798 |
| | Tivoli | 550 |
| Orange, Texas | Strand | 750 |
| Port Arthur, Texas | Majestic | 450 |
| | New | .. |
| | Pearce | 500 |
| | Peoples | 1,100 |
| | Strand | 1,200 |
| Baytown, Texas | Arcadia | 500 |
| Conroe, Texas | Gem | 250 |
| | Liberty | 400 |
| Gladewater, Texas | Gregg | 500 |
| Goose Creek, Texas | Texan | 600 |
| Henderson, Texas | Palace | 529 |
| | Strand | 500 |
| Jacksonville, Texas | Claire | .... |
| | Dorbandt | 500 |
| | Palace | 775 |
| Kilgore, Texas | Crim | 336 |
| | Ritz | 450 |
| | Strand | 600 |
| Longview, Texas | Rembert | 795 |
| | Strand | 400 |
| Lufkin, Texas | Pines | 751 |
| Marshall, Texas | Palace | 420 |
| | Paramount | 1,235 |
| Nacogdoches, Texas | Austin | 602 |
| | Palace | .... |
| | Rita | 275 |
| Pelly, Texas | Nu-Gulf | 485 |
| Longview, Texas | Aladdin | 250 |
| | Rita | .... |
| Rusk, Texas | Astor | 300 |
| | Texas | 575 |
| Goose Creek, Texas | DeLuxe | 360 |
| Lufkin, Texas | Ritz | .... |
| Greenville, Texas | Rita | 300 |
| | Texan | .... |

## Will Horwitz

**(Houston, Texas)**

| | | |
|---|---|---|
| Houston, Texas | Ritz | 980 |
| | Iris | 1,114 |
| | Texan | 1,400 |

## Operated by New York (Tracy Barham)

**(Ohio and Indiana)**

| | | |
|---|---|---|
| Marion, O. | Palace | 1,540 |
| | Marion | 685 |
| Hamilton, O. | Palace | 500 |
| | Paramount | 1,800 |
| | Rialto | 500 |
| Middletown, O. | Paramount | 1,900 |
| | Strand | 1,800 |
| Marion, Ind. | Paramount | 1,202 |
| Hammond, Ind. | Paramount | 1,091 |

## A. H. Blank

**(Iowa and Nebraska)**

| | | |
|---|---|---|
| Hastings, Neb. | Strand | 600 |
| Omaha, Neb. | Paramount | 3,000 |
| Cedar Rapids, Ia. | Paramount | 2,500 |
| | State | 1,000 |
| Davenport, Ia. | Capitol | 2,500 |
| | Garden | 800 |
| Moline, Ill. | LeClaire | 1,000 |
| Rock Island, Ill. | Ft. Armstrong | 1,623 |
| | Spencer | 1,000 |
| Ottumwa, Ia. | Grand | 750 |
| Sioux City, Ia. | Capitol | 1,300 |
| | Princess | 1,200 |
| Waterloo, Ia. | Paramount | 2,000 |
| | Strand | 1,063 |
| | Waterloo | 500 |
| Des Moines, Ia. | Des Moines | 1,679 |
| | Garden | 900 |
| | Palace | .... |
| | Paramount | 1,708 |
| | Strand | 1,068 |
| Newton, Ia. | Capitol | 585 |
| | Rialto | .... |
| Davenport, Ia. | Columbia | 1,800 |
| Hastings, Neb. | Rivoli | 1,000 |
| Grand Island, Neb. | Capitol | 1,100 |
| | Majestic | 1,000 |
| Fairbury, Neb. | Bonham | 900 |
| | Majestic | .... |
| Omaha, Neb. | Orpheum | 2,975 |
| | World | 2,500 |

## Mullins and Pinanski

**(Connecticut, Massachusetts, Rhode Island, Vermont, New Hampshire, Maine, and New York)**

***Olympia Theatres, Inc. and subsidiaries in receivership***

| | | |
|---|---|---|
| New Haven, Conn. | Paramount | 2,373 |
| Allston, Mass. | Allston | 1,138 |
| | Capitol | 1,749 |
| Boston, Mass. | Fenway | 1,361 |
| | Paramount | 1,797 |
| | Scollay Sq. | 2,542 |
| | Metropolitan | 4,330 |
| Cambridge, Mass. | Central Sq. | 2,121 |
| Chelsea, Mass. | Broadway | 1,200 |
| | Olympia | 1,531 |
| Dorchester, Mass. | Fields Corner | 1,598 |
| | Strand | 1,819 |
| | Codman Sq. | 1,200 |
| Gloucester, Mass. | North Shore | 1,138 |
| Holyoke, Mass. | Strand | 1,175 |
| Lowell, Mass. | Merrimac Sq. | 1,635 |
| | Strand | 1,568 |
| Lynn, Mass. | Olympia | 2,762 |
| | Paramount | 2,329 |
| Needham, Mass. | Paramount | 1,116 |
| New Bedford, Mass. | Capitol | 1,400 |
| | Olympia | 2,472 |
| North Adams, Mass. | Bijou | .... |
| | Paramount | 1,250 |
| North Cambridge, Mass. | Harvard | 1,200 |
| Pittsfield, Mass. | Capitol | 1,500 |
| | Strand | 1,500 |
| Somerville, Mass. | Strand | 900 |
| Springfield, Mass. | Paramount | 1,200 |
| Worcester, Mass. | Capitol | 1,884 |
| Chicopee, Mass. | Rivoli | 1,500 |
| Greenfield, Mass. | Garden | 1,885 |
| Holyoke, Mass. | Victory | 2,067 |
| Northampton, Mass. | Calvin | 1,710 |
| | Plaza | 873 |
| Pittsfield, Mass. | Colonial | .... |
| | Palace | 1,500 |
| Springfield, Mass. | Broadway | 2,200 |
| Westfield, Mass. | Strand | .... |
| Brockton, Mass. | Brockton | 1,866 |
| | City | 1,000 |
| | Rialto | 1,128 |
| | Strand | 1,460 |
| Newton, Mass. | Paramount | 1,268 |

(*Continued on following page*)

# LARGEST HOLDINGS IN NEW ENGLAND

| | | |
|---|---|---|
| Salem, Mass. | Empire | 1,200 |
| | Federal | 1,800 |
| | Paramount | 1,600 |
| | Salem | 1,000 |
| Haverhill, Mass. | Colonial | 1,400 |
| | Paramount | 1,731 |

### *Also Mullins and Pinanski, but not in receivership*

| | | |
|---|---|---|
| Newport, R. I. | Paramount | 1,500 |
| | Colonial | 1,200 |
| | Strand | 800 |
| Pawtucket, R. I. | Strand | 1,900 |
| Woonsocket, R. I. | Stadium | 1,273 |
| Dover, N. H. | Lyric | .... |
| | Strand | 991 |
| Barre, Vt. | Magnet | 860 |
| | Paramount | 1,161 |
| Rutland, Vt. | Grand | 726 |
| | Paramount | 985 |
| | Strand | 951 |
| Hartford, Conn. | Allyn | 1,997 |
| Norwalk, Conn. | Regent | 1,092 |
| So. Norwalk, Conn. | Empress | 1,576 |
| Bathe, Me. | Columbia | 500 |
| | Opera House | 780 |
| Bangor, Me. | Bijou | 1,056 |
| | Opera House | 900 |
| | Park | 700 |
| Biddeford, Me. | Central | 1,137 |
| | City | 1,000 |
| Ft. Fairfield, Me. | Paramount | 986 |
| | Park | 400 |
| Houlton, Me. | Temple | 1,200 |
| Rockland, Me. | Empire | 600 |
| | Park | 830 |
| | Strand | 600 |
| Portland, Me. | State | 2,055 |
| | Maine | 900 |
| Waterville, Me. | City | 700 |
| | Haines | 1,000 |
| Westbrook, Me. | Star | 800 |
| Boston, Mass. | Washington Sq. | 1,959 |
| Natick, Mass. | Colonial | 1,502 |
| Roxbury, Mass. | Criterion | 740 |
| Boston, Mass. | Modern | 696 |
| | Beacon | 787 |
| Roxbury, Mass. | Shawmut | 2,095 |
| | Rivoli | 1,532 |
| | Dudley | 1,950 |
| No. Attleboro, Mass. | Community | 950 |
| Marlboro, Mass. | Marlboro | 1,037 |
| Brighton, Mass. | Egyptian | 2,054 |
| Dorchester, Mass. | Liberty | 930 |
| | Franklin Park | 1,100 |
| | Morton St. | 1,960 |
| Mattapan, Mass. | Oriental | 2,167 |
| Roxbury, Mass. | Warren St. | 1,320 |
| Jamaica Plain, Mass. | Jamaica | 1,958 |
| New London, Conn. | Capitol | 1,756 |
| | Crown | 1,094 |
| Norfolk Downs, Mass. | Regent | 800 |
| Roslindale, Mass. | Belleview | 800 |
| | Rialto | 1,328 |
| Wollaston, Mass. | Wollaston | 1,300 |
| Waltham, Mass. | Central | 800 |
| | Embassy | 1,200 |
| | Waldorf | 1,200 |
| Yonkers, N. Y. | (RKO) Proctor | 2,030 |
| | (RKO) Strand | 1,344 |

## John Ford

**(Maine, New Hampshire, Vermont and Mass.)**

| | | |
|---|---|---|
| Auburn, Me. | Auburn | 1,150 |
| Lewiston, Me. | Empire | 1,320 |
| | Music Hall | 1,000 |
| | Priscilla | 700 |
| | Strand | 1,800 |
| Brunswick, Me. | Cumberland | 656 |
| | Pastime | 700 |
| Gardiner, Me. | Coliseum | 700 |
| | Opera House | 502 |
| Augusta, Me. | Capitol | 1,160 |
| | Colonial | 1,240 |
| Hallowell, Me. | Acme | 400 |
| Livermore Falls, Me. | Dreamland | 478 |
| Norway, Me. | Rex | 427 |
| South Paris, Me. | Strand | 315 |
| Wilton, Me. | Bijou | 316 |
| Rumford, Me. | Acadia | .... |
| | Strand | .... |
| Portsmouth, N. H. | Colonial | 1,256 |
| | Olympia | 1,000 |
| | Portsmouth | 1,160 |
| Berlin, N. H. | Albert | 1,000 |
| | Princess | 700 |
| Concord, N. H. | Capitol | 1,423 |
| | Star | 1,073 |
| Montpelier, Vt. | Playhouse | 1,033 |
| Burlington, Vt. | Flynn | 1,460 |
| | Majestic | 1,000 |
| Fitchburg, Mass. | Fitchburg | 1,700 |

## E. V. Richards

**(Louisiana, Florida, Mississippi, Alabama and Texas)**

| | | |
|---|---|---|
| Shreveport, La. | Strand | 1,600 |
| Baton Rouge, La. | Louisiana | 600 |
| | Paramount | 1,450 |
| Jackson, Miss. | Century | 900 |
| | Istrione | 600 |
| | Majestic | 980 |
| New Orleans, La. | Loew's State | 3,285 |
| Clarksdale, Miss. | Paramount | 900 |
| Hattiesburg, Miss. | Saenger | 800 |
| Mobile, Ala. | Saenger | 2,684 |
| New Orleans, La. | Saenger | 3,400 |
| Mobile, Ala. | Crown | 500 |
| | Empire | 500 |
| Greenwood, Miss. | Lyric | 500 |
| Alexandria, La. | Paramount | 800 |
| | Saenger | 500 |
| Monroe, La. | Capitol | 700 |
| | Paramount | 1,208 |
| New Orleans, La. | Globe | 600 |
| | Tudor | 850 |
| Shreveport, La. | Saenger | 700 |
| | Majestic | 1,100 |
| Biloxi, Miss. | Gaiety | 750 |
| | Saenger | 1,300 |
| Greenville, Miss. | Grand | .... |
| Greenwood, Miss. | Paramount | 882 |
| Gulfport, Miss. | Anderson | 600 |
| | Paramount | 700 |
| Hattiesburg, Miss. | Lomo | 600 |
| | Strand | 700 |
| Meridian, Miss. | Strand | 750 |
| Natchez, Miss. | Baker Grand | 1,100 |
| Vicksburg, Miss. | Alamo | 400 |
| | Saenger | 650 |
| Pensacola, Fla. | Isis | 500 |
| | Saenger | 700 |
| Greenville, Miss. | Paramount | 900 |
| Texarkana, Tex. | Paramount | 1,901 |
| | Strand | 700 |

## 'LIBERTY' NAMES TOMORROW'S STARS

*The era of sophistication in Hollywood is a thing of the past and it's back to down-to-earth pictures, according to the current issue of* Liberty Magazine, *in an article presenting "The Stars of Tomorrow," a running commentary on the prospects of ten of Hollywood's young actresses, who, according to the publication and the author of the article, Clara Beranger, will supplant the film great of today.*

*"Hollywood, which serves as a barometer for public taste in stars, has sensed the new trend," says the writer. "Hollywood was quick to realize that the pendulum had swung away from artificiality and sophistication toward honesty and sincerity, away from sex appeal and glamour toward sweetness and natural charm."*

*The ten actresses listed are Mary Carlisle, Katherine DeMille, Elizabeth Allan, Jean Parker, Ruby Keeler, Helen Mack, Drue Leyton, Betty Furness, Jean Muir and Rochelle Hudson.*

## H. F. Kincey

**(North Carolina)**

| | | |
|---|---|---|
| Burlington, N. C. | Carolina | 400 |
| | Paramount | 800 |
| Chapel Hill, N. C. | Carolina | 850 |
| | Pickwick | .... |
| Concord, N. C. | Paramount | 450 |
| Durham, N. C. | Carolina | 1,800 |
| | Paramount | 400 |
| | Rialto | 750 |
| Fayetteville, N. C. | Broadway | 475 |
| | Carolina | 750 |
| | Princess | .... |
| Goldsboro, N. C. | Carolina | 500 |
| | Paramount | 900 |
| Greensboro, N. C. | Carolina | 2,400 |
| | Imperial | 700 |
| | National | 1,800 |
| Greenville, N. C. | State | 300 |
| Hendersonville, N. C. | Carolina | 1,000 |
| High Point, N. C. | Broadhurst | 800 |
| | Orpheum | 400 |
| | Paramount | 1,200 |
| | Rialto | 350 |
| Raleigh, N. C. | Capitol | 500 |
| | Palace | 900 |
| | State | 1,200 |
| Rocky Mount, N. C. | Carolina | 800 |
| | Lyric | 750 |
| Salisbury, N. C. | Capitol | 800 |
| | Strand | 1,000 |
| | Victory | 700 |
| Wilson, N. C. | Carolina | 600 |
| | Wilson | 800 |
| Winston-Salem, N. C. | Carolina | 2,500 |
| | State | 1,500 |
| Danville, Va. | Broadway | 626 |
| | Capitol | 800 |
| | Rialto | 903 |
| Lenoir, N. C. | Imperial | 300 |
| | State | 400 |
| Winston-Salem, N. C. | Colonial | 800 |

## Harry Nace

**(Arizona)**

| | | |
|---|---|---|
| Casa Grande, Ariz. | Paramount | 750 |
| Phoenix, Ariz. | Orpheum | 1,690 |
| | Ramona | 960 |
| | Rialto | 993 |
| | Strand | 900 |
| Tucson, Ariz. | Opera House | 800 |
| | Rialto | 958 |

## John Friedl and William Hamm (receiver)

**(Minnesota, North and South Dakota, and Wisconsin)**

| | | |
|---|---|---|
| Aberdeen, S. D. | Capitol | 822 |
| | Lyric | 350 |
| | Orpheum | 650 |
| Austin, Minn. | Paramount | 910 |
| | State | 480 |
| Duluth, Minn. | Aster | 395 |
| | Garrick | 993 |
| | Lyceum | 1,031 |
| | Lyric | .... |
| | Orpheum | 1,000 |
| Eau Claire, Wis. | Grand | .... |
| | State | 1,269 |
| | Wisconsin | 1,000 |
| Grand Forks, N. D. | Dakota | 815 |
| | Paramount | 870 |
| Hibbing, Minn. | Garden | 422 |
| | Homer | .... |
| | State | 866 |
| Huron, S. D. | Bijou | 460 |
| | State | 400 |
| | Huron | 450 |
| Minneapolis, Minn. | Arion | 942 |
| | Aster | 830 |
| | Century | 1,500 |
| | Granada | 732 |
| | Grand | 1,155 |
| | Loring | 1,160 |
| | Lyric | 1,126 |
| | Minnesota | 4,024 |
| | Nokomis | 553 |
| | Rialto | 779 |
| | State | 2,290 |
| | Unique | 800 |
| | Uptown | 1,160 |
| Minot, N. D. | Orpheum | 500 |
| | State | 1,045 |
| | Strand | 480 |
| Mitchell, S. D. | Lyric | 350 |
| | Paramount | 1,000 |
| St. Cloud, Minn. | Grand | 769 |
| | Miner | .... |
| | Paramount | 1,570 |
| Sioux Falls, S. D. | Egyptian | 800 |
| | Orpheum | 350 |
| | State | 1,300 |
| St. Paul, Minn. | Cameo | 516 |
| | Capitol | 723 |
| | Paramount | 2,700 |
| | Park | 854 |
| | Riviera | 1,300 |
| | St. Clair | 838 |
| | Tower | 1,070 |
| | Uptown | 1,226 |
| Virginia, Minn. | Garrick | 749 |
| | Rex | .... |
| | Royal | .... |
| | State | 562 |
| Watertown, S. D. | Colonial | 700 |
| | Lyric | 300 |
| | Metropolitan | 500 |
| Fargo, N. D. | Fargo | 1,124 |
| | Orpheum | 800 |
| | State | 1,190 |
| Mankato, Minn. | Grand | 1,028 |
| | State | 700 |
| Minneapolis, Minn. | American | 598 |
| Moorhead, Minn. | Moorhead | 789 |
| Duluth, Minn. | Strand | 507 |
| Madison, S. D. | Lyric | 426 |
| | State | 450 |

*(Continued on following page)*

# MIDDLEWEST THEATRES

*(Continued from preceding page)*

| | | |
|---|---|---|
| Superior, Wis. | Palace | 650 |
| | Peoples | 400 |
| | Savoy | 650 |
| Rochester, Minn. | Chateau | 1,507 |
| | Empress | 819 |
| | Lawler | 735 |
| | Metropolitan | .... |
| Winona, Minn. | State | 1,186 |
| | Winona | 922 |

### Balaban and Katz
(Illinois, Indiana and Missouri)

| | | |
|---|---|---|
| Alton, Ill. | Grand | 800 |
| | Princess | 600 |
| Aurora, Ill. | Paramount | 2,016 |
| | Tivoli | 1,600 |
| Bloomington, Ill. | Castle | 889 |
| | Illini | 1,156 |
| | Irvin | 1,026 |
| | Majestic | 1,150 |
| Blue Island, Ill. | Grand | 700 |
| | Lyric | 928 |
| Chicago Heights, Ill | Illinois | 800 |
| | Lincoln-Dixie | 1,500 |
| | Washington | 758 |
| Danville, Ill. | Fisher | 1,071 |
| | Lincoln | 500 |
| | Palace | 1,092 |
| Decatur, Ill. | Bijou | 1,040 |
| | Empress | 947 |
| | Lincoln Sq. | 1,377 |
| East St. Louis, Ill | Orpheum | 1,400 |
| Edwardsville, Ill. | Wildey | 800 |
| Elgin, Ill. | Crocker | 1,560 |
| | Grove | .... |
| | Rialto | 1,345 |
| Galesburg, Ill. | Orpheum | 1,091 |
| Harvey, Ill. | Harvey | 911 |
| Joliet, Ill. | Crystal | 600 |
| | Orpheum | 1,000 |
| | Princess | 900 |
| | Rialto | 2,500 |
| Kankakee, Ill. | Luna | 880 |
| | Majestic | 928 |
| | Paramount | 1,287 |
| Kewanee, Ill. | Peerless | 890 |
| LaSalle, Ill | La Salle | 800 |
| | Majestic | 942 |
| Peoria, Ill. | Palace | 1,820 |
| Springfield, Ill. | Orpheum | 2,766 |
| Streator, Ill. | Majestic | 1,000 |
| | Plumb | 986 |
| Waukegan, Ill. | Academy | 1,037 |
| | Genessee | 1,871 |
| | Majestic | 1,000 |
| | Rialto | 1,622 |
| Wood River | Wood River | 1,072 |
| Peoria, Ill. | Apollo | 800 |
| | Madison | 1,746 |
| | Majestic | 1,291 |
| | Orpheum | .... |
| | Rialto | 1,674 |
| East St. Louis, Ill. | **Majestic** | **1,769** |
| Quincy, Ill. | Belasco | 476 |
| | Empire | .... |
| | Orpheum | 1,500 |
| | **Washington** | **2,100** |
| Rockford, Ill. | Coronado | 2,582 |
| | Orpheum | 965 |
| | Palace | 1,372 |
| Chicago, Ill. | Belpark | 3,257 |
| | Central Park | 1,780 |
| | Chicago | 3,861 |
| | Gateway | 2,093 |
| | Granada | 3,447 |
| | Marbro | 3,978 |
| | Maryland | 1,540 |
| | Norshore | 3,017 |
| | Nortown | 2,105 |
| | Pantheon | 2,035 |
| | Paradise | 3,612 |
| | Riviera | 1,943 |
| | Roosevelt | 1,535 |
| | Southtown | 3,200 |
| | Terminal | 2,456 |
| | Tivoli | 3,520 |
| | Uptown | 4,320 |
| | Varsity | .... |
| | Senate | 3,097 |
| | Tower | 3,015 |
| | Garrick | 1,293 |
| | Oriental | 3,217 |
| | United Artists | 1,696 |
| | Berwyn | .... |
| | Century | 3,056 |
| | Covent | 1,972 |
| | Harding | 2,962 |
| | La Grange | .... |
| | Regal | 2,866 |
| | State | 1,895 |
| | Belmont | 3,257 |
| Chicago, Ill. | Biltmore | 1,677 |
| | Congress | 2,890 |
| | Crystal | 299 |
| | Manor | 1,827 |
| | Iris | 900 |
| | Apollo | 669 |
| | Tiffin | 2,000 |
| Kansas City, Mo | Newman | 1,800 |
| South Bend, Ind. | Palace | 2,625 |
| | Coltar | 2,100 |
| | State | 1,900 |

### George W. Trendle
(Detroit)

| | | |
|---|---|---|
| Detroit, Mich. | Annex | 1,824 |
| | Birmingham | .... |
| | Fisher | 2,975 |
| | Madison | .... |
| | Michigan | 4,038 |
| | Ramona | 2,000 |
| | Riviera | 2,800 |
| | State | 3,000 |
| | United Artists | 2,070 |
| | Broadway Capitol | .... |

### W. S. Butterfield
(Michigan)

| | | |
|---|---|---|
| Ann Arbor, Mich. | Majestic | 1,463 |
| | Michigan | 1,500 |
| | Wuerth | 1,027 |
| Battle Creek, Mich. | Bijou | 1,053 |
| | Post | 902 |
| | Regent | 965 |
| | Strand | 584 |
| Bay City, Mich. | Bay | 776 |
| | Regent | 1,300 |
| | State | 900 |
| Flint, Mich. | Capitol | 2,200 |
| | Garden | 1,000 |
| | Palace | 1,430 |
| | Regent | 1,600 |
| Hillsdale, Mich. | Dawn | 728 |
| Ionia, Mich. | Ionia | 1,026 |
| | Orpheum | 400 |
| Jackson, Mich. | Capitol | 1,654 |
| | Majestic | 1,703 |
| | Michigan | 2,000 |
| | Regent | 1,000 |
| | Rex | 730 |
| Kalamazoo, Mich. | Capitol | 1,090 |
| | Fuller | 1,007 |
| | State | 2,000 |
| Lansing, Mich. | Capitol | 750 |
| | Gladmer | 1,500 |
| | Lansing | 750 |
| | Strand | 1,825 |
| East Lansing, Mich. | State | 839 |
| Niles, Mich. | Ready | 1,000 |
| Owosso, Mich. | Capitol | 1,200 |
| | Strand | 603 |
| Pontiac, Mich. | Eagle | .... |
| Pontiac, Mich. | Oakland | 1,500 |
| | Orpheum | 1,200 |
| | Rialto | 920 |
| | State | 1,300 |
| | Strand | 1,175 |
| Port Huron, Mich. | Desmond | 1,320 |
| | Family | 568 |
| | Majestic | 1,375 |
| Saginaw, Mich. | Auditorium | .... |
| | Franklin | 1,425 |
| | Mecca | 798 |
| | Regent | 600 |
| | Strand | 829 |
| | Temple | 2,196 |
| | Wolverine | 800 |
| Ypsilanti, Mich. | Martha Washington | 800 |
| | Wuerth | 1,399 |
| Grand Haven, Mich. | Grand | 1,900 |
| | Robinhood | .... |
| Muskegon, Mich. | Michigan | 1,874 |
| | Regent | 1,100 |
| | Majestic | 750 |
| | State | 1,000 |
| Grand Rapids, Mich. | Isis | 1,177 |
| | Keith's Empress | 1,800 |
| | Kent | 1,000 |
| | Majestic | 1,250 |
| | Regent | 1,830 |
| Monroe, Mich. | Dixie | 480 |
| | Family | 1,050 |
| Holland, Mich. | Colonial | 732 |
| | Holland | 706 |
| | Strand | 400 |
| South Haven, Mich. | Centre | 438 |
| Alpena, Mich. | Lyric | 264 |
| | Maltz | 1,200 |
| Benton Harbor, Mich. | Bijou | 799 |
| | Liberty | 1,398 |
| Big Rapids, Mich. | Colonial | 670 |
| Cadillac, Mich. | Lyric | 817 |
| Manistee, Mich. | Lyric | 635 |
| | Ramsdell | 250 |
| St. Joseph, Mich. | Caldwell | 823 |
| Three Rivers, Mich. | Riviera | 702 |
| Traverse City, Mich. | Lyric | 1,033 |
| | Opera House | .... |
| Adrian, Mich. | Croswell | 1,074 |
| | Family | 423 |
| Ludington, Mich. | Lyric | 895 |

## Vincent Lynch Dies

Vincent Lynch, well known exhibitor in Chicago, died last week after a long illness.

## U.S. To Rule on Czecho "Ecstasy"

The United States Government this week, through the Treasury Department, entered the motion picture business in a role somewhat similar to that of the Production Code Administration in Hollywood. The occasion was the previewing of the much-discussed Czechoslovakian prize-winning film, "Ecstasy," which created a furore in Europe last summer and which Eureka Productions is seeking to import to this country.

Dubbed "the most audacious picture of modern times," apparently because there is a maximum of nudity involved, "Ecstasy" nearly caused a split between the Pope and Mussolini last year, when Italy's dictator planned to award the film a medal as the year's best film after the Pope had condemned it. Eventually, Il Duce's award went to Gaumont British's "Man of Aran."

In addition, the husband of the film's heroine—known in private life as Hedy Keisler—is an Austrian munitions magnate and is reported to have been spending huge sums to have the film suppressed all over Europe.

The film was privately shown in a New York theatre last week before an audience including Ely Frank, counsel for the Customs Division; Herbert Oliphant, U. S. Treasury counsel, and Hunting Carns, morals advisor to the Treasury.

If the film is banned it would be excluded under the indecency provision of the Tariff Act.

## Reorganizing Plan of Pathe Detailed

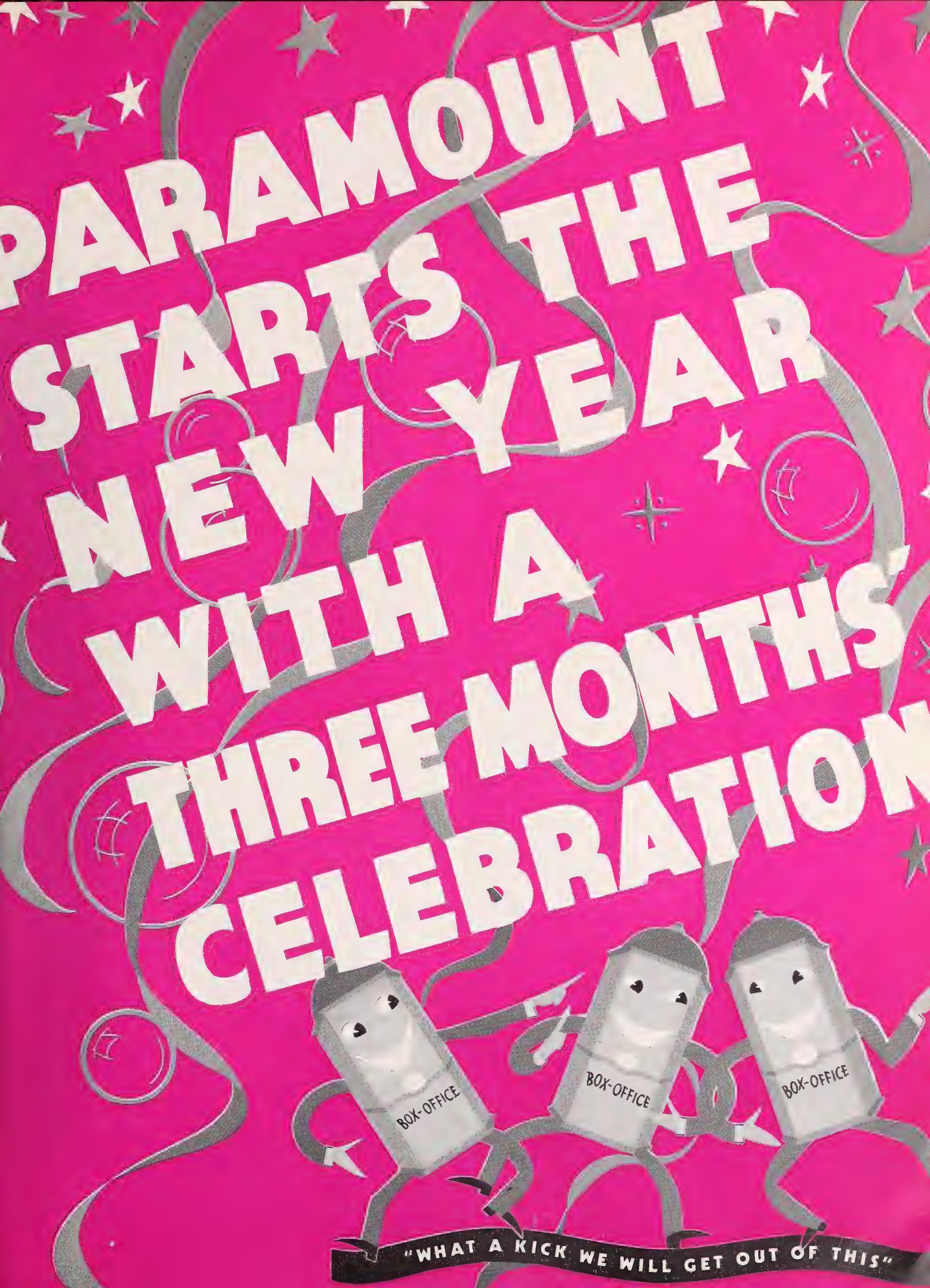
Pathe Exchange, Inc., this week formally issued its plan of reorganization, which is to be submitted to an extraordinary meeting of the company's stockholders on March 4 at the Pathe home offices.

According to the plan, the new corporation will be authorized to issue collateral secured notes limited to the aggregate principal amount of $4,000,000 at any time outstanding. These will bear interest at such rates and will be convertible into common stock of the new company under such terms and having such other provisions as the board of directors of the new company shall determine.

The notes may be issued from time to time by the board to retire all or any part of the $2,027,500 principal amount of the outstanding 7 per cent sinking fund debentures maturing May 1, 1937.

Under the plan, the $7 convertible preferred stock of the new company without par value shall be entitled to dividends cumulative from the date as of which the shares are issued and will be convertible into common stock of the new company at the option of the holder at any time at the rate of five shares of common stock of the new company for each share of $7 convertible preferred stock.

In addition to the shares of common stock of the new company to be presently outstanding, as stated, 17,600 shares will be reserved for issue at a price of $6 per share and 2,490 shares will be reserved for issue at a price of $40 per share.


PARAMOUNT STARTS THE NEW YEAR WITH A THREE MONTHS' CELEBRATION
BOX-OFFICE
BOX-OFFICE
BOX-OFFICE
"WHAT A KICK WE WILL GET OUT OF THIS"

# THREE MAGNUMS OF ENTERTAIN

"HERE IS MY HEART"

"Will ring the bell at any box-office. Crosby fans will eat it up."
— Hollywood Reporter

"Box office in every respect."
— Hollywood Variety

"Swell entertainment. A romantic comedy that will have the crowds cheering."
— Film Daily

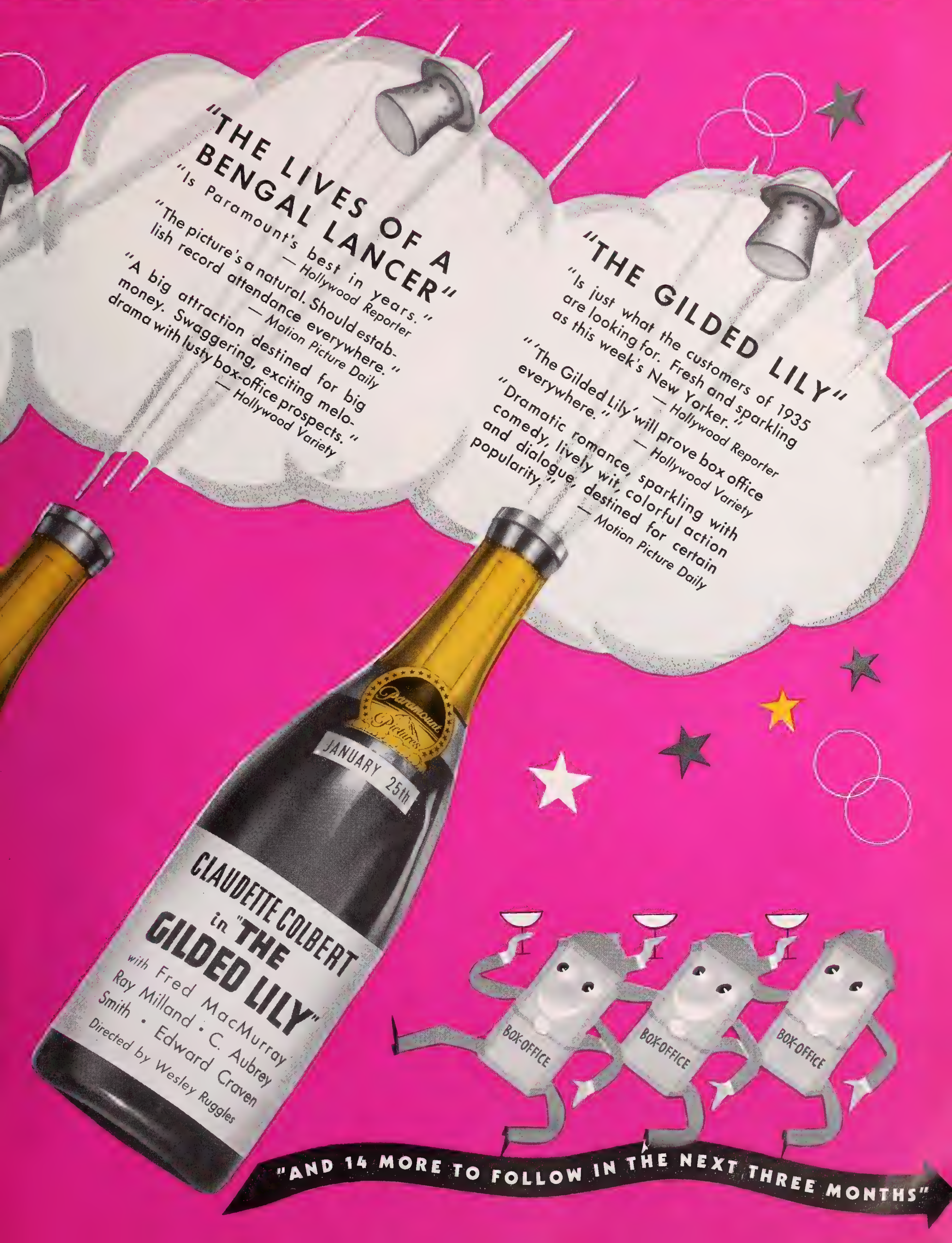
Paramount Pictures
DECEMBER 28th

"HERE IS MY HEART"
with
BING CROSBY
KITTY CARLISLE
Alison Skipworth • Roland Young • Reginald Owen
Directed by Frank Tuttle

Paramount Pictures
JANUARY 18th

"The LIVES OF A BENGAL LANCER"
with GARY COOPER
Franchot Tone • Richard Cromwell • Sir Guy Standing
C. Aubrey Smith • Monte Blue • Kathleen Burke
Directed by Henry Hathaway

# MENT TO START THE NEW YEAR WITH


Paramount Pictures
JANUARY 25th
CLAUDETTE COLBERT in "THE GILDED LILY"
with Fred MacMurray
Ray Milland · C. Aubrey Smith · Edward Craven
Directed by Wesley Ruggles
BOX-OFFICE
BOX-OFFICE
BOX-OFFICE
"AND 14 MORE TO FOLLOW IN THE NEXT THREE MONTHS"

## "THE LIVES OF A BENGAL LANCER"

"Is Paramount's best in years."
— *Hollywood Reporter*

"The picture's a natural. Should establish record attendance everywhere."
— *Motion Picture Daily*

"A big attraction destined for big money. Swaggering, exciting melodrama with lusty box-office prospects."
— *Hollywood Variety*

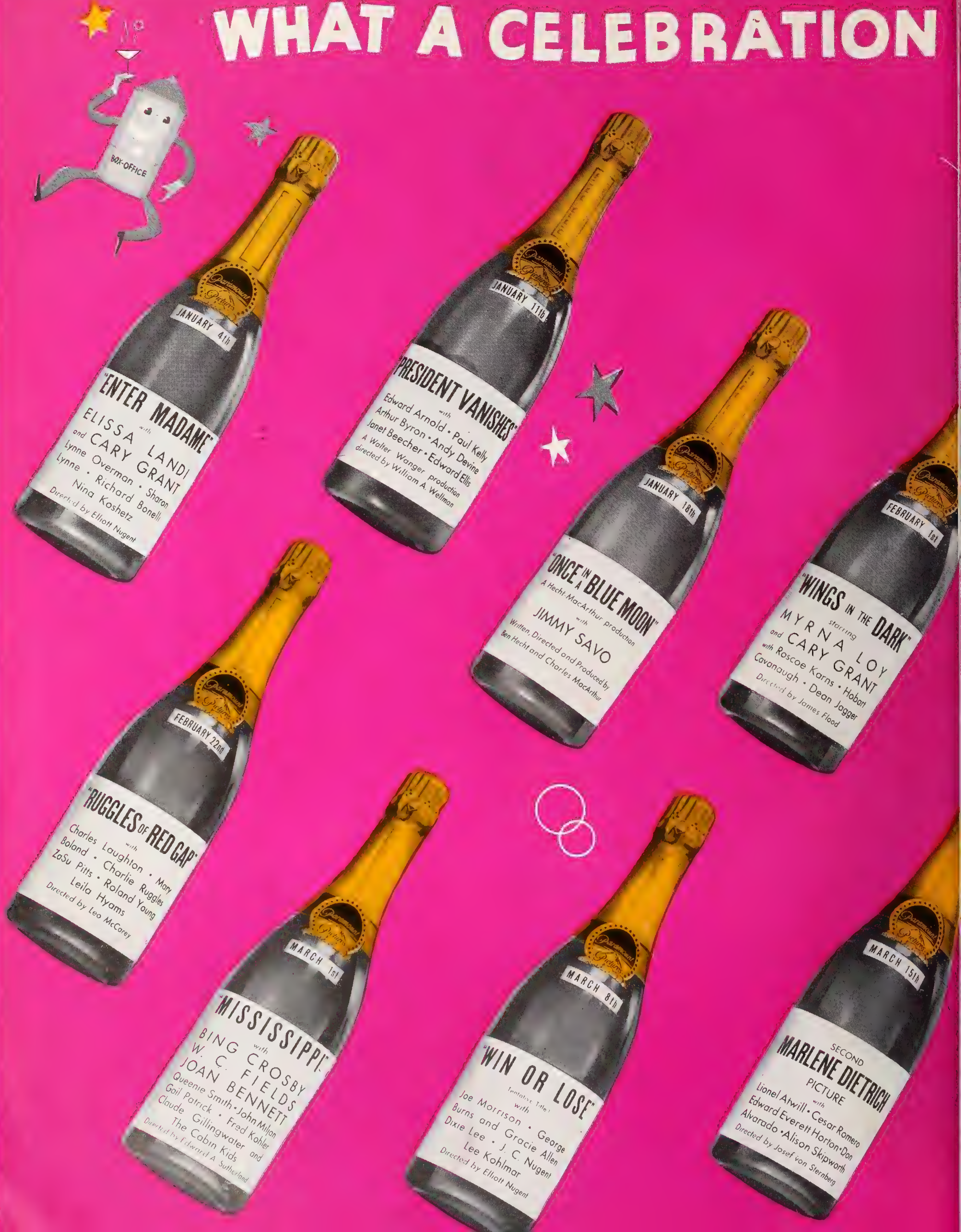
## "THE GILDED LILY"

"Is just what the customers of 1935 are looking for. Fresh and sparkling as this week's New Yorker."
— *Hollywood Reporter*

"'The Gilded Lily' will prove box office everywhere."
— *Hollywood Variety*

"Dramatic romance, sparkling with comedy, lively wit, colorful action and dialogue, destined for certain popularity."
— *Motion Picture Daily*

# WHAT A CELEBRATION



JANUARY 4th
"ENTER MADAME"
with
ELISSA LANDI
and CARY GRANT
Lynne Overman · Sharon
Lynne · Richard Bonelli
Nina Koshetz
Directed by Elliott Nugent

JANUARY 11th
"PRESIDENT VANISHES"
with
Edward Arnold · Paul Kelly
Arthur Byron · Andy Devine
Janet Beecher · Edward Ellis
A Walter Wanger production
directed by William A. Wellman

JANUARY 18th
"ONCE IN A BLUE MOON"
A Hecht-MacArthur production
with
JIMMY SAVO
Written, Directed and Produced by
Ben Hecht and Charles MacArthur

FEBRUARY 1st
"WINGS IN THE DARK"
starring
MYRNA LOY
and CARY GRANT
with Roscoe Karns · Hobart
Cavanaugh · Dean Jagger
Directed by James Flood

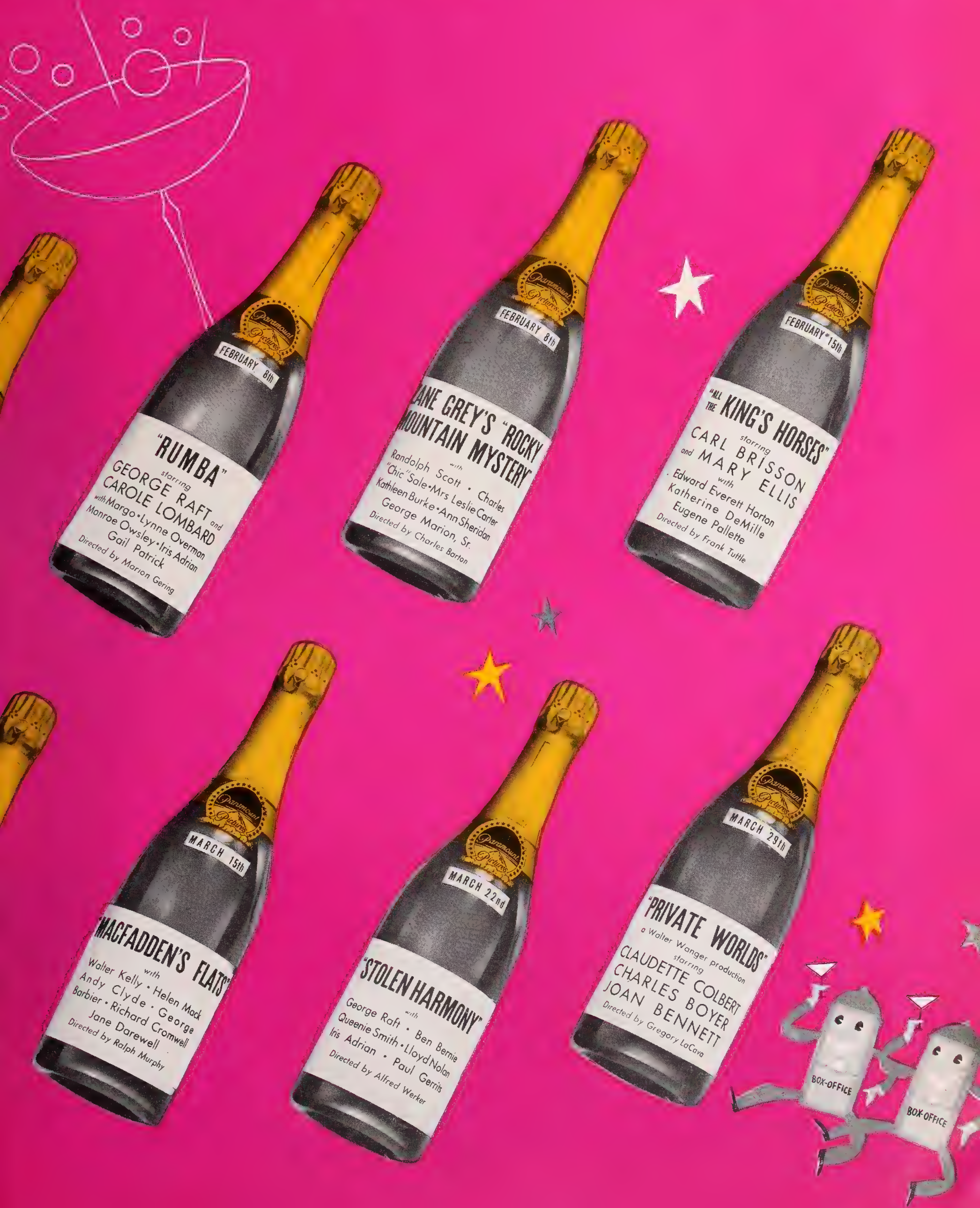
FEBRUARY 22nd
"RUGGLES OF RED GAP"
with
Charles Laughton · Mary
Boland · Charlie Ruggles
ZaSu Pitts · Roland Young
Leila Hyams
Directed by Leo McCarey

MARCH 1st
"MISSISSIPPI"
with
BING CROSBY
W. C. FIELDS
JOAN BENNETT
Queenie Smith · John Miljan
Gail Patrick · Fred Kohler
Claude Gillingwater and
The Cabin Kids
Directed by Edward A. Sutherland

MARCH 8th
"WIN OR LOSE"
Tentative Title
with
Joe Morrison · George
Burns and Gracie Allen
Dixie Lee · J. C. Nugent
Lee Kohlmar
Directed by Elliott Nugent

MARCH 15th
SECOND
MARLENE DIETRICH
PICTURE
with
Lionel Atwill · Cesar Romero
Edward Everett Horton · Don
Alvarado · Alison Skipworth
Directed by Josef von Sternberg

# !.. AND NO HEADACHES!


Paramount Pictures
FEBRUARY 8th
"RUMBA"
starring
GEORGE RAFT and
CAROLE LOMBARD
with Margo • Lynne Overman
Monroe Owsley • Iris Adrian
Gail Patrick
Directed by Marion Gering
Paramount Pictures
FEBRUARY 8th
ANE GREY'S "ROCKY
MOUNTAIN MYSTERY"
with
Randolph Scott • Charles
"Chic" Sale • Mrs Leslie Carter
Kathleen Burke • Ann Sheridan
George Marion, Sr.
Directed by Charles Barton
Paramount Pictures
FEBRUARY 15th
"ALL THE KING'S HORSES"
starring
CARL BRISSON
and MARY ELLIS
with
Edward Everett Horton
Katherine DeMille
Eugene Pallette
Directed by Frank Tuttle
Paramount Pictures
MARCH 15th
"MACFADDEN'S FLATS"
with
Walter Kelly • Helen Mack
Andy Clyde • George
Barbier • Richard Cromwell
Jane Darewell
Directed by Ralph Murphy
Paramount Pictures
MARCH 22nd
"STOLEN HARMONY"
with
George Raft • Ben Bernie
Queenie Smith • Lloyd Nolan
Iris Adrian • Paul Gerrits
Directed by Alfred Werker
Paramount Pictures
MARCH 29th
"PRIVATE WORLDS"
a Walter Wanger production
starring
CLAUDETTE COLBERT
CHARLES BOYER
JOAN BENNETT
Directed by Gregory LaCava
BOX-OFFICE
BOX-OFFICE

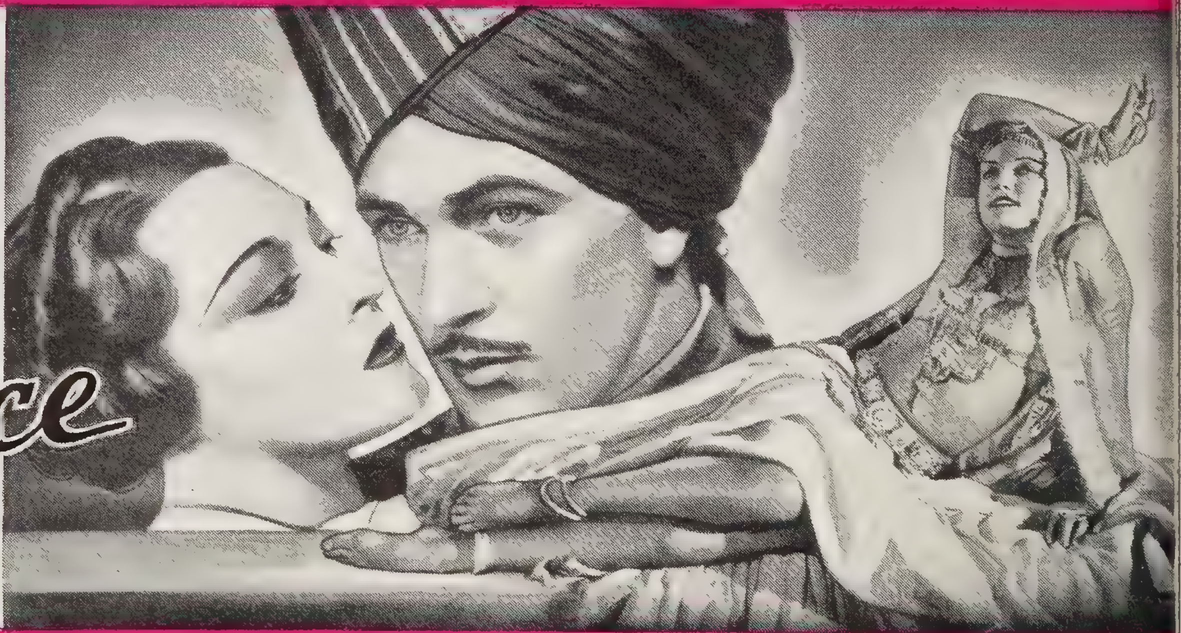
# "THE LIVES OF A BENGAL LANCER"

GARY COOPER · RICHARD CROMWELL · FRANCHOT TONE · SIR GUY STANDING

C. Aubrey Smith · Monte Blue · Kathleen Burke · *Directed by Henry Hathaway*

***They took their love where they found it*** and dared death with a kiss. The Bengal Lancers . . . devil-dogs of daring . . . sons of Britain's finest . . . they come from the four ends of the earth . . . to live and die . . . love and hate in the tropic midst of Mysterious India . . . land of romance and rebellion . . . riot and revolt!

*Romance*



# "THE LIVES OF A BENGAL LANCER"

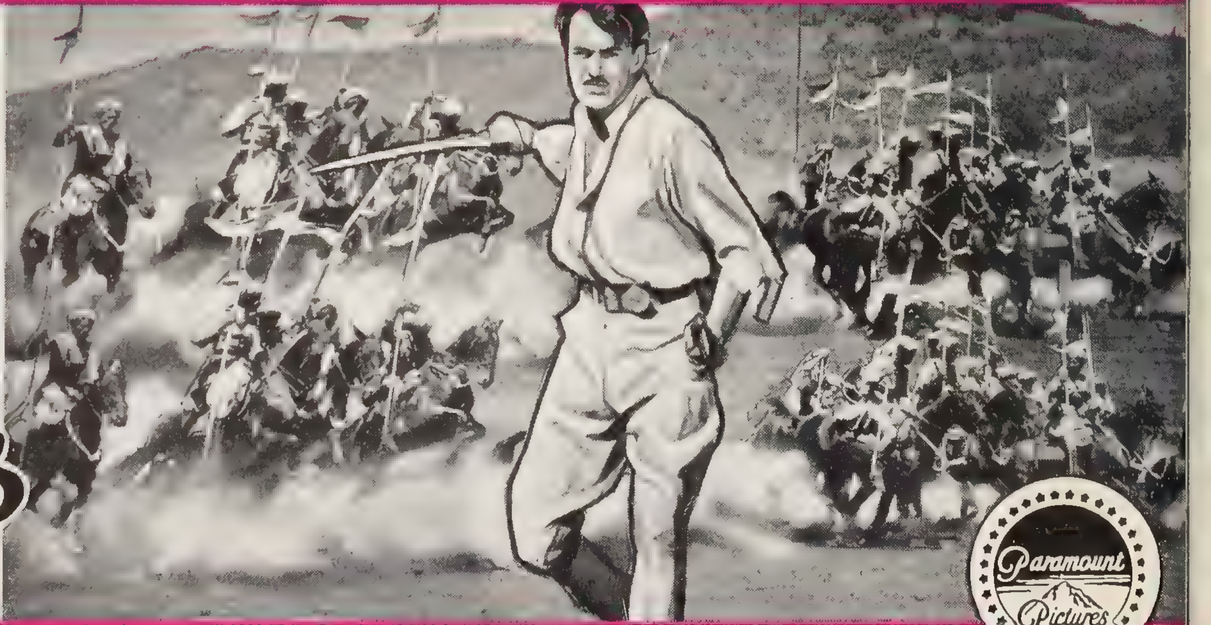
***Revealing that mystic world of exotic rites*** and barbaric beauty . . . which is India! Military pageantry . . . charging Lancers on parade . . . lavish scenes of princely splendor in palaces of Indian potentates, sloe-eyed nautch dancers in shrouded, scented seraglios! Here is all the witchery of Asiatic enchantment and allure!

*Spectacle*

# "THE LIVES OF A BENGAL LANCER"

***Into the jaws of death . . . into the mouth of hell*** rode the Bengal Lancers . . . a handful of reckless, courageous men . . . facing rebel hordes on the world's wildest frontier . . . fighting always . . . surrendering never . . . they blazoned their glorious deeds on a mighty background of Empire! The heart-filling story of three gallant comrades-in-arms . . . and the regiment they led to glory!

*Thrills*



Paramount Pictures

F IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOWN IN TOWN

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Publication by Covici, Friede of Gene Fowler's "Mighty Barnum" motion picture script for public digestion in book form caused A. J. Liebling to reminisce a bit about the days when the novel and screen writer Fowler ran the New York *Morning Telegraph*, Broadway racing sheet, for six months, and caused the general level of newspaper wages in New York to be raised about 150 per cent—much to the consternation of the town's publishers.

The *Daily Telegraph* was in need of a hypodermic and, unknown to his boss, Mr. Fowler went out and hired every reporter he considered competent, at a salary $200 a week more than the reporter was receiving at the time. He lined up a staff including Ring Lardner (at $50,000 a year for four stories a week), Ben Hecht, Charles MacArthur (listed as a 'cub' reporter), Martha Ostenso, Lois Long, Nellie Revell, S. Jay Kaufman and Walter Winchell (incognito to avoid contractual complications). These he topped off with David Belasco, Maria Jeritza and a couple of dozen others.

One day Mr. Fowler assigned his whole staff to a very small-time prize fight, each star to cover a single round. Lardner was to write the sixth, Mme. Jeritza the seventh, Belasco the eighth—but, "one of the bums went into the tank on the fifth, so Lardner insisted on writing the sixth round anyway, because he said the evening was killed." Westbrook Pegler wrote round one.

At about the same time Joe Moore, publisher of the *Telegraph*, noticed he had a payroll as large as a federal budget—and Gene Fowler's newspaper publishing career ended on the spot.

▽

**Add to the collection of odd pairings of film titles quoted on theatre marquees, the following Kansas City Church billing:**

SERMON SUBJECT:
"Do You Know What Hell Is?"
Come and Hear Our New Organist

**And in the same Missouri city a popular night club advertised in this manner:**

TONIGHT!
Joe Frisco
Last Appearance
By Popular Request

▽

*Antoinette Cellier, actress daughter of Frank Cellier, went to Hollywood some time ago under contract to Metro-Goldwyn-Mayer. Young Antoinette had had considerable stage and film experience in London. However, after sitting around in Hollywood for three months, doing nothing, at a fat salary, she began to wonder whether she would ever act again. Came the day when David O. Selznick, Metro producer who personally had signed her, while in London, ordered that Miss Cellier be brought to his sanctum. Heart in mouth, hopes high in anticipation of the big chance for a Hollywood part, Antoinette arrived at the Selznick office. "Hello," he greeted. "Hello," replied Antoinette. "That's all," he said, "I just wanted to see what you looked like."*

*Antoinette Cellier came back to New York and is now appearing on the New York stage, where, if Hollywood custom holds, Mr. Selznick will one day "discover" her all over again and announce that he has made "a sensational find."*

▽

Wealthy Howard Hughes, whose interest is about equally divided among oil, aviation and motion pictures, is supposed to be secretly engaged at the moment in the construction in Los Angeles of a mystery airplane, estimated to cost $250,000, in which he expects to race from California to New York in seven hours, a la "Hell's Angels."

## *The Supervisor's Assistant . . .*

by JESSE L. LASKY, JR.

*—Thanks to the Hollywood Screen Guild*

I CAME into the inner-sanctum of the Third Assistant Supervisor. He was completely alone, a couple of murdered scripts lay in their own blood in the corner, a half-smoked cigar lolled out of his mouth. He had been going over a production schedule, and looked as though he didn't want to see me.

"I don't want to see you," he said.

I clung to the woodwork, and tried to resemble a mural. Then he saw it, that yellow, half-born thing under my arm, a new script.

"What you got there?"

I tried to tell him, but my voice faltered, so he took it from me.

Fiercely his eyes pierced into my young hopeful. I knew something terrible was wrong. He glared at one page, until I thought he might bite into it, and chew up the offender.

"What the hell's that?" he said.

"What the hell's what?"

"That word!"

He stared it down, shook ashes upon it, kicked it with his foot. "Arrogant!" he exploded. "You think the general public are going to know what that means? You think Tom, Dick, Harry and Moses, and all the people in Squehatchet and Peuw River will know the meaning of the word 'arrogant'?"

I was silent. I felt that he was right.

"Pick up the telephone," he snapped.

I obeyed. The operator's voice tinkled up, a friendly, polite, familiar thing.

"Number please?"

"Ask her if she knows what 'arrogant' means," he said through his teeth. "I'll bet only one in a hundred will know."

"Do you know what 'arrogant' means?" I asked the operator fearfully. There was an awful pause . . . then her sweet voice rippled up again.

"Why, yes sir. It means proud, conceited."

I hung up.

"Well?" he grouched at me, "What did she say?"

"She said it means proud, conceited."

"You see . . . one in a hundred. . . . One in a hundred will know."

▽

*No British exhibitor would hesitate to buy Metro's "Merry Widow" musical after reading in London's* Film Weekly *the editor's stirring and dramatic account of the extent of Metro's lavishness in production. It cost them "a packet of money," he said, explaining that Mr. Schenck's company used "500 sacks of cement, 2,000 feet of cobblestones, 320 panes of glass and 20 trees."*

▽

**Erich von Stroheim, now near 50, sadly bowed his head in a Los Angeles courtroom the other day and, according to the Associated Press, admitted that he's broke, possessing only $11.31 and a single pair of shiny trousers, unable to pay $5 a week for the support of a son.**

**Mr. von Stroheim, Viennese, lavished $1,100,000 on the silent motion picture "Foolish Wives," $675,000 on "The Merry Widow," $1,400,000 on "The Wedding March" and $930,000 on "Queen Kelly."**

**Write your own scenario—or, Carl Laemmle, Pat Powers and Joseph P. Kennedy will collaborate, without charge for their services.**

Movie observers of Portland, Oregon, especially some of the city's leading physicians, in scanning la Garbo's new "Painted Veil" at the United Artists, are said to have reacted with horror to the scene where Herbert Marshall, as a physician, stalks into a room in which the previous doctor on the job died of the dreaded cholera. Marshall gathers up the clothing of the deceased in his bare hands and hurls it across the room into a group of onlookers, with the command: "Burn these!" It makes a fine piece of dramatics, the Oregonians hold, but, considering the virulence of the epidemic, it would have scattered enough germs to wipe out the whole Hollywood movie colony. And, so, we promise to talk to Mr. Mayer for so carelessly throwing cholera germs around.

▽

*In pre-repeal days, to hear Victor Shapiro tell it, purveyors of contraband spirits gave production and studio managers plenty of headaches, and not from imbibing therein, either. Later came swarms of insurance agents, antique salesmen and physical culture trainers to hold further high carnival on the studio grounds. Production suffered accordingly. But, the other day, a bright young publicity writer for Samuel Goldwyn's Russian Anna Sten provided the straw that broke the camel's back, announcing as he did in a notice to the newspapers that Anna was in the market for a new automobile. An army of ambitious auto salesmen was soon camping on the United Artists' lot, and such a trivial thing as making motion pictures for exhibitors was out of the question.*

*Then came the exasperated Sam Goldwyn's ukase, to be immediately adopted by every other studio in Hollywood. In the future, he said, any reference to a star's intention to buy a house, dog, car, new suit, flock of birds, bonds or babies, "must be included OUT of all publicity."*

▽

**Adolphe Menjou was once a motion picture producer, with Amedee J. Van Beuren, in the late 1910's, so he told Broadway Lou Sobol the other day. Menjou and Van Beuren had to go to Chicago and engage the old Rothacker studio to work, because Ernest Truex, their star, was playing in a show there. Whenever the two ambitious producers needed extras they would rush over to the old Colosimo Cafe and round up the girls. Mr. Colosimo's husky bodyguard, one Al Brown, frequently had to aid in the roundup. Brown got to like the show business through this "forceful" participation therein, but he stayed in Chicago and entered other fields as Al Capone, present guest of the federal government at Alcatraz.**

▽

*Mae West's Christmas cards sent out from Hollywood show the blonde sitting on Santa's lap, with the following jingle:*

*"If Santa fails to reach your house,*
*Just bear it with a grin.*
*I wrote and said, 'Come up some time,'*
*And the dear old guy moved in . . ."*

▽

**Choosing the moment when Frank (Bring 'em Back Alive) Buck was on the high seas bound for Singapore, a performing mouse broke away from his trainers and ran wild the other day at the New York studios of Van Beuren.**

**To hear Mr. Van Beuren's company tell about the incident, the trained mouse broke out of a toy house, and "with a blood-curdling roar," dashed into an adjoining room, where, "terrified at the animal's ferocious appearance," some ladies screamed loudly and long. "A few minutes fast work by ARMED keepers," said the announcement, "returned the vicious mouse" to its house.**

# FILM SHARES $106,614,125 HIGHER IN MARKET VALUE THAN YEAR AGO

### Motion Picture Issues Also Play Noteworthy Part in Strength and Activity of Bond Market; In the Curb Upswing Also

by THE ANALYST

Motion picture stocks and bonds made the best showing of any individual group of issues on the New York Stock Exchange during 1934, appreciating in value some $106,614,125, bringing the net gain for the film issues since the end of 1932 up to $237,949,250. Some of the film stocks gained as much as 20 points during the year. In contrast with the irregular performances of industrials, rails and public utilities at the end of 1934, film shares were universally higher, and the prospect of continued improvement in the nation's general business brightened the 1935 outlook further for the motion picture securities.

#### Market Value Rises

The total market value of motion picture shares on the New York Stock Exchange at the end of 1934 was $457,773,125, against $351,159,000 at the end of 1933, and $220,201,875 at the close of 1932.

**Equally remarkable was the vigorous part that motion picture issues played in the general strength and activity of the New York Stock Exchange's bond market during 1934. This was due chiefly to improvement in capital structures of film companies and rehabilitation of corporations recently in financial difficulties. The New York Curb Exchange, also, witnessed an upswing in its handful of motion picture stocks.**

The continued rise of motion picture shares outstripped the Stock Exchange's industrial groups in scope. Brokers reported that the buying of film shares, while not exceptionally large in most cases, was of the kind that Wall Street calls "informed" and much of it comes from the industry itself.

#### Most Highs Late in Year

The majority of motion picture issues touched their 1934 highs in the latter half of the year, when a large increase in public purchasing power pointed toward continued gains in box office receipts and when solutions of the problems raised by a religious anti-film campaign appeared to have been found.

Completed reorganization of Paramount Publix Corporation was a strengthening factor to the industry in general. On the Stock Exchange bonds of the company and affiliates that had been in receivership since early in 1932 gave a notable demonstration of strength. Paramount Publix 5½s, due 1950, and Paramount Famous Lasky 6s, due 1947, showed net gains of about 32 points, each rising above 65.

The Paramount reorganization revived hopes of early similar action for Radio-Keith-Orpheum Corporation, although it appeared such a development might be delayed considerably longer by diverse views of some major RKO creditors.

Columbia Pictures was comparatively the best performer of the industry's listed stocks, reflecting a demand based on the company's establishment of the best depression earnings record of any unit in the business. Voting trust certificates for the stock advanced about 15 points to around 39, having touched a high above 41 early in December. Loew's, of course, continued to be a favorite. At no time were profits below $2 a share and the company declared an extra dividend of 75 cents a share in the final quarter. With a sound financial position and capital structure, the company was exepected to show for 1934 recovery of at least 40 per cent of the ground lost since the record year of 1930. Common stock of the company rose 6 points to a final of near 35, while the preferred showed a net gain of more than 32 points at above 104.

#### Largest Gain by Eastman

Due to its large outstanding stock and relatively high price, Eastman Kodak showed the largest gain in stock market valuation, rising $78,750,000 in this connection to a total market value of $281,250,000.

A development that at first glimpse threatened to have severe financial repercussion on the industry was the U. S. Supreme Court's upholding, early in October, of the validity of William Fox's Tri-Ergon sound patents. While resulting in a threatening maze of litigation, however, it gave no indication of becoming an unusually disturbing factor.

Other Stock Exchange gains made by the securities companies in the motion picture industry and by companies affiliated with the business, included a rise of 3⅜ points in the stock of Consolidated Film common; 9⅞ points in Consolidated preferred; 16½ points in Keith-Albee-Orpheum preferred; 6 points in Loew's, Inc., common; 8 points in affiliated MGM preferred; 4 points in Pathe Exchange "A"; 20¼ in Universal Pictures preferred, and 5¾ in Warner Brothers preferred.

Only two Stock Exchange issues of motion picture interests ended the year lower than at the end of 1933. These were Pathe Exchange common, down three-eighths of a point, and Warner Brothers common, off five-eighths of a point.

Wall Street looked for a gradual return to a pre-depression level of motion picture profits, although it recognized some of the problems facing the industry at the year end, including dual billing, relatively high studio costs and increased radio competition.

Double billing in Wall Street opinion was likely to be a boom to independent producers but at the expense of the major units. Regarding studio costs estimates of film budgets ranged in some financial circles from 10 to 20 per cent over a year ago.

—

The New York *Times* annual survey, of 40 groups as of December 1, placed amusement industries well up in the lead in appreciation of stock values. While autos and accessories gained an average of $1.09, amusement shares were credited with $2.75 gain.

## *Ludington Starts 1st Division Films*

Nicholas S. Ludington, president of First Division Productions and vice-president of First Division Exchanges, left New York for Hollywood last week to inaugurate the company's production program, which will get underway shortly after the 15th of this month.

The company's schedule calls for from four to eight feature pictures annually, in addition to the four Hoot Gibson western films already announced, and to which Mr. Ludington will devote the next three months.

In New York, John Curtis, vice-president of both First Division companies, announced the appointment of Henry Hobart, former RKO and Paramount production executive, as a vice-president in complete charge of all production activity. Mr. Hobart is now on the Coast.

The Hoot Gibson westerns will all have dialogue written by James Gleason, and the first, tentatively titled "The World Owes Me a Living," is from an original by Paul Scofield.

"It is the aim of First Division Productions to make entertaining pictures," said Mr. Curtis. "Such a purpose necessitates comedy and action. Fortunately, insofar as our westerns are concerned, Mr. Gibson is one western star who, in addition to his acting and riding ability, is one of the screen's most enjoyable comedians.

"After completion of the four Gibson westerns the company will start a series of from four to eight pictures.

"We believe we can maintain a consistently high standard of product and can more quickly and successfully establish the name 'First Division Productions' in the minds of exhibitors and audiences by limiting the number of our productions."

Mr. Curtis, who was largely responsible for the acquisition by First Division Exchanges of the distribution of *Time* magazine's "March of Time" reel, to be released nationally the end of this month, leaves for Hollywood January 6.

## *"Barretts" Wins "Ten Best" Poll*

Some 425 newspaper critics of motion pictures voted MGM's "The Barretts of Wimpole Street" the best picture of the year in Film Daily's annual contest. "The House of Rothschild," United Artists, was a close second followed, in order, by "It Happened One Night," Columbia; "One Night of Love," Columbia; "Little Women," RKO; "The Thin Man," Metro-Goldwyn-Mayer; "Vica Villa," Metro-Goldwyn-Mayer; "Dinner At Eight," Metro-Goldwyn-Mayer; "Count of Monte Cristo," United Artists, and "Berkeley Square," Fox. The selections do not necessarily include the pictures with the greatest grosses.

# MOTION PICTURE STOCKS IN 1934

by THE ANALYST

## High and Low in Stock and Bond Trading for Five Years

(Closing Prices Are as of December 29th)

### *NEW YORK STOCK EXCHANGE*

| | 1934 | | | | | | | 1933 | | 1932 | | 1931 | | 1930 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Stock and Dividends** | **Sales** | **High** | **Date** | **Low** | **Date** | **Last** | **Net Change** | **High** | **Low** | **High** | **Low** | **High** | **Low** | **High** | **Low** |
| Columbia Pictures, vtc. (1A) | 175,300 | 41⅜ | Dec. 3 | 21½ | July 26 | 38⅞ | +14⅞ | 28 | 6⅝ | 14⅞ | 4¼ | not listed | | 54¾ | 14 |
| Consolidated Film | 133,000 | 6¼ | Dec. 21 | 1⅝ | July 27 | 5⅞ | + 3⅜ | 5¾ | 1¾ | 5⅜ | 1 | 15 | 3¾ | 27⅜ | 7⅞ |
| Consolidated Film, pfd. (2B) | 282,800 | 20¼ | Dec. 21 | 10⅜ | Jan. 2 | 19⅞ | + 9⅞ | 14¾ | 5⅞ | 11¾ | 2¾ | 18⅞ | 7¾ | 28¼ | 12½ |
| Eastman Kodak (4.75c) | 245,700 | 116½ | Nov. 28 | 79 | Jan. 4 | 112½ | +31½ | 89¾ | 46 | 87⅞ | 35¼ | 185¾ | 77 | 255¼ | 142⅛ |
| Eastman Kodak, pfd. (6) | 3,100 | 147 | June 27 | 120 | Jan. 16 | 141 | +16⅞ | 130 | 110 | 125 | 104¾ | 135 | 103 | not listed | |
| Fox Film "A" (D) | 471,300 | 17½ | Feb. 26 | 8¼ | July 26 | 13¾ | unch. (D) | 4⅞ | ¾ | 5⅞ | 1 | 38⅜ | 2½ | 37⅜ | 16⅛ |
| Keith-Albee-Orpheum, pfd. | 2,800 | 37½ | Aug. 2 | 20 | Jan. 4 | 31½ | +16½ | 25 | 8 | 30 | 7 | 101½ | 10 | not listed | |
| Loew's, Inc. (1.75c) | 2,995,800 | 37 | Dec. 1 | 20⅜ | July 26 | 34¾ | + 6 | 36½ | 8½ | 37¾ | 13¼ | 63½ | 23⅞ | 95¾ | 41¾ |
| Loew's, Inc. pfd. (6.50) | 20,800 | 105 | Nov. 30 | 72 | Jan. 2 | 104¼ | +32¼ | 78⅛ | 35 | 80 | 39 | 98 | 56 | 112⅝ | 85⅝ |
| Metro-Goldwyn-Mayer, pfd. (1.89) | 16,100 | 28¼ | Dec. 21 | 21 | Jan. 5 | 28 | +8 | 22 | 13½ | 22¼ | 14 | 27 | 15 | 26¾ | 23 |
| Orpheum Circuit, pfd. | not listed | not listed | | not listed | | not listed | | 7 | 1⅜ | 15 | 3¼ | 75 | 4⅜ | 99⅞ | 60 |
| Paramount, ctfs. (E) | 2,564,600 | 5⅞ | Feb. 16 | 1¾ | Jan. 2 | 3⅜ | + 1½ | 2½ | ⅛ | not listed | | not listed | | not listed | |
| Pathe Exchange | 866,700 | 4¼ | Mar. 2 | ½ | July 27 | 1¼ | — ⅜ | 2½ | ¼ | 1¼ | ¼ | 2⅞ | ¼ | 9 | 1½ |
| Pathe Exchange "A" | 593,400 | 24¾ | June 12 | 10½ | Jan. 4 | 15 | + 4 | 14¼ | 1¼ | 5¾ | 1¼ | 8⅜ | 1⅛ | 19⅝ | 2⅞ |
| Radio-Keith-Orpheum (E) | 844,000 | 4¼ | Feb. 17 | 1½ | July 23 | 2⅜ | + ⅛ | 5¾ | 1 | 7¾ | 1½ | 4 | 2¾ | not listed | |
| Universal Pictures, pfd. | 2,960 | 46½ | Apr. 11 | 16⅞ | Jan. 8 | 38¼ | +20¼ | 35 | 10 | 50 | 10¾ | 57½ | 24 | 50 | 14⅜ |
| Warner Brothers | 1,652,100 | 8¼ | Feb. 5 | 2¾ | July 26 | 4⅝ | — ⅝ | 9⅛ | 5¼ | 4½ | ½ | 20⅜ | 2⅛ | 80¼ | 9¾ |
| Warner Brothers, pfd. | 10,980 | 31⅞ | Apr. 23 | 15 | Nov. 23 | 21¼ | + 5¾ | 24½ | 15½ | 20 | 4 | 40½ | 8½ | 70¼ | 31 |

A—Plus 5% in stock; B—accumulative dividends paid this year; C—partly extra; D—new stock; E—companies in receivership or being reorganized.

### *CURB EXCHANGE*

| | 1934 | | | | | | | 1933 | | 1932 | | 1931 | | 1930 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Stock and Dividends** | **Sales** | **High** | **Date** | **Low** | **Date** | **Last** | **Net Change** | **High** | **Low** | **High** | **Low** | **High** | **Low** | **High** | **Low** |
| Columbia Pictures common (F) | 2,900 | 35 | Sept. 25 | 24½ | Feb. 8 | 35 | + 7¾ | 27¼ | 8¼ | 15 | 4½ | 23 | 3⅛ | 55⅞ | 15⅜ |
| Educational Pictures pfd. | not listed | not listed | | not listed | | not listed | | 3 | 2 | 22 | 8 | 42 | 13⅝ | 30 | 12 |
| General Thea. Equip. pfd. | not listed | not listed | | not listed | | not listed | | ⅞ | ⅛ | 1⅜ | ⅛ | 31¼ | ⅜ | 37¼ | 22¾ |
| National Screen Service | not listed | not listed | | not listed | | not listed | | 13 | 5¼ | 18 | 10½ | 24 | 15¼ | 32¾ | 12½ |
| Sentry Safety Control | 11,300 | ½ | Mar. 20 | ⅛ | July 10 | 3/16 | +1/16 | ⅝ | ⅛ | 1 | ⅛ | 3½ | ½ | 9¾ | ¾ |
| Technicilor | 140,200 | 14¾ | June 8 | 7⅝ | Mar. 27 | 13¼ | + 4¼ | 14 | 2⅝ | 5¼ | ⅝ | 15¼ | 1⅜ | 86½ | 5½ |
| Trans-Lux DPS (.20) | 71,800 | 3⅛ | Jan. 22 | 1⅛ | July 24 | 2½ | + ⅛ | 3¾ | 1⅛ | 3¼ | ¾ | 13¼ | 1⅜ | 13½ | 4⅛ |
| Universal Pictures | 3,900 | 5½ | Apr. 10 | 3 | Jan. 29 | 3 | + 2 | 4 | 1 | 6 | 1 | 7⅛ | 4 | not listed | |

F—Plus stock extras.

### *BONDS ON STOCK EXCHANGE*

| | 1934 | | | | | | | 1933 | | 1932 | | 1931 | | 1930 | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Bond and Maturity** | **Sales** | **High** | **Date** | **Low** | **Date** | **Last** | **Net Change** | **High** | **Low** | **High** | **Low** | **High** | **Low** | **High** | **Low** |
| General Theatre Equip. 6s '40 | $3,910,000 | 13 | Feb. 19 | 3⅛ | Jan. 2 | 8⅜ | + 5⅜ | 9¼ | 1 | 7¾ | 1 | 74 | 2 | 100¼ | 50⅛ |
| General Theatre 6s '40 ctfs | 2,368,000 | 11¾ | Feb. 19 | 3 | Jan. 5 | 8⅜ | + 5⅜ | 7¾ | 1 | 6 | 1 | not listed | | not listed | |
| Keith 6s '46 | 549,000 | 73½ | Dec. 29 | 51 | Jan. 3 | 73½ | +21 | 61 | 29½ | 63 | 24 | 78½ | 35 | 91 | 74 |
| Loew's 6s '41 | 2,023,000 | 105¾ | Dec. 1 | 85 | Jan. 2 | 105 | +19¼ | 89 | 48 | 90 | 64 | 99¾ | 70 | 130 | 100 |
| Paramount-Broadway 5½s '51 | 2,146,000 | 47 | May 5 | 30 | Jan. 2 | 45⅜ | +15⅜ | 40 | 25 | 82 | 34 | 105 | 65 | 103¼ | 99 |
| Paramount-Broadway 5½s '51 ctfs | 491,000 | 47 | May 7 | 30 | Jan. 2 | 45 | +15 | 38 | 27½ | not listed | | not listed | | not listed | |
| Paramount-Publix 5½s '50 | 6,370,000 | 65½ | Dec. 1 | 29¼ | Jan. 8 | 61⅞ | +31⅞ | 35⅜ | 5¾ | 55 | 10⅛ | 105 | 65 | 94⅞ | 76 |
| Paramount-Publix 5½s '50 ctfs | 6,580,000 | 65½ | Dec. 1 | 29 | Jan. 4 | 61½ | +31 | 35 | 7½ | not listed | | not listed | | not listed | |
| Paramount-Fam-Lasky 6s '47 | 4,103,000 | 65½ | Dec. 1 | 29⅛ | Jan. 8 | 61⅞ | +31⅞ | 35 | 4½ | 60⅝ | 12½ | 97 | 40 | 103¼ | 89 |
| Paramount-Fam-Lasky 6s '47 ctfs | 3,095,000 | 65½ | Dec. 1 | 28½ | Jan. 4 | 61¾ | +31⅝ | 34½ | 10½ | not listed | | not listed | | not listed | |
| Pathe Exchange 7s '37 ww | 758,000 | 102 | Dec. 29 | 85 | Jan. 3 | 102 | +17 | 87 | 47½ | 80½ | 49 | 96 | 50¾ | 80 | 36 |
| Radio-Keith-Orpheum 6s '41 | 194,000 | 41 | May 5 | 18¼ | July 23 | 40⅝ | +25⅝ | 30 | 8½ | 19 | 14½ | not listed | | not listed | |
| Warner Brothers 6s '39 | 11,117,000 | 67 | Apr. 21 | 40⅞ | Jan. 4 | 58¾ | +15¼ | 48 | 12 | 40 | 9¼ | 74¼ | 25 | 113½ | 60 |

△ △ △

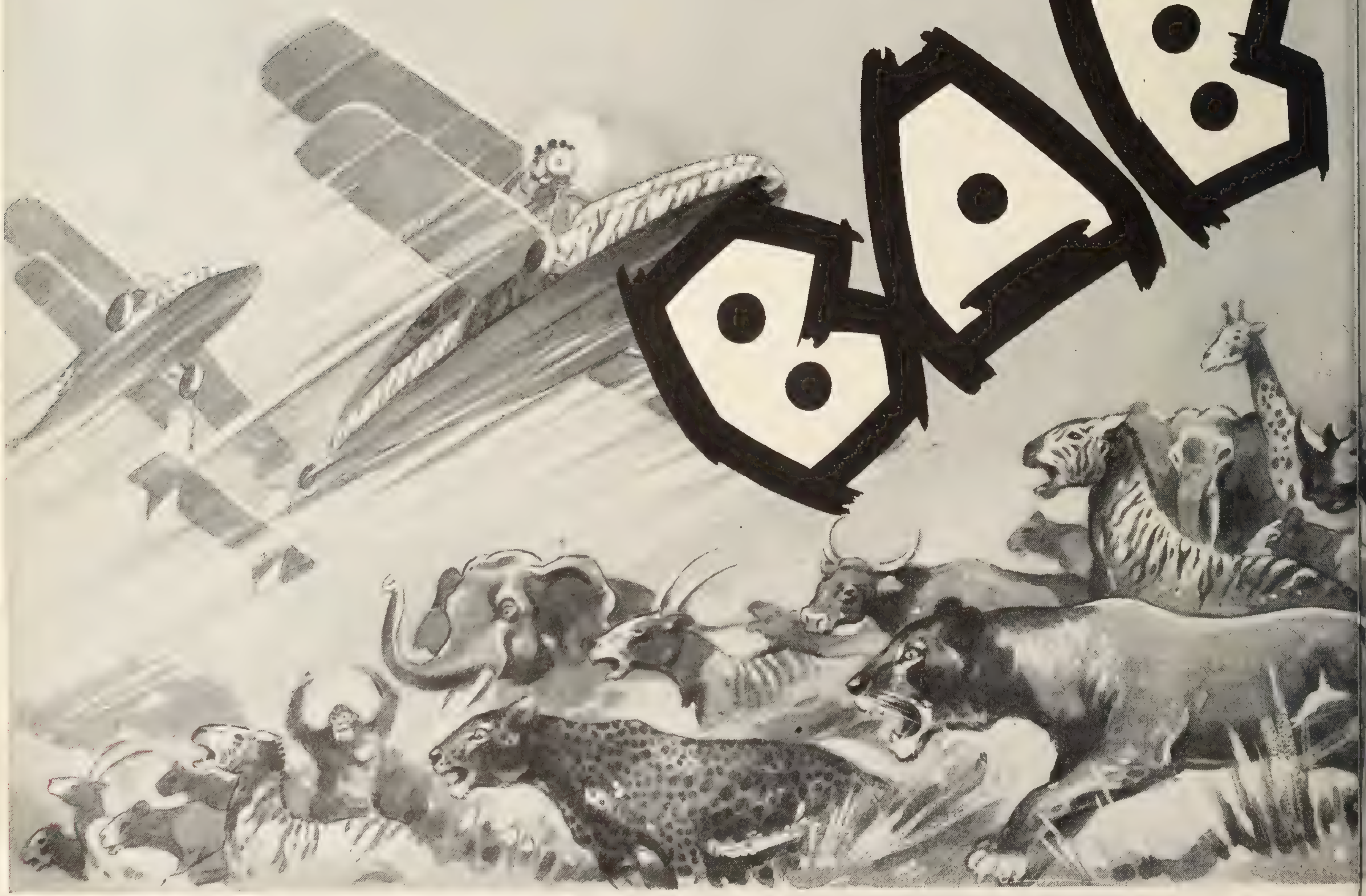
## Comparison of Valuations of Stock Issues, 1933-34

| Stock | Approx. Shares Outstanding | Close 1933 | Valuation | Close 1934 | Valuation | Net Change | |
|---|---|---|---|---|---|---|---|
| Columbia Pictures vtc | 145,000 | 24 | $3,480,000 | 38⅞ | $5,636,875 | +14⅞ | + $2,156,875 |
| Consolidated Film | 530,000 | 2½ | 1,325,000 | 5⅞ | 3,113,750 | + 3⅜ | + 1,788,750 |
| Consolidated Film pfd | 400,000 | 10⅜ | 4,150,000 | 19⅞ | 7,950,000 | + 9⅞ | + 3,800,000 |
| Eastman Kodak | 2,500,000 | 81 | 202,500,000 | 112½ | 281,250,000 | +31½ | + 78,750,000 |
| Eastman Kodak pfd | 60,000 | 124⅛ | 7,447,500 | 141 | 8,460,000 | +16⅞ | + 1,012,500 |
| Fox Film A | 2,400,000 | 13¾ | 33,000,000 | 13¾ | 33,000,000 | Unch. | Unchanged |
| Keith-Albee-Orpheum pfd | 60,000 | 15 | 900,000 | 31½ | 1,890,000 | +16½ | + 990,000 |
| Loew's, Inc. | 1,500,000 | 28¾ | 43,125,000 | 34¾ | 52.125,000 | + 6 | + 9,000,000 |
| Loew's, Inc., pfd. | 150,000 | 72 | 10,800,000 | 104⅛ | 15,618,750 | +32⅛ | + 4,818,750 |
| Metro-Goldwyn-Mayer pfd. | 600,000 | 20 | 12,000,000 | 28 | 16,800,000 | + 8 | + 4,800,000 |
| Orpheum Circuit pfd. | Not listed | | 1934 | ..... | ........ | ..... | ........ |
| Paramount ctfs | In reorganization | ..... | ........ | ..... | ........ | ..... | ........ |
| Pathe Exchange | 1,000,000 | 1⅝ | 1,625,000 | 1¼ | 1,250,000 | — ⅜ | — 375,000 |
| Pathe Exchange A | 250,000 | 11 | 2,750,000 | 15 | 3,750,000 | + 4 | + 1,000,000 |
| Radio-Keith-Orpheum | 2,500,000 | 2¼ | 5,625,000 | 2⅜ | 5,937,500 | + ⅛ | + 312,500 |
| Universal Pictures pfd. | 20,000 | 18 | 360,000 | 38¼ | 765,000 | +20¼ | + 405,000 |
| Warner Bros. | 3,900,000 | 5¼ | 20,475,000 | 4⅝ | 18,037,500 | — ⅝ | — 2,437,500 |
| Warner Bros. pfd. | 103,000 | 15½ | 1,596,500 | 21¼ | 2,188,750 | + 5¾ | + 2,592,250 |
| TOTAL VALUATIONS | | | $351,159,000 | | $457,773,125 | | +$106,614,125 |

# 60,000-MILE SAFARI BY AIR
# DARKEST

## AMAZING . . . AMUSING . . .

**Now the Martin Johnsons bring back a cargo of new thrills . . . scenes that even *they* never before witnessed . . . forest fastnesses never before penetrated . . . because never before has anyone braved the perils of a flight INTO THE HEART OF THE ANIMAL KINGDOM. Watch for further details of the most unusual explorer experience ever recorded by living man!**



# UNCOVERS DARK CONTINENT'S SECRETS!

***EXCITING . . . AUTHENTIC . . .***

# MR. & MRS. MARTIN JOHNSON'S

# OONA

"AN AERIAL EPIC OVER AFRICA"

Supervised by Truman Talley

**FOX**

# "A SHOWMAN'S SHOW!...

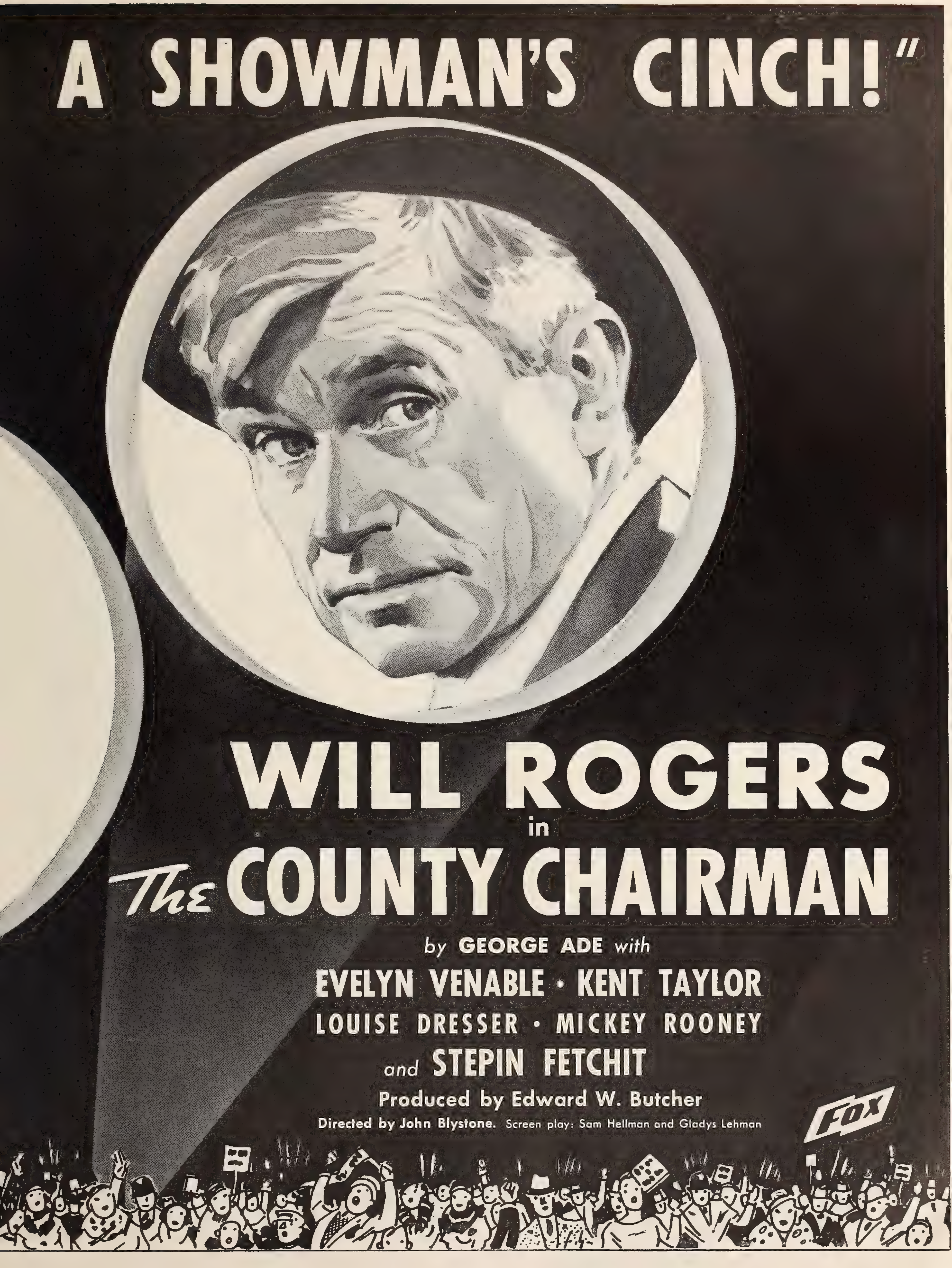
*shout the showmen's dailies*

## VARIETY DAILY:

"A showman's cinch! Among the most impressive pictures of the year, both from a money and a prestige standpoint. Solid entertainment values good for heavy cash returns. A natural for the ace houses as well as the nabes."

## MOTION PICTURE DAILY:

"Looks like an assured clean-up in all spots. Will Rogers will set audiences howling as his earthy humor unrolls from the screen. A clean, wholesome, swiftly paced film. All hands merit kudos for producing a fine, tongue-clucking showman's show!"



# A SHOWMAN'S CINCH!"

## WILL ROGERS

in

## The COUNTY CHAIRMAN

by **GEORGE ADE** with

**EVELYN VENABLE · KENT TAYLOR**

**LOUISE DRESSER · MICKEY ROONEY**

and **STEPIN FETCHIT**

Produced by Edward W. Butcher

Directed by John Blystone. Screen play: Sam Hellman and Gladys Lehman

FOX

# STARS OF 1914: HOW MANY DO YOU KNOW?

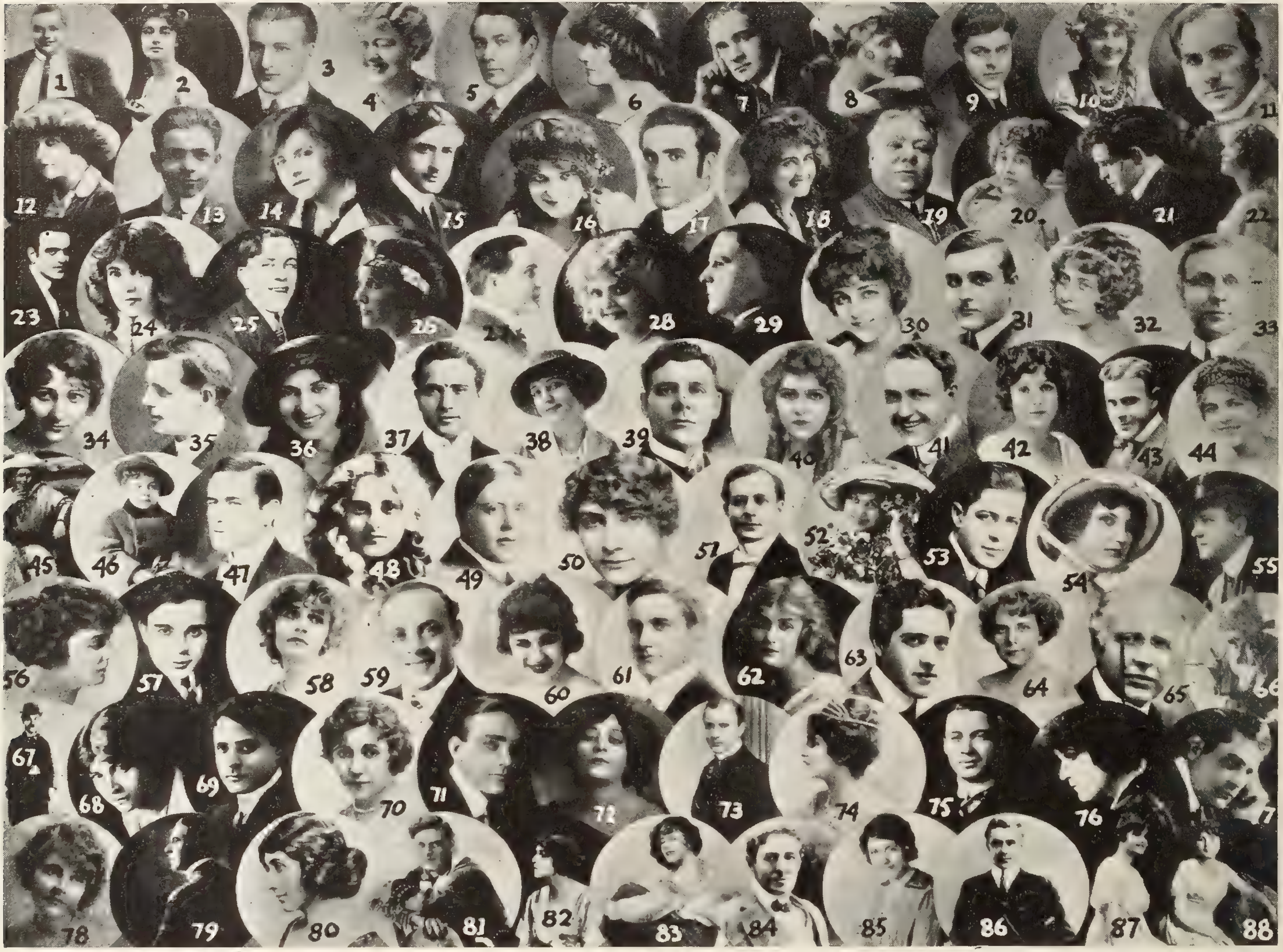


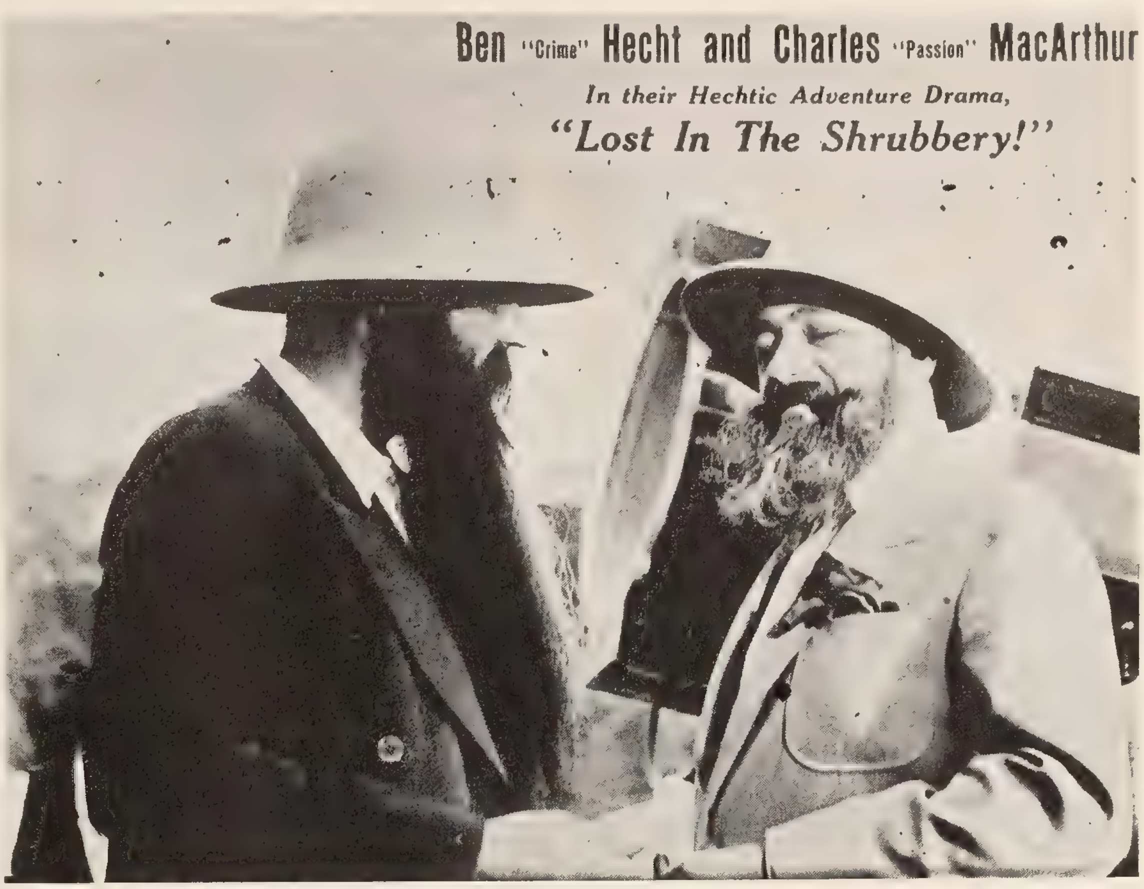
*Photo from Collection of Jack Fuld*

1. Fatty Arbuckle
2. Ruth Stonehouse
3. Wallace Reid
4. Cissy Fitzgerald
5. Henry B. Walthall
6. Ann Little
7. Ed. Carewe
8. Florence Lawrence
9. Harry Pollard
10. Clara K. Young
11. George Beban
12. Marie Prevost
13. Yale Boso
14. Ethel Clayton
15. Francis X. Bushman
16. Vivian Rich
17. Francis Ford
18. Violet Mesereau
19. John Bunny
20. Mabel Normand
21. Crane Wilbur
22. Mignon Anderson
23. Richard Travers
24. Marguerite Clark
25. Oliver Hardy
26. Ruth Roland

*Time has taken many of the stars of 20 years ago who appear in this gallery of leading lights of the early motion picture of 1914; others have long since retired to the quiet life which is not Hollywood's. Not many more than half a dozen still carry on: Mary Pickford, Charles Chaplin, Dorothy Gish, Richard Barthelmess, Oliver Hardy, Zasu Pitts. How many in the group do you old timers remember?*

27. Earle Williams
28. Lillian Walker
29. Harry Benham
30. Florence La Badie
31. James Morrison
32. Grace Cunard
33. ?
34. Cleo Madison
35. Edward Coxen
36. Helen Holmes
37. Herbert Rawlinson
38. Zasu Pitts
39. Ben Wilson
40. Mary Pickford
41. Dustin Farnum
42. Norma Talmadge
43. Ford Sterling
44. Blanche Sweet
45. Joe E. Brown
46. Bobby Connelly
47. Arthur Johnson
48. Ella Hall
49. Robert Leonard
50. Winifred Greenwood
51. Maurice Costello
52. Beverly Bayne
53. Jack Richardson
54. Norma Phillips
55. King Baggott
56. Naomi Childers
57. James Cruze
58. Gertrude McCoy
59. Wally Van
60. Anita Stewart
61. J. M. Kerrigan
62. Dorothy Gish
63. Carlyle Blackwell
64. Kathlyn Williams
65. VanDyke Brooke
66. Mary Fuller
67. Charles Chaplin
68. Marguerite Snow
69. J. Warren Kerrigan
70. Mabel Trumbull
71. Richard Barthelmess
72. Priscilla Dean
73. Arnold Daly
74. Alice Joyce
75. Sidney Bracy
76. Claire Adams
77. Edwin August
78. Enid Bennett
79. Matt Moore
80. Bessie Eyton
81. "Broncho Billy" Anderson
82. Gerda Holmes
83. Pearl White
84. Marc Dermott
85. ?
86. Tom Moore
87. Lillian Drew
88. ?

# *Now Comes Mystery in Adams' Tilt with Hecht and MacArthur*


Ben "Crime" Hecht and Charles "Passion" MacArthur
In their Hechtic Adventure Drama,
"Lost In The Shrubbery!"

*The mystifying photograph received by Roy W. Adams as an episode in the "Crime Without Passion" matter, now adorning the lobby.*

"'WHAT the Hecht—We were Only Fooling,' say Charlie and Ben." With this caption Roy W. Adams of the Mason theatres at Mason, Michigan, offers what he styles "Episode Two of the Great 'Crime Without Passion' serial."

A further element of mystery is the latest addition to the controversy which had its origin in a reply by the author-producers, Ben Hecht and Charles MacArthur, to comment by Mr. Adams in a report to "What the Picture Did For Me" department of MOTION PICTURE HERALD, all of which Mr. Adams fashioned into a lobby collection.

Last week Ludwig Sussman of the Adelphi theatre in Chicago and Louis Charninsky of the Capitol theatre in St. Louis reported how they had heard a cheerful ringing sound from the direction of the box office after applying shrewd showmanship to the picture.

But now comes a new Adams letter, with photograph and copy of a mystifying bit of correspondence. And, to continue the complete record, there follow further reports from exhibitors and sundry other communications, one from H. E. Jameyson, district manager of Fox Midwest Theatre Corporation, Kansas City, Mo; another from Al Zimbalist, advertising and publicity director of St. Louis Amusement Company.

The letter to Mr. Adams seems to have been addressed by one "Janus Q. Sheetes" (?) and follows:

**HECHT MACARTHUR INC.**
**Astoria, L. I.**
**November 28th, 1934**

**Roy W. Adams, Esq.,**
**Mason Theatre,**
**Mason, Michigan.**
**Dear Mr. Adams:**

**Your request for photographs of Mr. Hecht and Mr. MacArthur to hang in your lobby received, and I am forwarding one under separate cover. Unfortunately, as neither Mr. Hecht nor Mr. MacArthur ever grants autographs, I am unable to fulfill your wishes in this respect.**

**Cordially yours,**
**(Signed) Janus Q. Sheetes(?),**
**Secretary to Mr. Hecht**

Mr. Adams adds this note:

"I confess I couldn't see much connection between this communication and mine of November 26th which it was supposed to answer, but I suspected some satirical meaning too deep for a nit-wit exhibitor to catch, and the enclosed photograph, received a few days later, seems to confirm that suspicion. Both the letter and the original photograph have been added to the interesting collection of Hecht-MacArthur memorabilia in my lobby.

"I have had several letters from exhibitors whose experience with 'Crime Without Passion' was similar to mine—that is, concerning audience reaction. One publicity expert wants me to book a return date on the picture and he will do the exploitation gratis, but I still fear my people wouldn't like the picture any better than they did the first time, no matter how much ballyhoo we feed them. When I sell tickets to an attraction I want them to stay sold."

▽

**From H. E. Jameyson, of Fox Midwest Theatres at Kansas City, Mo., come these observations:**

"An erudite partnership labors, groans and finally whelps: 'Crime Without Passion' is given to the world.

"'A monster!' declares a nitwit exhibitor as he observes the financial consequences of erudition.

"'Great art!' screams the parental twain.

"We have long since decided we are unfit to run one theatre, let alone twenty-five. The mere fact we know the definition of erudition and a couple of other two syllable words has seemed to contribute to our unfitness—an inhibiting factor so to speak.

"But what about this 'great art' stuff of which Messrs. Hecht and MacArthur speak so dogmatically?

"A few years ago you could have bought a gross of Watteaus for a hundred bucks—the other day the Metropolitan paid a cool quarter of a million for one. What is art?—time lapse?

"And take that other great artistic partnership—Currier & Ives. There's one of them in the Chic Sale Annex of my vacation retreat. I hope some snooping (or cramping) connoisseur doesn't get to it before I do—there's money in them thar prints.

"If 'What the Picture Did for Me' column, and if forthcoming royalty figures prove to 'the great artists' that they are wasting their fragrance on the desert air, let them take hope—posterity is always around the corner."

▽

**Al Zimbalist, publicist of St. Louis Amusement Company, addresses Mr. Adams, via MOTION PICTURE HERALD, in this wise:**

"Under the title of 'They Can't Take It' on page 14 of the MOTION PICTURE HERALD of December 15th, I read your scathing remarks anent 'Crime Without Passion'—and the public's response.

"Without a doubt, 'Crime Without Passion' is not the industry's best box office bet—but following through its results in various communities throughout the United States and particularly St. Louis, it is doing a pretty good business. It is a piece of movie merchandise which must be brought to the public's attention as being good movie entertainment. We are doing just that.

"I don't know what approach you used in selling this picture to your patrons. The press sheet was inaccurate as far as our campaign was concerned.

**"The picture brought enthusiastic plaudits from the press and from those who have enjoyed the picture — remembering, however, that in every situation it was on a double program, that being the present policy here.**

"It is being sold as a number one picture!

"The fact that you display Messrs. Hecht and MacArthur's letter in your lobby together with your own preface, tends to lessen public favor towards pictures. It is a problem of the motion picture industry's goodwill being torn apart. Bad enough we have crusades throughout the country. But you added insult to injury when you made such an attempt. Supposing, as you intimate, that the picture was a 'stinker.' It was made with an honest attempt to provide entertainment for every audience in the world. It was made under the auspices of men who are considered genii in our industry. I think you made a bold, bad mistake criticizing a product which was built primarily to give you profits, but most important to make friends of your patrons.

"Do you remember this: 'A bad carpenter always blames his tools.' How did you sell the picture? Was an honest attempt made? Did you present proper facts? Did you try to sell

*(Continued on following page, column 1)*

# *Mystery Added To Picture Tilt*

*(Continued from preceding page)*

it with a sneer on your face Or did you try to sell it properly?"

▽

The following report to "What the Picture Did for Me" is from William A. Clark of the Garden Theatre at Canton, Ill.:

"One of the least liked pictures we have ever screened. Title means nothing and what few saw the picture didn't appreciate what it was all about. It was without beauty and no comedy relief and the introduction would give you the shivers. We took a nice loss on the picture and informed the Paramount people we would exercise our cancellation privilege on the balance of the Hecht & MacArthur releases. This expresses our opinion of the picture in dollars and cents. Their letter to Mr. Adams really shows Hecht & MacArthur's idea of entertainment and I can assure you the dear public won't accept it.

"Exhibitors, let's have a general opinion on this picture, so that in a way the producers will have an idea what we think of pictures from a box-office standpoint. Some producers are nit-wit from an entertainment standpoint. A picture should have a good story, a good star, and be well told by the director, in the acting of the stars. Good comedy relief is like seasoning in your diet. A picture that is over the heads of the average patron, so to speak, is usually one very badly directed or one with story material not suitable for a picture. Did you ever hear a party tell a story that fairly knocked you off your feet, then hear someone else tell it and it would fall as flat as a pancake? That's the difference in directors.

"We want pictures that appeal to the masses and that are smooth understandable entertainment. A good story well told is entertainment, while badly told is of no interest. When your patrons ask you what it was all about, something is wrong with the picture. An exhibitor just can't put over such a picture, with brains or no brains."

And the controversy goes merrily on!

# *Smalley Loses in Compliance Council*

No violation of the code was involved in the acquisition by the Glove City Amusement Company of the Hamilton Theatre, Hamilton, N. Y., formerly operated by William C. Smalley, according to a unanimous decision reached last week in Washington by the National Compliance Council following a hearing on the case December 20.

The controversy arose through the acquisition of the house by the amusement company while Smalley was negotiating with the owner for renewal of his expiring lease.

In Chicago, one of the bitterest contests ever to agitate that sector was raging on the question of banning premiums.

The Code Authority legal committee this week was working on an amendment covering selective contracts.

Although no plans for revising the motion picture code officially have been projected, according to NRA executives entrusted with the task of supervising its operation, such steps may originate through a general meeting of the National Industrial Recovery Recovery Review Board in Washington on January 9, when future policies of the NRA

---

## *EXHIBITOR SAYS IT WITH SPADES*

*G. C. Blackmun of the New State Theatre at Olivia, Minn., with small town and rural patronage, takes "Crime Without Passion" as the starting point for his contribution to "What the Picture Did for Me," and he minces no words. So:*

"This is my first contribution to this department, but I cannot help but let other exhibitors know what an atmosphere lingered in my lobby last night after playing this picture. It is the worst piece of merchandise I have had the displeasure to run in many a moon and my audience did not waste any time telling me about it. One day was more than enough for this one."

---

# *Hearing Jan. 11 on Operators' Pay*

A schedule of minimum projection room pay costs to theatres in the metropolitan area of New York, ranging from 75 cents to $6 an hour, submitted by the fact finding committee which for months has been investigating the question, will be discussed at a public hearing called by Deputy Administrator William P. Farnsworth for January 11.

An agreement as to the scale, which fixes minimum rates of pay for motion picture machine operators, was reached at a conference in New York last week, and the hearing is to receive objections or suggestions.

The proposed schedule, which will be inserted in the code by amendment of Article IV, Division C, Part 1, Section 6, by adding it as Paragraph (e), follows:

| Theatre Seating Capacity | Admission Prices 25c and under | 30c | 35c | 40c and over |
|---|---|---|---|---|
| 400- 599 | .75 | .85 | .90 | 1.00 |
| 600- 799 | 1.00 | 1.10 | 1.15 | 1.25 |
| 800- 999 | 1.25 | 1.35 | 1.40 | 1.50 |
| 1,000-1,199 | 1.50 | 1.60 | 1.65 | 1.75 |
| 1,200-1,399 | 1.75 | 1.85 | 1.90 | 2.00 |
| 1,400-1,599 | 2.00 | 2.10 | 2.15 | 2.25 |
| 1,600-1,799 | 2.25 | 2.35 | 2.40 | 2.50 |
| 1,800-1,999 | 2.50 | 2.60 | 2.65 | 2.75 |
| 2,000-2,199 | 2.75 | 2.85 | 2.90 | 3.00 |
| 2,200-2,399 | 3.00 | 3.10 | 3.15 | 3.25 |
| 2,400-2,599 | 3.25 | 3.35 | 3.40 | 3.50 |
| 2,600-2,799 | 3.50 | 3.60 | 3.65 | 3.75 |
| 2,800-2,999 | 3.75 | 3.85 | 3.90 | 4.00 |
| 3,000-3,199 | 4.00 | 4.10 | 4.15 | 4.25 |
| 3,200-3,399 | 4.25 | 4.35 | 4.40 | 4.50 |
| 3,400-3,599 | 4.50 | 4.60 | 4.65 | 4.75 |
| 3,600-3,799 | 4.75 | 4.85 | 4.90 | 5.00 |
| 3,800-3,999 | 5.00 | 5.10 | 5.15 | 5.25 |

Over 4,000—$6.00 an hour.

(a) The figures shown are the rate per hour that the theatre is in operation. No operator shall work more than 30 hours per week.

(b) Where booth cost October 1, 1934, is less than $60 per booth per week, the minimum booth cost shall be $60 per week.

(c) Exceptions may be made by an arbitrator or arbitration board which may be provided for collectively.

(d) Where booth cost October 1, 1934, is reduced, no reduction shall be greater than 33 1/3% per week.

(e) The proposed schedule shall exist for a period of 10 years subject to collective revision at stated intervals, the first revision to be not sooner than 2 years from the date of enactment.

Any further discussions on the situation will be held in Washington.

# *RKO Half Year Net Is $231,348*

A net profit from operations for the first six months of 1934, which amounted to $231,348, after all charges, except federal income taxes, this week revealed to the industry the progress being made by the Radio-Keith-Orpheum Corporation on the road to ultimate discharge from its bankruptcy status. The profit was revealed last week in the final report of Irving Trust Company as the RKO receiver.

Gross income of the company from Jan. 1, 1933 to June 30, 1934, amounted to $68,873,884, the report stated. It also set forth that for the 12 months of 1933 the company had a net loss of $4,384,064 on a gross income of $45,040,791. For 1932 the loss was $10,695,503 on a gross income of $61,078,722.

### $4,977,000 Cash on Hand

The Irving Trust report said that on Dec. 31, 1932 RKO and its subsidiaries had $2,798,000 in cash, exclusive of approximately $414,000 held by subsidiaries which subsequently went into receivership or bankruptcy. On the termination of the receivership on June 30 of this year, the cash on hand was approximately $4,977,000, or an increase of about $2,179,000 over the cash on hand at the end of 1932.

During 1933 the fixed indebtedness was reduced by $1,802,233 and interest on indebtedness was paid in the amount of $2,173,509.

RKO's receivership status ended June 30th when the company went under Section 77-B of the new bankruptcy law for reorganization. Irving Trust since has been acting as temporary trustee in bankruptcy and within the next few days is expected to file an accounting of the year's operations. It was said last week that a loss probably would be shown for the 12 months of 1934 but that it would be greatly reduced in comparison with the 1933 figures.

Irving Trust has not as yet filed a petition for allowances, but it will undoubtedly do so immediately upon the filing of its report for the full year of 1934. Income taxes were not included in the receivers' report, because under the changed law these cannot be consolidated with subsidiaries and the year's total income is not yet known.

### $35,766,416 in Claims

Claims filed during the receivership totaled $35,766,416 and hearings on claims totaling $25,866,454 have been held by special master Thomas D. Thacher, although no decisions have been rendered. Some claims have been dismissed, some allowed and hearings on others are pending.

In discussing operations of subsidiary RKO companies, the report said:

"During the year 1932 RKO Radio Pictures, Inc., and RKO Pathe Pictures, Inc., and their subsidiaries showed a combined loss of $5,381,051.18. During 1933 operations resulted in a loss of $1,290,685.48, an improvement of over $4,000,000. Substantially all this loss was incurred during the first six months wherein a loss of $1,212,947.07 was sustained. During the same six-month period of 1934 operations resulted in a profit of $275,783.74, before Federal income tax. The combined cash balances of these companies increased from approximately $330,000 on Dec. 31, 1932, to approximately $2,086,000 on June 30, 1934.

"The 1932 operations of Pathe News, Inc., resulted in a net loss of $134,830.78. During 1933 this loss increased slightly to $141,233.64. However, considerable improvement is indicated by the results of operations for the first six months of 1934, which show a net loss of $33,793.55, compared to a net loss of $82,192.29 for the same period in 1933."

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Charlie Chan in Paris

***(Fox)***

**Detective Mystery**

While this is another of the several in the Charlie Chan series of crime mystery shows, it is so different in theme and atmosphere that it seems like another idea. Several novel twists and features are to be found. One that should prove good showmanship material is the presentation of Chan's son, who helps in solving the mystery. For years Chan has been talking about his family. This is the first time one appears on the screen.

The locale is Paris, where Chan has gone for a vacation. When a case of forged hot bonds baffles the famous French police, his assistance in ferreting out the perpetrators is solicited. Many of the familiar old adventures befall him, but the menace of the criminals is so skillfully developed that the situations seem to be appearing for the first time. While dramatic mystery is the principal motivating medium, comedy crops out in both expected and unexpected places. In this it is noticeable that there has been quite a shortening up on the philosophical oriental quotations, but those used are decidedly to the point.

Love interest, too, instead of being more or less aside business, is more an adjunct to the basic plot. Both are so bound together that each is necessary to the other.

For Charlie Chan fans this picture appears to be right in line with just what they want. For the regular run of the mill fans to whom the show is the thing, it offers intriguing entertainment with plenty of surprise in both its comedy, romance and drama, as well as the mystery.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, John Stone. Directed by Lewis Seiler. Screen play by Edward T. Lowe and Stuart Anthony. Story by Philip MacDonald. Based on the character "Charlie Chan" created by Earl Derr Biggers. Photographed by Ernest Palmer. Sound, Eugene Grossman. Art Direction, Duncan Cramer and Albert Hogsett. Gowns by Lillian. Musician director, Samuel Kaylin. P.C.A. Certificate No. 507. Running time, when seen in Hollywood, 70 minutes Release date, Feb. 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Charlie Chan | Warner Oland |
| Yvette Lamartine | Mary Brian |
| Victor Descartes | Thomas Beck |
| Max Corday | Erik Rhodes |
| Albert Dufresne | John Miljan |
| Henri Latouche | Murray Kinnell |
| Renard | Minor Watson |
| Concierge | John Qualen |
| Lee Chan | Keye Luke |
| M. Lamartine | Henry Kolker |
| Nardi | Dorothy Appleby |
| Renee Jacquard | Ruth Peterson |
| Bedell | Perry Ivins |

## Lives of a Bengal Lancer

***(Paramount)***

**Adventure Drama**

A gripping and important picture this, with double values in those essentials of entertainment and showmanship—novelty and story, fascination of strange locale, romantic adventure, comedy, spectacle, heroism and sacrifice—to name only a few of the many interest-stirring qualities. To the tune of an ever increasing tempo, with enough excitement for half a dozen pictures, it carries its theme to a smashing climax.

There are those who maintain that shows without a heroine for love interest are doomed before they start. But so much shrewd showmanship has been inserted in "Lives of A Bengal Lancer" that the application of similar shrewd showmanship in its exhibition should, in this case, refute that argument. For in this tale of heroism, this story of the three modern musketeers, three British officers living vivid pages of life on England's wildest and most dangerous frontier, the Khyber Pass, there is oodles of romance to thrill the heart of any woman.

There is a woman in the picture, but her part is inconsequential. The interest in the story centers around three men. One, McGregor, a figure out of Kipling's host of soldiers—a soldier trained to live and fight and die like a man. Then a swaggering devil-may-care Lieutenant Forsythe, a ribbing, kidding demon, and lastly a kid, Stone, just out of England's West Point, expecting and getting no favors from his commanding officer father—cracking under the strain but redeeming himself.

Unique color makes the sequences devoted to the portrayal of army post life something more than a prosaic thing. Always there is a feeling that the picture is building to a big thrill and that element comes in the concluding sequences. The three comrades-in-arms, taken prisoner by the natives who have ambuscaded the regiment's ammunition train, and confined in a dungeon, contrive to free themselves. McGregor gets hold of a machine gun and plays havoc with the enemy, while Forsythe and Stone explode the ammunition supplies. McGregor dying valorously, the others clear the way for the Lancers' thrilling charge. Then there are medals for the living and the dead, tributes to the courage and patriotism that have made British history glorious.

In every way "Lives of A Bengal Lancer" is the kind of attraction that permits a brand of exploitation not frequently usable. It easily can carry an indorsement assuring patrons of its production importance and entertaining merit. It permits no shopworn methods, rather it demands a quality of showmanship comparable to that which motivates the picture. As it is a courageous departure from stereotyped formula, it necessitates more than the usual quota of aggressive salesmanship to net the returns its value justifies.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Louis D. Lighton. Director, Henry Hathaway. Original, Francis Yeats-Brown. Adaptation, Grover Jones and William Slavens McNutt. Screen play by Waldemar Young, John L. Balderston and Achmed Abdullah. Sound, Harold Lewis. Art Directors, Hans Dreier and Roland Anderson. Photographed by Charles Lang. P.C.A. Certificate No. 474. Running time, when seen in Hollywood, 105 minutes (to be cut). Release date, Jan. 18, 1935. General audience classification.

CAST

| | |
|---|---|
| Capt. McGregor | Gary Cooper |
| Lieutenant Forsythe | Franchot Tone |
| Lieutenant Stone | Richard Cromwell |
| Colonel Stone | Sir Guy Standing |
| Major Hamilton | C. Aubrey Smith |
| Hamzulla Kahn | Monte Blue |
| Tania Volkanskaya | Kathleen Burke |
| Lieutenant Barrett | Colin Tapely |
| Mohammed Khan | Douglas Dumbrille |
| Emir | Akim Tamiroff |
| Hendrickson | Jameson Thomas |
| Ram Singh | Noble Johnson |
| Major General Woodley | Lumsden Hare |
| Grand Vizier | J. Carrol Naish |
| The Ghazi (Prisoner) | Rollo Lloyd |
| McGregor's Servant | Charles Stevens |
| Afridi | Mischa Auer |
| Solo Dancer | Myra Kinch |

## The Best Man Wins

***(Columbia)***

**Adventure**

As the title only vaguely hints, this is an adventure picture. It's a yarn of deep sea diving and divers, dressed up with a little conflicting romance, vivid revelations of how smugglers bring in their contraband, the story of a friendly enmity, all of which supply the ground work for the show's thrill—the underwater stuff.

The major appeal being toward the action-adventure fans—there being comparatively little of interest to women—the production makes easy the adaptation of much unusual attention-arresting exploitation.

Nick and Toby are commercial divers, rivals for Anne's affections. On one job, an attempt to dynamite a derelict, Nick rescues his pal Toby, who suffers the loss of an arm. The friendship in work is severed, Nick joining the police force and Toby becoming associated with Dr. Travers' smuggling gang. After sequences demonstrating the smugglers' undersea tricks, ex-diver Nick is assigned to break up the ring. The friends are now on the other side of the fence, each seeking to outsmart the other. From a police boat, Nick sees Toby go down. Donning his diving suit, Nick follows. In an undersea battle with a shark each saves the other's life, Toby finally sacrificing his own life that Nick might be saved.

An average attraction, this picture provides the thrill devotees with all the action and excitement they seem to like, to be sold on the premise that it is that kind of entertainment without any effort to build it into an unusual feature.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Earl Kenton. Original story by Ben G. Kohn. Screen play by Ethel Hill and Bruce Manning. Photographed by John Stumar. Running time, when seen in Hollywood, 75 minutes. Release date, Jan. 5, 1934. General audience classification. P.C.A. Certificate No. 506.

CAST

| | |
|---|---|
| Nick | Jack Holt |
| Toby | Edmund Lowe |
| Anne | Florence Rice |
| Harry | Forrester Harvey |
| Dr. Travers | Bela Lugosi |
| Sergeant | J. Farrell Macdonald |

## The Gilded Lily

***(Paramount)***

**Romance**

Here's a picture so full of worthwhile entertainment quality as well as potential commercial assets, that its audience presentation should be a pleasure. A wholesome picture, novelly different its hilarity the result of well applied homey hokum, this up to date yarn of young love is packed with romance and laughter and bubbling over with life and joy. Not a musical picture, there are, however, one or two hum-able thrum-able tunes. With all the ingredients—romance, drama, comedy, suspense, charm in the well-developed situations and their accompanying dialogue—that make for satisfactory amusement, the shows atmosphere is that of all's swell that ends swell.

"The Gilded Lily" is made up entirely of understandable stuff. Its time is today, the principal locales are New York and London. Claudette Colbert is a stenographer. Like millions of today's girl, whom everybody

# SHE BREAKS THE REC

# RECORDS! . . . Topping by over

## record that staggered

RADIO
KATHARINE HEPBURN IN BAR
H

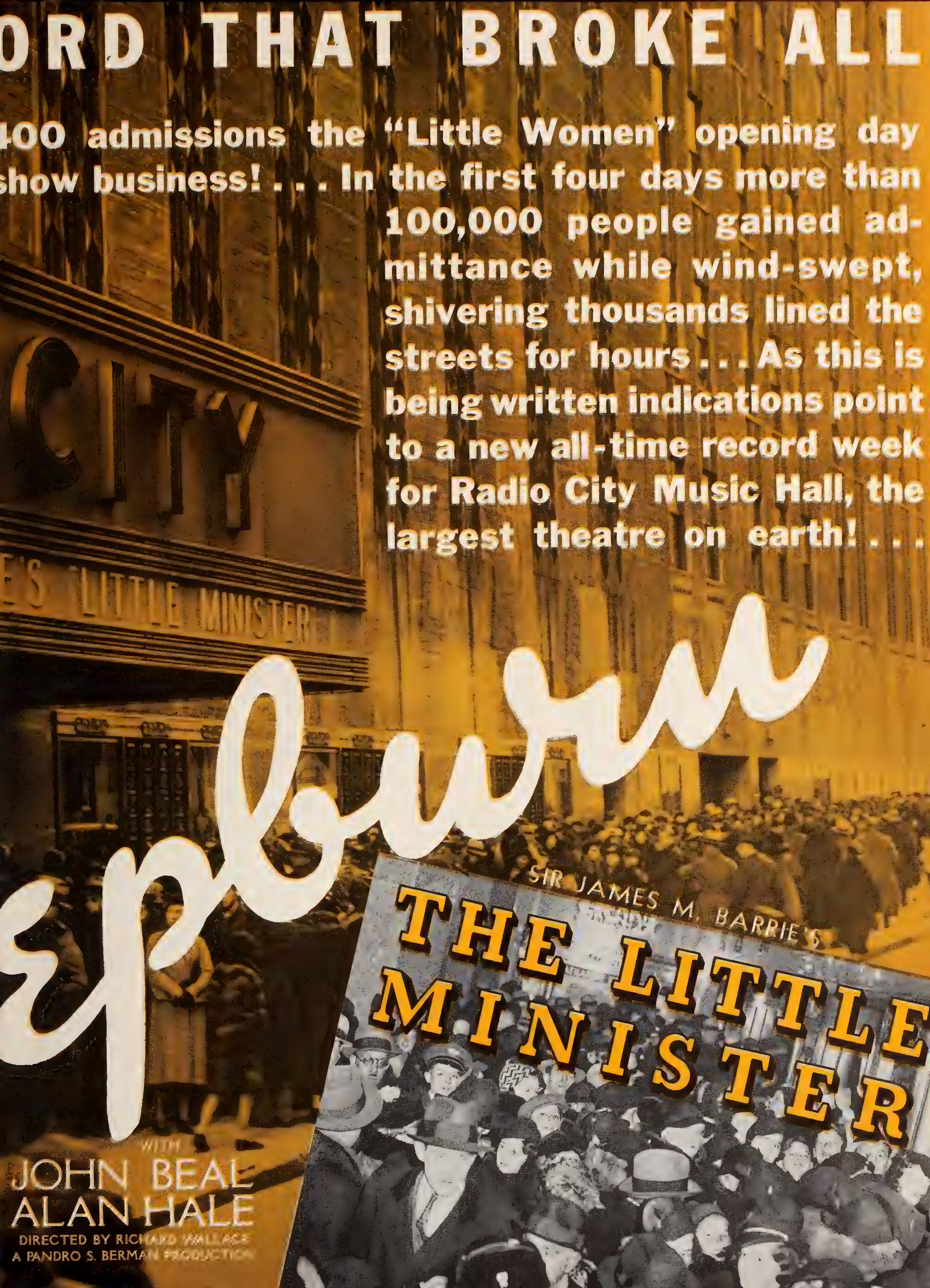
### NEW YORK SHOUTS ITS PRAISES AS THE CRITICS SCREAM "DON'T MISS IT!"

★ ★ ★ ★ (FOUR STARS) "As fine a photoplay as the Music Hall could get to start its New Year!"—*N. Y. Daily News* . . . "Charming and beautiful! . . . Hepburn at her best! . . . Don't miss it!"—*N. Y. Mirror* . . . "The clear fact in today's news is that Hepburn has never appeared to better advantage than in 'The Little Minister'."—*N. Y. Post* . . . "Utterly charming! . . . Hepburn makes Barrie's gypsy leap alive! . . . It's one you must not miss!"—*N. Y. American* . . . "Crowds swirled about the Music Hall, waited shivering in the icy sunshine, to see Hepburn in 'The Little Minister'."—*N. Y. Sun* . . . "Tender and lovingly arranged. . . . Hepburn as the prankish gypsy lass whose liaison with the little minister sets the community by the ears."—*N. Y. Times* . . . "Huge as the Music Hall is, it didn't seem quite large enough for the crowds waiting to get in. Icy winds or no icy winds, they were standing in long and patient lines, attesting to the success of Hepburn's new picture. . . . A beautiful picture. . . . A delightful romance!"—*N. Y. Evening Journal*

**RKO-RADIO PICTURE**

# ORD THAT BROKE ALL

400 admissions the "Little Women" opening day show business! . . . In the first four days more than 100,000 people gained admittance while wind-swept, shivering thousands lined the streets for hours . . . As this is being written indications point to a new all-time record week for Radio City Music Hall, the largest theatre on earth! . . .



SIR JAMES M. BARRIE'S

**THE LITTLE MINISTER**

WITH
JOHN BEAL
ALAN HALE
DIRECTED BY RICHARD WALLACE
A PANDRO S. BERMAN PRODUCTION

knows, she dreams a fabulous dream of grand and thrilling romance. Her pal is Fred MacMurray, newspaper man. Their delights and pleasures are those of workaday people. Fifth Avenue bus rides, eating popcorn during lunch hours on the famous Library steps, hectic excursions to Coney Island. In a subway rush hour jam she meets the idol of her dreams, Ray Milland, incognito scion of British nobility. Gay as their romance is, it turns semi-tragic for her as Milland just fades out of the picture.

Then the colorful fun really begins. Through a series of newspaper articles and much to the fear and amazement of the demure stenographer, MacMurray transforms her into a glamorous creature of Mazda lane, princess of Broadway night clubs, the toast and boast of New York. Sensational in New York, London calls for her. A triumphal tour arranged, again she meets Milland and the spark of love flames again. She is glorious always, in a seventh heaven of rapture; MacMurray suffers the agonies of an almost hopeless purgatory, until the old English reserve again asserts itself as Milland's final fadeout shatters the girl's air castles. The climax is where the picture started, Miss Colbert and MacMurray eating popcorn on the Public Library steps, but now there is no other man, visionary or real, standing between the two who discover they really love each other.

Claudette Colbert's popular appeal is increasing by leaps and bounds. She sets the pace and establishes the spirit which MacMurray and Milland grasp enthusiastically, which all the supporting cast reflect. With Miss Colbert's name serving as the peg, the picture is a natural for smart advertising copy lines and tricky exploitation gags. A little brain work probably will be necessary to select the leads that will have the most effective local appeal. But if the advance is so keyed that a big audience is present at the opening showings, word-of-mouth advertising undoubtedly can be depended upon to create a desire for this attraction.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Original by Melville Baker and Jack Kirkland. Screen play by Claude Binyon. Music by Arthur Johnston. Lyrics by Sam Coslow. Costumes by Travis Banton. Jewels designed by William Howard Hoeffer. Photographed by Victor Milner. P.C.A. Certificate No. 475. Running time, when seen in Hollywood, 80 minutes. Release date, Jan. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Marilyn David | Claudette Colbert |
| Pete Dawes | Fred MacMurray |
| Charles Gray | Ray Milland |
| Lloyd Granville | C. Aubrey Smith |
| Nate | Luis Alberni |
| Eddie | Edward Craven |
| Hankerson | Donald Meek |
| Oscar | Charles Irwin |
| Otto Bushe | Ferdinand Munier |
| Daisy | Grace Bradley |
| Marilyn's Maid | Michelette Burani |
| Captain of Boat | Claude King |
| Guard | James T. Quinn |
| Guard | Edward Gargan |
| Guard's Son | George Billings |

## White Lies

***(Columbia)***

**Drama**

Strong drama, verging closely on tragedy, this is hardly family material, dealing as it does with murder, vengeance, and the tragedy of human error which is the direct result of the passion on the part of the publisher of a newspaper for a headline and sensationalism, and his unyielding refusal to sacrifice a good headline no matter what may be the result.

A shade too melodramatic on occasion, the story is nonetheless well told, and effectively performed, chiefly by Walter Connolly, able as usual, in the unsympathetic role of the publisher. In support are Fay Wray and Victor Jory, principally, while Leslie Fenton and Irene Hervey should be familiar names.

There is controversial significance of "The Front Page" variety in the story, and with that as a basis, there appears an opportunity to stir patron curiosity. Perhaps, too, there is a chance of interesting the local newspapers in comment on the picture's theme. The title gathers its story significance from the sequence in which the publisher's daughter is involved in a murder, and could have been saved the horror of trial for her life, if the police officer had neglected to hold her, as was his duty.

Connolly, dynamic and relentlessly sensational publisher, is incensed when a traffic policeman, Jory, refuses to accept a bribe and arrests him when Connolly tears up a summons. He is about to have the man fired, when his daughter, Miss Wray, convinces him of the unfairness of such an action, and Jory is promoted instead. Connolly is bent on publishing the story of Fenton's theft of money from the bank of which he is cashier. Fenton has replaced most of the money stolen, and is about to restore the balance. But Connolly publishes the story, and Fenton comes in and threatens him. Jory accidentally walks in and disarms Fenton, for which Connolly again has him promoted. At the trial, as Fenton is sentenced, he escapes, after wounding Jory.

Miss Hervey, sweetheart of Fenton, comes to Miss Wray to enlist her support for the fugitive, and Miss Wray, sympathetic, helps the girl by finding her an apartment, using an admirer and his automobile as moving van. Fenton finds them together in the new apartment, Miss Hervey not yet arriving, and kills the man, making it appear that Miss Wray is guilty. She calls Jory, and he, refusing to listen to the pleas of Connolly, arrests Miss Wray, with whom he is in love. At the trial, Connolly breaks down, admitting that he himself, by his thirst for a headline, is the real culprit. Jory, meanwhile, pursuing his own clues, tracks down Fenton and brings him to court in time to save Miss Wray. The conclusion finds the Jory-Wray romance satisfactorily concluded, and the promise of aid for Miss Hervey, Connolly presumably having learned a much needed lesson in publishing and justice.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Leo Bulgakov. Story and screen play by Harold Shumate. Assistant director, Edward Bernoudy. Cameraman, Benjamin Kline. Sound engineer, Edward L. Bernds. Film editor, Otto Meyer. P.C.A. Certificate No. 555. Running time, 74 minutes. Release date, Nov. 27, 1934. Adult audience classification.

CAST

| | |
|---|---|
| John Mitchell | Walter Connolly |
| Joan Mitchell | Fay Wray |
| Terry Condon | Victor Jory |
| Dan Oliver | Leslie Fenton |
| Mary Mallory | Irene Hervey |
| Arthur Bradford | Robert Allen |
| Roberts | William Demarest |
| Hunter | Oscar Apfel |
| Mrs. Kelly | Mary Foy |
| Mrs. Egglesby | Katherine Clare Ward |
| Davis | Harry C. Bradley |

## West of the Pecos

***(Radio)***

**Western**

Here is something with ace attraction possibilities in the weekend action position on the program. Not only is it a wellknown Zane Grey western story of action and romance in the old west, but the star is Richard Dix, who made some of his greatest successes when garbed in chaps and sombrero, and armed to the teeth. His name should mean much to the motion picture patronage, and the yarn has its full quota of the riding and shooting which is expected in this kind of material.

The novel twist in the story, of the feminine lead playing the part of a boy, under the pressure of circumstances, adds considerable to the good humor of the film, while this same situation has opened the way to considerable entertainment which is cleverly handled in dialogue, bringing more real fun to the film than is found in the usual western picture.

In the cast, in addition to Dix, are Martha Sleeper, who is attractive and effective in the feminine lead; Fred Kohler, as the menace; Sleep 'n' Eat and Louise Beavers, colored couple.

Samuel Hinds, Southern colonel in the Civil War, returns home to find his wife dead. With his daughter, Miss Sleeper, and their two faithful colored servants, he treks west. Arriving in San Antonio, Texas, Miss Sleeper suddenly realizes that in this rough and ready west a woman is in the weak position, and she takes care of that difficulty by cutting her hair, donning a western outfit, and looking like a 15-year-old boy. When Dix backs out of a saloon after having killed one of two dangerous brothers in self-defense, he bumps into Miss Sleeper, and when she refuses to untie his horse, he kicks her into obedience.

The father and daughter are taking their newly bought cattle west when Dix catches up with them, and recognizes the "boy" when she evens a score as he stoops in the saddle to retrieve something. Dix rides with them in the colonel's employ. En route, when Miss Sleeper refuses to go for a swim with Dix, he pushes her off her horse, rescues her and discovers she is not the man she pretends to be, but he keeps his own counsel. She fires him, but he reappears when they are established on their ranch, with an offer of help.

From that point things move rapidly, as Kohler, cattle thief, brands Dix a rustler, offers to prove it to the colonel, and takes him to Dix's supposed hideout. Indians attack, and the colonel is wounded, saved only by the flanking tactics of Dix, as Kohler runs away. When Kohler later confronts Dix, the colonel, recovered, makes clear to the posse who is actually the cattle thief, and short work is made of Kohler. Miss Sleeper dons her feminine dress, and Dix and she conclude the film as expected.

Good western material, and worth a little extra exhibitor effort for the action spot on the bill.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Phil Rosen. Associate producer, Cliff Reid. Screen play by Milton Krims and John Twist. Musical director, Max Steiner. Photographed by James Van Trees and Russell Metty. Art directors, Van Nest Polglase and Perry Ferguson. Recorded by P. J. Faulkner, Jr. Edited by Archie Marshek. P.C.A. Certificate No. 413. Running time, 69 minutes. Release date, Jan. 4, 1935. General audience classification.

CAST

| | |
|---|---|
| Pecos | Richard Dix |
| Terrill Lambeth | Martha Sleeper |
| Col. Lambeth | Samuel Hinds |
| Breen Sawtell | Fred Kohler |
| Jonah | Sleep 'n' Eat |
| Mauree | Louise Beavers |
| Dolores | Maria Alba |
| Manuel | Pedro Regas |
| Sam Sawtell | G. Pat Collins |
| Neal | Russell Simpson |
| Evans | Maurice Black |
| Wes | George Cooper |
| Court | Irving Bacon |

## Murder in the Clouds

***(Warner)***

**Action Drama**

There is plenty of action in this mystery and action drama which borders closely on the melodrama, with most of its activity confined to the modern scene of action, the air. There is romance and some comedy added. The film's Vitamin A (action) is the best selling bet, combined with the perennially effective element of mystery, which although not especially mysterious or obscure, nonetheless serves to add a dash of additional excitement and suspense.

The pace is well maintained, and although the story itself is not particularly outstanding, it is adequate in serving its melodrama and action purpose. The cast is only fair in drawing power but several of the names are sufficiently familiar and popular to warrant marquee space. Lyle Talbot has the lead, supported by Ann Dvorak, Gordon Westcott and Charles Wilson.

It is a yarn of the air transport service, and the way may be open for tieup exploitation in that direction, since the film demonstrates the ability and resourcefulness of the transport flying corps. Since the names are not of the strongest, while the title is an attention-attracting line of the action variety, it looks as though hitting the action-mystery angle will be the wisest course.

Talbot, a crazy stunt flier but the best under Wilson's command, is in love with Miss Dvorak, air transport hostess, and she is in love with him, but cannot agree to marry him unless Talbot gives some evidence of settling down. Westcott and her brother, played by Robert Light, are co-pilots. George Cooper, as a mechanic, supplies the comparatively little comedy offered, while Arthur Pierson is Wilson's assistant. Talbot and Light are ordered on a special flight, to carry a noted inventor and his latest powerful gunpowder to Washington. Talbot, attacked in a restaurant, fails to make the airport on time, and Light and Westcott go up. En route the plane explodes, and supposedly all are killed. The government surrounds the area to recover the powder, which was in a fireproof container.

Then it is revealed that Pierson, in the office, and Westcott, in the air, were working for a group seeking the powder, and that Wescott had parachuted from the plane just before a time bomb exploded aboard. The gang capture Miss Dvorak, intending to use her to decoy the container of powder across the Mexican border, and a story is fabricated to induce her support. But she learns that her brother has been killed, and manages to signal to the searching Talbot. Then follows fast action, as border patrol planes land, capture the gang, and Talbot and Cooper pursue the craft in which Westcott has escaped with the powder, and with Miss Dvorak as hostage. Talbot forces Westcott down, captures him as he tries to escape, and Miss Dvorak and the invaluable powder are saved, with Talbot considerably more interested in the girl than the powder.

It looks like good weekend action material, which might serve as a welcome change from the western or the like.—AARONSON, New York.

Produced and distributed by First National. Directed by D. Ross Lederman. Story and screen play by Roy Chanslor and Dore Schary. Photographed by Warren Lynch. Film editor, Thomas Pratt. Art director, Jack Holden. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo F. Forbstein. P.C.A. Certificate No. 380. Running time, 61 minutes. Release date, Dec. 15, 1934. General audience classification.

CAST

| | |
|---|---|
| Three Star Bob Halsey | Lyle Talbot |
| Judy Wagner | Ann Dvorak |
| George Wexley | Gordon Westcott |
| Tom Wagner | Robert Light |
| Wings Mahoney | George Cooper |
| Lackey | Charles Wilson |
| John Brownell | Henry O'Neill |
| Taggart | Russell Hicks |
| Jason | Arthur Pierson |
| Pilot Saunders | Edward McWade |
| Flight Commander | Clay Clement |
| Accomplice | Eddie Shubert |
| Accomplice | Wheeler Oakman |
| Accomplice | Nick Copeland |

## Bella Donna

***(Gaumont-British)***

**Drama**

With a title value based on the Robert Hichens book as well on the J. B. Fagan dramatic version, this picture has star assets through inclusion in the cast of Conrad Veidt, Cedric Hardwicke and Mary Ellis, while its plot material offers an opportunity to play up the East versus West idea reflected in a white woman's infatuation for an Egyptian to whom she is just a plaything.

It is possibly woman's material, with its insistence on this angle of an English engineer's wife so carried away by the spurious romance of the East that she plans the murder of her husband. However, it has to be remembered that the woman is, all through, an unsympathetic character.

Against the advice of his friends, and particularly of Dr. Isaacson, a famous doctor, Nigel Armine marries Monta Chepstow, "Bella Donna," and takes her back to Egypt with him when he returns to his duties as an engineer. News that his brother has had an heir reaches them and shows Bella Donna that her hopes of wealth are unlikely to be realized. She falls victim to a rich Egyptian, Baroudi, and at his instigation begins to administer poison to her husband. Isaacson comes on a visit from England, displaces the incompetent local physician and, after he has restored Armine to health, tells him the truth. Bella Donna goes to her Egyptian lover, but he turns her away, and when she returns to Armine's bungalow it is to find the shuters closed in her face.

The Eastern atmosphere is a selling point, but Baroudi is presented without disguise as a sensualist who leaves the white woman for the dancing girls in the lowest kind of dive, and does not trouble to hide from her that she is only one of many. Isaacson's discovery of the truth and his battle of wits with the other doctor are cleverly presented.

It is an adult attraction—ALLAN, London.

Produced by Twickenham Film Productions and distributed by Gaumont-British. Directed by Robert Milton. From the book by Robert Hichens and play by James Bernard Fagan. Photography, Sydney Blythe. Sound, Baynham Honri. Running time, 85 minutes. Adult audience classification. British censor's certificate, "A."

CAST

| | |
|---|---|
| Mona Chepstow | Mary Ellis |
| Lady Hardwick | Jeanne Stuart |
| Native Dancer | "Eve" |
| Dr. Isaacson | Cedric Hardwicke |
| Nigel Armine | John Stuart |
| Ibrahim | Rodney Millington |
| Dr. Hartley | Michael Shepley |
| Mahmoud Baroudi | Conrad Veidt |

## Doctor's Orders

***(British International)***

**Comedy**

This is simple material of the farce-comedy order, slight in story texture and depending for success on appreciation of the drollery of Leslie Fuller and on some well devised humorous situations.

Fuller appears as a quack doctor who travels the fairgrounds as Professor Pippin, selling cure-all pills. He is educating his son to be a real doctor and in due course the boy qualifies and gets a post at a local hospital. He does not know his father's real occupation, believing him to be a salesman.

In love with the daughter of the hospital chairman, the young man incurs the rivalry of another student. The latter accidentally discovers the identity of Professor Pippin and persuades the son to take part in a raid on the quack's booth at the fair. Pulling off the professor's hat and mustache, the mischief maker reveals him to his son, but the son quickly knocks his rival down, while the chairman opportunely reveals that the hospital owes its existence to a donation of £5,000 from the "Professor."

For exploitation here there is the personality of Leslie Fuller, shortly to be seen in America in comedies directed by Ralph Ceder, and the considerable humor of individual incident, which the fair-ground atmosphere very well puts over.

The situation of a medical student whose father is an irregular practitioner can be exploited but the material is very light and should not be treated too seriously. There are possibilities in drugstore tieups.—ALLAN, London.

Produced by British International Pictures at Elstree, London, and distributed by Wardour Films, Ltd. Directed by Norman Lee. Story and script by Clifford Grey, Syd Courtenay and Lola Harvey. Sound, A. Geary. Camera, Brian Langley. Running time, 75 minutes.

CAST

| | |
|---|---|
| Bill | Leslie Fuller |
| Mary | Mary Jerrold |
| Ronnie | John Mills |
| Gwen | Margerite Allan |
| Sir Dan | Felix Aylmer |
| Jackson | William Kendall |
| Miggs | Ronald Shiner |
| Duffin | Georgie Harris |

## Child of Mother India

***(Central)***

**Travelogue**

While the theme of this three-reel production by Central Films is ostensibly a delineation of the tragedy of child marriage among the natives of Trinidad in the British West Indies, it is essentially a travelogue, and a study of the ceremonies leading up to and including the actual marriage. The evils following the marriage are dismissed with a silhouette of the child crouched in the hut of her adult husband, "broken in body and soul" as the narrator, Don Beddoe, styles it. As a matter of fact, the over-dramatizing of the background dialogue is a handicap to an otherwise interesting travelogue.—Running time, 30 minutes.

## How Am I Doing?

***(Educational)***

**Amusing**

The well known and popular vaudeville comedy team of Chick York and Rose King are the chief value in this comedy, one of the Marriage Wow series produced by Al Christie. York, continuously fighting with his wife, undertakes to assist a vaudeville team in distress, by filling their spot on a theatre bill. His partner refuses but finally relents and the two go on. Their familiar routine on a horse-drawn sleigh is often genuinely amusing, and their names should be a drawing factor in the playing of the subject.—Running time, 20 minutes.

## Two-Gun Mickey

***(United Artists)***

**Entertaining**

An entertaining number of the perennial Mickey series, with the redoubtable rodent in this case a heroic cowboy, defending his sweetheart, Minny the cowgirl from the pursuing big bad bandit who would steal the money she has and kidnap her. Mickey's extremely pliable horse is of major assistance in routing the bandit and his multitudinous henchmen, who are caught in many an amusing position. A good cartoon.—Running time, 8 minutes.

## The Bounding Main

***(Educational)***

**Vocal Novelty**

One of the Song Hit Story series, this features the excellent-voiced Norman Cordon, in a group of sailors' and seagoing songs, aided by the Singing Mariners from the Seaman's Church Institute in New York, the Four Diplomats, Fox and Deschry and the six Moutain Melodeers. The songs are effectively rendered in the fo'c'stle of a ship, with scenes aboard a large sailing ship as a pictorial accompaniment to the singing. It is entertaining material.—Running time, 10 minutes.

## The Sunshine Makers

***(RKO Radio)***

**Vividly Colorful**

A color theme, done in Cinecolor, and colorfully done, "The Sunshine Makers" is a cartooning of a battle of the Laughs and the Glooms, the second of the Van Beuren Rainbow Parade series. Sunshine, fired by the bottle from cannon, shells all the blue out of the Gloom's village, with the aid of Winston Sharbels' music, the march of the Sunshiners and the dirge of the Glooms being particularly likable. Burt Gillett and Ted Eschbaugh directed. —Running time, 8 minutes.

## Jack's Shack

***(Educational)***

**Entertaining**

An entertaining Terry-Toon cartoon, being a play on the old "House that Jack Built" story, this should be appreciated by the youngsters and enjoyed by the adults. The mouse, the cat, the dog, the cow with the crumpled horn, the milkmaid all forlorn and the annoying farmer are there, and when he disturbs the budding romance between the maid and the scarecrow, the animals and the birds rally about to save the day.—Running time, 6 minutes.

## Gentlemen of the Bar

***(Educational)***

**Fair Comedy**

Ernest Truex, diminutive comedian of the stage and screen, provokes laughter on occasion in this yarn of the unsuccessful lawyer, who becomes involved in a topsy-turvy divorce case, is crossed and double crossed, but finally comes out the winner, with the aid of his smart secretary. When a woman comes to him, just when he is about to give up, wanting a divorce, the trouble starts. Running time, 18 minutes.

# FRANKLIN CASE SEEN IMPORTANT PRECEDENT

## Ruling Awaited in the Suit on "Throwing the Bull" Short Subject; Evidence Is Heard

by BEN HOYE

Motion pictures are constantly referred to as being in their infancy. The term is used in the nature of a reproach and yet every step that the screen takes towards maturity is hampered. Even the law is called upon to prevent motion pictures from growing up. It was only within the last few years that the courts decided that newsreels were to enjoy a semblance of the freedom-of-the-press accorded to the daily papers. Today the motion picture industry is faced with the possibility that screen productions which act as commentators in the nature of weekly and monthly magazines are to be obliterated, or at least reduced to puerile entertainment through legal restrictions.

**Topical short subjects dealing with almost every human activity are made by all the larger motion picture producers and by many smaller companies and by individuals. The future latitude of these magazines of the screen—and perhaps the freedom of expression now enjoyed by periodicals and other publications devoted to comment—is bound up in the outcome of litigation pending before Justice John F. Carew of the New York supreme court. His decision is awaited with no small anxiety because of its tremendous importance as a precedent.**

The case in point is the attempt of Sidney Franklin, a Brooklyn youth who achieved considerable fame in Spain as a bull fighter, to collect damages from a motion picture company for the inclusion of his picture in a screen review of the sport in which he gained celebrity, coupled with a humorous comment pertaining to his work.

### One of a Series

The short subject in which Sidney Franklin appeared was called "Throwing the Bull" and was one in a series entitled "World of Sports," released by Columbia Pictures. These shorts are in the nature of magazine articles which treat their subject matter as visual education and also humorously, just as many of our national non-fiction publications do. "Throwing the Bull" covered the field of bull fighting throughout the world wherever that institution is tolerated. As an American who made good in the art of bull fighting, Sidney Franklin was naturally included. The actual short footage in which Mr. Franklin appears was obtained from a newsreel made by Fox Films. The short included similar shots assembled from many sources relating to as many phases of bull fighting practiced in Madrid, Portugal, France, Switzerland, and Mexico, Japan's equivalent for bull fighting, and the historic and colorful free for all bull fight which is staged yearly in Pomplona, Spain. The nearest approach to bull fighting permitted in this country, an American rodeo, completed the continuity.

Mr. Franklin objected to the use of his picture in the short because permission for its use in that specific connection had not been given. He also objected to the language used by the commentator, Ford Bond, who referred to Mr. Franklin as the greatest Spanish bull-thrower to come from Brooklyn, and then corrected himself and said "I mean bull-fighter." This remark, as all the comments throughout the reel, was in keeping with the mood of the title and was made with humorous intent. It is of the same nature as would be used by any columnist and in magazines such as Life, Judge, Punch, Time and New Yorker.

### All Evidence Heard

The two circumstances constitute the basis for a demand for $300,000 as balm for invasion of Mr. Franklin's privacy and dignity. All evidence has been heard and also oral argument, and Justice Carew has both under consideration and is expected to hand down his decision in the course of a week.

Among the points raised in opposing Franklin's demand for more than a quarter of a million were the following:

Every professional sportsman, politician, educator, scientist or other public personality who permits and invites exploitation in the press and on the screen and whose success is largely due to such exploitation will be in a position to jeopardize both press and screen in event Franklin's claim is allowed. He freely posed for newspapers and newsreels, employing descriptive language concerning himself similar to that used by commentator Bond in the short subject now under attack. As a corollary, "Babe" Ruth would be in a position to collect millions in damages, and the same is true of any number of public figures. The possibilities in this direction are staggering, for it is the practice of commentators to "kid" every popular figure in the sporting field, regardless of the high esteem in which the performer and the sport, alike, are held. In contrast, the subject of the pending litigation, bull fighting, is forbidden by law and by public opinion, alike, in every nook and corner of the United States.

Under all previous decisions the popular form of non-fictional or non-dramatic screen entertainment known as newsreels or educational or magazine shorts has been accorded a status somewhat similar to that enjoyed by the press. Should Franklin's claim be upheld, that he has suffered an encroachment upon personal and private liberties, it is possible that every individual whose face appears in such pictures, and whose cupidity prompts him to yield to the urge, may contribute to embarrassing the motion picture industry with an unprecedented avalanche of litigation. It is hardly to be expected that a newly created nuisance capacity inherent in such a situation will be overlooked by those who regard the motion picture industry as a shining target.

# *Webb Chairman Of First Division*

Stuart W. Webb, president of Pathe Exchange, Inc., last week was elected chairman of the board of First Division Exchanges, Inc., and First Division Pictures. At the same time Harry H. Thomas, president of First Division, announced the appointment of Amos Hiatt, former secretary and treasurer of Pathe News, as a vice-president of the company and assistant to the president.

Mr. Webb's appointment to the chairmanship of the First Division board is considered the natural result of Pathe's participation not only in First Division financing but also in the association of the company with *Time* magazine for the distribution of *Time's* newsreel, "The March of Time," the first issue of which will be released before the end of this month.

Mr. Webb said over the week-end that "there is nothing mysterious or secretive about it," referring to his election.

"Harry Thomas continues as head of the company and can take my advice or leave it as he sees fit."

Mr. Webb is a native of Massachusetts and a graduate of Harvard. For a time after leaving college he was connected with the City Trust Company in Boston, becoming assistant secretary. Following this he was assistant secretary of the Old Colony Trust Company, also of Boston, later becoming chairman of the board and in 1922 he was made chairman of the board and president of the Eastern Manufacturing Company, a paper manufacturer. In 1929 he entered the Pathe picture.

Amos Hiatt went to RKO Radio Pictures in 1928 as assistant treasurer. In 1931 he became secretary and treasurer of RKO Radio Pathe Pictures, and had remained in that capacity ever since.

---

# *Papers Increase, Ayer List Shows*

There were 129 more newspapers published in the United States and Canada during 1934 than in 1933, according to the 1935 edition of N. W. Ayer & Son's Directory of Newspapers and Periodicals, just published. In 1933, 212 fewer newspapers were published than in 1932.

The record indicates a total of 14,091 newspapers, of which 2,197 are dailies, an increase of 38, and 11,856 are weeklies, semi-weeklies and tri-weeklies, an increase of 89. The United States has had an increase of 123 newspapers, of which 33 are dailies, and Canada an increase of six, of which five are dailies.

Eighteen of the new papers are in New Jersey and 18 in Texas. The south has shown the greatest sectional gain, with 39. The 6,546 trade and class publications listed indicate a decrease of 327 compared with the previous years, with the greatest loss in the Midwest, where there are 116 fewer publications.

# 15,645 Theatres Wired in Europe, Lange Estimates

The total of sound theatres in 20 countries of Europe as of December 1, 1934, is estimated at 15,645 by Fred W. Lange, Continental general manager for Paramount, in New York last week on his annual visit. Germany, leading, has 4,674 wired theatres, and France is second with 2,714. Next in order, according to Mr. Lange's compilation, are: Spain, 1,528; Italy, 1,079; Sweden, 800; Czechoslovakia, 777. The Baltic countries have a total of 185, of which Lettland has 77; Estonia, 56; Lithuania, 52.

Theatre conditions on the Continent are generally bad, according to Mr. Lange, and only outstanding pictures are showing profit. In Germany the business is better than in any other Continental country, said Mr. Lange. However, he foresees better conditions for the 1935-36 season.

French producers are turning out approximately 200 features for the current season, a slight increase over 1932-33, it was estimated by Mr. Lange. Theatre construction is virtually at a standstill, he declared. Paramount is considering the production of two to three pictures in Sweden, in addition to the eight planned for the Joinville studio near Paris. The Swedish films are planned for this season, with a native producer to handle production for Paramount. It has not been determined whether or not Paramount will engage an outside producer for the Joinville studio, but in any case the series will be produced under the supervision of Ike Blumenthal, head of the studio. The company does all its French dubbing at the Joinville plant, actual production having been negligible during the past few years. Outside companies in the individual countries dub in Germany, Spain and Italy.

# RCA Merges Two Subsidiaries

In the interests of economy and convenience of operation, and as a final step in the process of centralization under way for some time, RCA Manufacturing Company, Inc., has been formed and chartered at Dover, Del., as a consolidation of the RCA Victor Company and RCA Radiotron Company, the two wholly owned manufacturing subsidiaries of the Radio Corporation of America.

The present officers and management of the two companies will be continued, and the factories at Camden and Harrison, N. J., will continue operation as at present. The present trade marks of both companies will be maintained, according to the announcement from David Sarnoff, president of RCA. E. T. Cunningham will be president of the new company, and Mr. Sarnoff chairman of the board. Two divisions, RCA Victor Division and RCA Radiotron Division, will be formed within the RCA Manufacturing Company, Inc.

# Falsity of Star Rating Reflected By Low Marks on Box Office Films

*It was one of those ardent and outspoken hotel room conferences during the Charlotte convention of the Motion Picture Theatre Owners of North and South Carolina, when the glasses in hand were being considerably neglected for heated remarks anent this and that in our provocative industry. There Charles Picquet and Roy Smart and Bob Kincey and David Palfreyman, the professional listener, were passing the remarks about quite lively. Then up rose Ed Kuykendall, president of the Motion Picture Theatre Owners of America, to make remarks on one of the favorite annoyances — the star rating system of fan publications and newspaper reviewers. "Let me have that in writing," the editor of* MOTION PICTURE HERALD *requested—and so here it is.—TERRY RAMSAYE.*

"In further reference to our conversation in Charlotte regarding fan magazines and others, such as *Liberty*," began Mr. Kuykendall's letter.

"First, I want to say I am convinced that the fan magazines keep thousands away from the theatres because of their attempt to classify pictures, and because they try to expose the mechanics of production, thereby destroying the illusion that used to have a tremendous appeal, and patrons find themselves sitting in the theatre figuring out how this and that scene was faked, and losing the very thing for which they paid their money—imagination and make-believe.

**"As to magazines like *Liberty*, they make terrible mistakes in rating pictures, and in many instances have rated very low pictures that were great box office. But I suppose they also attract patrons to the theatre, through their reviews.**

"Also the fan magazines would probably help if they left off the above mentioned expose of the mechanics. Taken as a whole, I believe the magazines should content themselves with describing the picture, and pass up the criticism, as they really only represent the opinion of one person, which in many instances is questionable.

"You are rendering a great service to the industry. May you continue to serve and prosper and may the New Year bring you increased success."

# Fox West Coast Setup Due Shortly

The new setup of Fox West Coast, assets of which were allowed for sale last week to National Theatres Corporation for $17,000,000 by the Los Angeles federal court, is expected to be completed before the end of this month, it was indicated Monday in reports from the Coast.

Unless an appeal by the Marshall Square Theatres of San Francisco and Harry L. Hartman of San Diego from approval of the sale order by United States District Court Judge George Cosgrove holds up the circuit's reorganization plans, it was considered as definite that the Fox West Coast group will be operating under the new setup by the end of January. As yet George and Spyros Skouras have not signed their 10-year joint operating contract.

In addition to taking over the assets of Fox West Coast, National Theatres will acquire all Wesco subsidiary units, including Fox Rocky Mountain and Fox Midwest. These two latter units are expected to be taken out of bankruptcy by the end of March. New companies already have been formed to replace them, Associated Theatres supplanting Fox Rocky Mountain and Fox Midcontinent replacing Fox Midwest.

It was announced in New York last week that filing of a plan of reorganization for Fox Metropolitan Playhouses, scheduled for last Thursday, by the bondholders' committee would be effected on January 9.

# Penn MPTO Re-elects Pizor

Lewen Pizor was re-elected Friday to the presidency of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. Mr. Pizor had been out of office for six months and succeeded Charles Segall, who followed Mr. Pizor into the office a year ago.

Ben Fertel was elected financial secretary and George P. Aarons and Mike Lessy were re-elected secretary and treasurer. Vice-presidents are Mike Egnal, Harold D. Cohen and Joe Conway. The directorate is composed of Mr. Segall, Ed Jeffries, Abe Sablosky, Leonard Schlessinger, Luke Gring, Morris Gerson, Fred Leopold, Morris Handle, Mort Lewis, I. Hoffman, Lew Felt, Norman Lewis, Forman Corbett, Arthur Smith, Joseph Schwartz, George Gravenstine, George Kline and Ben Amsterdam.

At the Philadelphia meeting each member agreed to purchase independent film several days each year. A committee was appointed to confer on consolidation with the Independent Exhibitors' Protective Association, which this week started a membership drive.

Allied States Association also began a member campaign throughout the South, coincident with the laying of final plans by the MPTOA for its annual convention in New Orleans in February.

The MPTOA, it was reported this week, has 25 units in the country and Allied 21.

Rich with
The GOOD
COMING!
IRENE DUNNE
in SHOWBOAT

*Romance!*
*Lavish with Love!*
*Captivating with Comedy!*

CARL LAEMMLE Presents

MARGARET
**SULLAVAN**

HERBERT
**MARSHALL**

in Universal's Production of Ferenc Molnar's

# FAIRY

with

**FRANK MORGAN**

REGINALD OWEN • ALAN HALE

ERIC BLORE • HUGH O'CONNELL

JUNE CLAYWORTH

Story translation by Jane Hinton

Directed by WILLIAM WYLER

Produced by CARL LAEMMLE, Jr.

# PARAMOUNT HEARING REOPENS JANUARY 10

## Creditors' Counsel Given Time To Examine Reports; Saenger Reorganizing Plan Approved

Paramount Publix Corporation's plan for financial reorganization and discharge from bankruptcy was submitted to the United States district court in New York Thursday. After two days of hearing, Federal Judge Alfred C. Coxe adjourned the sessions to January 10 in order to give creditors' attorneys an opportunity to examine reports filed with the court during the second day's testimony.

Opposition to the plan was voiced by only two representatives of small creditor groups—Samuel Zirn, who consistently has opposed various phases of the company's operations and official set-up since it went into bankruptcy in March, 1933, and Archibald Palmer. Mr. Zirn is said to represent less than $40,000 of Paramount debentures, while Mr. Palmer is counsel for stockholders and bondholders of Allied Owners Corporation, one of the largest creditors.

The Saenger Theatres reorganization plan was approved Wednesday by Referee John A. Joyce and Federal Judge Coxe in New York. It still awaited the formality of approval by the federal court in New Orleans.

### Zirn Is Overruled

The first objection of the Paramount hearing was made by Mr. Zirn, who moved that Judge Coxe refer hearing on the plan to Federal Judge Murray W. Hulbert, who is presiding over the current bankruptcy term in the New York district court, on the grounds that Judge Coxe, presently assigned to motions term, lacked authority to preside at the hearing. Judge Coxe overruled the motion and Mr. Zirn took an exception.

The plan was submitted by Alfred A. Cook, counsel for the debtor, who also is counsel for the stockholders' protective committee which holds 54 per cent of the company's 3,220,900 shares of the stock. There are more than 37,000 Paramount stockholders.

Mr. Cook made special mention of the part played by Kuhn, Loeb & Co. in the plan's formation. He said Paramount's bank creditors had suggested formation of the bondholders', stockholders' and bank group committees, and had recommended the chairman and members of those committees and their counsel.

### Defends Settlement

Mr. Cook explained that it had been at this point that the bank committee called on Kuhn, Loeb & Co. to draft a plan of reorganization, which the former Paramount bankers did after retaining Cravath, de Gersdorff, Swaine & Wood as counsel. Subsequently Kuhn, Loeb developed several different plans, aided by its counsel for the committees, but when the financial house recently was named in an application of the Paramount trustees for leave to bring suits for recovery and accounting as a result of activities in connection with the operation of a Paramount employees' stock purchase plan from 1929 to 1932, the banking house withdrew from activities in connection with the final reorganization plan. Its representatives, Mr. Cook said, resigned from the Paramount directorate and it completely disavowed representation on the board of the new company until the trustees' actions have been disposed of.

Mr. Cook defended the settlement, as provided for in the plan, of the $13,200,000 bank group indebtedness; the Paramount Broadway reorganization plan, which was attacked by Archibald Palmer, and the $2 assessment on stockholders. In making his defense of these provisions, Mr. Cook anticipated the main points which Mr. Palmer later advanced in opposition.

The Paramount counsel said that the $5,000,000 cash payment to the banks provided in the plan was justified because it represented repayment of a loan which had been designed to finance production, thus keeping the company "on its feet" in 1932. The stock assessment he defended because, he said, new bank money would not be available to the reorganized company. This assessment is intended to raise $6,500,000.

Austin Keough, secretary and counsel of Paramount, was the first witness. He revealed that Paramount has 8,000 exhibitor customers out of a potential 13,000 total in the country. Mr. Keough also said that 25 per cent of the company's distribution revenue comes from its own theatres and that "uncertainty in the minds of non-contract employees over their future because of the company's bankruptcy created a problem in morale throughout Paramount" that made a speedy reorganization essential.

### Palmer Attacks Bank Loan

The objections to the plan by Mr. Palmer included the assertion that the Paramount Broadway should not be included in the plan because the building is steadily losing money and would saddle the new company with an unnecessarily heavy burden. He also attacked the bank loan and stated he favored definite limitation of the number of banking men on the new directorate.

Mr. Palmer criticized the lack of warranties by the trustees or the reorganization committees for the financial statements contained in the plan and attempted to show that without them the statements were no more than unofficial estimates. Walter B. Cokell, Paramount treasurer, who was being cross-questioned on this point by Mr. Palmer, said some of the statements concerning assets were estimates based on probable receipts from companies such as Saenger and Olympia, as a result of their impending reorganizations.

Mr. Palmer then asked the court's authorization to call the trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson; Percy Johnston of the creditor bank group; Duncan Harris of the bondholders' committee; Robert Goelet or Robert Dowling of the Paramount Broadway bond committee, and Duncan Holmes of the stockholders' committee, for questioning as to why they believed the plan to be a good one for the company. Judge Coxe denied the application.

### $17,000,000 Cash on Hand

Following the second day's testimony, during which it was stated the company currently has approximately $17,000,000 cash on hand, Judge Coxe made his adjournment order to January 10. Reports filed during the proceedings had included one on the status of pending litigation begun by the trustees against former directors and officials of the company; one of the status of the claims filed against Paramount, and a report on executory contracts of the debtor, Paramount Publix. Mr. Palmer considered these reports so pertinent to the reorganization proceedings that he asked a 30-day adjournment. Nathan Burkan, counsel for the merchandise creditors' committee, also asked for a 30-day postponement, and committees favorable to the plan requested one week.

Papers in the suit of Paramount's trustees against officials and former Paramount directors, were filed in U. S. district court, New York, last week, and more than half of the defendants named have been served and will be required to file answers within the next few weeks. The trustees also instituted separate actions for recovery of salaries or bonuses in excess of a reasonable amount against Adolph Zukor, Jesse L. Lasky, Sam Katz, Ralph Kohn and Sidney R. Kent.

Other defendants already served in the stock purchase suit, in addition to Mr. Zukor and Mr. Kent, include Jules E. Brulatour, Harold B. Franklin, Sir William Wiseman and Eugene Zukor. Associates of Kuhn, Loeb, in addition to Sir William, are also being served in connection with the actions, which ask for accountings of actual or potential profits in connection with the stock purchase plan and any resultant loss which Paramount may have incurred.

---

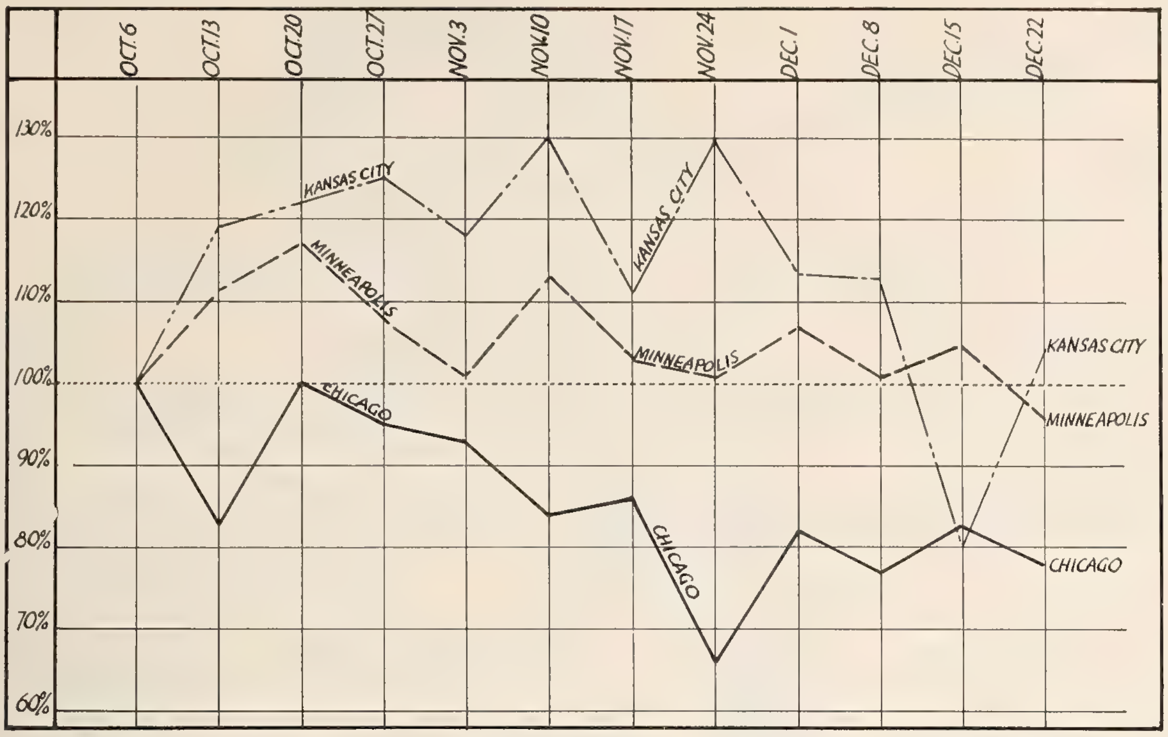
# *Lowell Sherman, Actor, Director, Dies in Hollywood*

Lowell Sherman, widely known motion picture actor and director, died at Cedars of Lebanon Hospital, Hollywood, late last week of pneumonia. He was 49 years old. His latest films were "She Done Him Wrong" with Mae West, and "Morning Glory," with Katharine Hepburn. He was in the midst of the direction of "Becky Sharp," all-color feature for Pioneer Pictures, an RKO release, when he was stricken. Having suffered from laryngitis for the past year, he had all but lost his voice. His resistance was low, and when pneumonia set in, he was unable to withstand the new complication.

Most familiarly known, in recent years at any rate, for his work as director and player for the motion picture, Mr. Sherman was also widely known and had notable achievements to his credit on the legitimate stage as well. Both his grandmother, Kate Gray, who had played with Booth, and his mother, Julia Louise Gray, who left the stage when he was born, transmitted an aptitude and a natural liking for the stage, but he had no need to borrow on their reputations. His father was a theatrical manager.

Born in San Francisco on October 11, 1885, Mr. Sherman was educated in New York and made his debut in a John Mack vaudeville sketch. He played stock later, with such as Jane Cowl, Lenore Ulric, Pauline Lord and Ruth Chatterton. His first real success was in "The Commuters," many another successful play following. One of his first films was "Way Down East," the D. W. Griffith success, in which he played the villain and Richard Barthelmess the juvenile. As a villain of the old school he appeared in many following pictures. He played the man of the world when the talking technique came to the motion picture then became a director. Another of his more recent efforts as a director was "Night Life of the Gods," for Universal, which is soon to be released.

Mr. Sherman was married three times, each marriage ending in divorce. He is survived by his mother. The body was brought to New York for burial.



The chart, based on Motion Picture Herald's tabulation of box-office grosses, shows the business done in three Midwestern key cities during the twelve-week period from October 6 to December 22, 1934. The gross for the first week of the period in each city is taken as 100 per cent for that city.

# *Film Foundation Declares Program*

The Motion Picture Foundation of the United States, which three months ago declared its intentions of producing "films for the family" exclusively, this week issued an announcement to the lay press—excluding the trade press from its publicity mailing lists—detailing five different types of films which will be made by its production staff. The production staff was not made known.

The report, sent to the newspapers from the Foundation's headquarters at 247 Park Ave., New York, lists its picture production program as follows:

"Family pictures, which will be promoted particularly for use at the increasingly popular week-end family shows, and for which exhibitors are making demands.

"Historical productions, showing the development of States and cities and emphasizing the democratic basis upon which our country has made unparalleled progress.

"Instructional pictures, as an aid to teachers in classrooms, supplementing and visualizing the subject matter of textbooks.

"Music in pictures, which will increase understanding and appreciation of fine music through the dramatic pictorial interpretation of musical masterpieces.

"Pictures on international goodwill and friendship, showing the necessity for world unity and international cooperation."

### AMPA Meets January 17

The first open meeting of the New Year of the Associated Motion Picture Advertisers in New York will be held January 17. First Division executives and officials of *Time* magazine will be guests of honor.

### Order Claims of Art Cinema

Stockholders of Art Cinema Corporation will have until January 12 to file in chancery court at Wilmington claims against the company in the matter of the bill for appointment of trustees in dissolution.

### Lucchese Dead In Philadelphia

Anthony Lucchese, well-known independent Philadelphia exchange man, died at his home on Sunday night after an illness of several months. The funeral was held Thursday.

Mr. Lucchese was one of the first men in the film business to open offices in Vine street, which today is the film row of Philadelphia. He operated the Gold Medal and Majestic exchanges in Philadelphia and Washington.

### Sonin, Metro Official, Dies at Johannesburg

Carl J. Sonin, Metro-Goldwyn-Mayer's South African manager, was found dead at Johannesburg on New Year's Eve. The remains were cremated. Mr. Sonin, who was about 40 years old, was New York exchange manager for Metro seven years ago and later was tranferred to the foreign division.

### Cleveland Clearance Agreement Is Ended

The Cleveland protection agreement, entered into between local exhibitors and all distributors for a two-year period, expired on Monday and it is understood no efforts are being made to renew the pact. First run exhibitors, however, are said to have requested that distributors continue to sell under the same protection plan as set forth in the agreement.

### U. A. Acquires "The Battle"

United Artists this week closed a deal with Leon Garganoff, producer of "The Battle," for distribution of the film in this country, retitled "Thunder in the East."

### New Trans-Lux Opens

The first Trans-Lux theatre opened in Philadelphia this week, with the established policy of newsreels and short subjects.

# *A Film Preview Above the Clouds*

What is probably an all-time high for motion pictures was scheduled for New York on Thursday when two parties of newspapermen, explorers and film executives were to go 12,000 feet above the city in an Eastern Airlines Douglas passenger plane to view Martin Johnson's animal picture, "Baboona."

The first party was to leave Newark in the Douglas, piloted by famed war ace and commercial pilot Eddie Rickenbacker, who recently broke all records for transcontinental flying when he piloted the same plane from Los Angeles to New York in 12 hours, three minutes and 50 seconds.

Cruising nearly two and one-half miles above New York City, the interior of the mighty airliner was to be changed into a tiny motion picture theatre, the passengers to be treated to the novel thrill of watching the first "air-showing" in the industry's history.

The two air jaunts, the second to leave the flying field at 5 o'clock, are part of the exploitation campaign being conducted on the picture by Roger Ferri of Fox, which is releasing the latest Johnson animal epic. The film, incidentally, was photographed in the main from an airplane in Africa. Eastern Airlines had installed a Simplex projection equipment and complete Western Electric sound appartus. Mr. and Mrs. Johnson, Arthur Brisbane and others were scheduled to be among the passengers.

On Wednesday Mr. Johnson spoke to Admiral Richard E. Byrd on a two-way broadcast to Little America. They discussed the respective merits of being the first two explorers to photograph a complete motion picture from the air and to fly over the South Pole.

### Music Code Is Law This Week

P. A. Murkland, NRA deputy administrator, this week advised John G. Paine, chairman of the Music Publishers' Protective Association that the code of fair competition for the music industry will become effective by the end of the current week.

The code will be approved by the NRA executive committee, but the fact that the publishing industry employs less than 50,000 persons makes it unnecessary for the music code to receive the President's signature.

### U.S.S.R. Will Make Foreign Film Awards

The government of the Union of Soviet Socialist Republics announced from Moscow last week that it will make awards to foreign producers for the best features and short subjects shown in the U.S.S.R. during the past year. The awards will be made at the World Cinema Festival, to be held in Moscow about the middle of February.

### Olmstead to Studio

Ed Olmstead, formerly in charge of Columbia home office exploitation, this week succeeded Hubert Voight as studio publicity head in Hollywood.

"**MIGHTY** in Boston! May do season's high!"

"**SMASH** in Portland! Great biz!"

"**SWELL** in San Francisco! Smacking 'em!"

"**FANCY** $50,000 at Rivoli, New York!"

"**BIG** in Columbus! They poured in!"

"**STRONG** in Kansas City!"

"**SMASH** in Providence!"

ALL
VARIETY
BOX-OFFICE
REPORTS!

**20TH CENTURY PICTURES**

starts off the New Year with the picture the Hollywood Reporter predicted "should do one of the great grosses of all time!"

# WALLACE BEERY

IN

# The MIGHTY BARNUM

a DARRYL F. ZANUCK *production* *presented by* JOSEPH M. SCHENCK

*Released thru*

**UNITED ARTISTS**

# 40 STORIES BOUGHT; SCHEDULES FILLING

## Only Six Stage Plays Purchased in December, 19 Originals, and 19 Books and Novels

The producers in Hollywood have virtually completed the accumulation of story material for 1934-35 feature schedules, purchases of books and plays in December having dropped to 44, from the 70 in November, 51 in October and 75 in September. The dramatic stage continued to be an inconspicuous source of material, only six plays having been purchased in December, compared with 19 original stories and an equal number of books and novels. December purchases by companies follow:

| | SOURCE OF MATERIAL | | | TOTAL |
|---|---|---|---|---|
| COMPANY | ORIGINAL | BOOK | PLAY | FOR MONTH |
| Ambassador | 8 | .. | .. | 8 |
| Chesterfield | 1 | .. | .. | 1 |
| Columbia | .. | 2 | .. | 2 |
| Fox | .. | 2 | .. | 2 |
| Goldwyn (U. A.) | 1 | .. | .. | 1 |
| London (U. A.) | .. | 1 | .. | 1 |
| Metro | 4 | 5 | 3 | 12 |
| Paramount | 2 | 3 | 1 | 6 |
| Radio | 1 | 3 | 1 | 5 |
| Universal | 1 | 3 | .. | 4 |
| Warners | 1 | .. | 1 | 2 |
| TOTALS FOR DECEMBER | 19 | 19 | 6 | 44 |
| TOTALS SINCE SEPTEMBER 1 | 113 | 99 | 28 | 240 |

One of the unusual December purchases was a block of eight original outdoor stories by James Oliver Curwood, acquired by the independent Ambassador Pictures for a new series of westerns to star Kermit Maynard.

Again, during the month, producers in Hollywood made some noted story purchases to serve as the basis for new product, several of the acquisitions presenting in their literary or stage form good possibilities for motion picture box office attractions.

Metro purchased talker rights to Jacques Deval's wellknown "Cardboard Lover" musical, for Maurice Chevalier's next, and also got "The Life of Cecil Rhodes," for Charles Laughton. Two other plays, "No More Ladies," by A. E. Thomas, and the Selwyn-LeBaron "Something to Brag About," were bought, besides Booth Tarkington's "Rennie Peddigoe," Charles Dickens' "Tale of Two Cities" and "Wild Oats," the novel by Florence Ryerson and Colin Clements.

Universal was strongly represented among December story buyers, acquiring the popular Frank Merriwell adventure stories for a serial, and E. Phillips Oppenheim's "Great Impersonation."

Fox bought Dana Burnett's "Shining Adventure" for Shirley Temple, and Radio negotiated Sir James M. Barrie's "Quality Street" for Katharine Hepburn.

The sources and authors' names of all properties purchased during the first half of December were reported in previous issues. Titles of books and plays and the names of authors of acquisitions made in the last half of the month follow, together with recapitulations of purchases by companies:

### *(Week Ending December 22nd)*

| | SOURCE OF MATERIAL | | | TOTAL |
|---|---|---|---|---|
| COMPANY | ORIGINAL | BOOK | PLAY | FOR WEEK |
| Metro | 1 | .. | 1 | 2 |
| Paramount | 1 | .. | .. | 1 |
| Warners | .. | .. | 1 | 1 |
| TOTALS FOR THE WEEK | 2 | .. | 2 | 4 |
| TOTAL SINCE SEPTEMBER 1 | 101 | 96 | 28 | 225 |

Cardboard Lover, play, by Jacques Deval, purchased by Metro for Maurice Chevalier, and to be produced by Irving Thalberg.

Hero's Son, original, by Frederick Hazlitt Brennan, purchased by Metro.

Page Miss Glory, play, by Phillip Dunning, purchased by Warners for Marion Davies.

You Gotta Have Romance, original by Eleanor Griffin and William Rankin, purchased by Paramount.

### *(Week Ending December 29th)*

| | SOURCE OF MATERIAL | | | TOTAL |
|---|---|---|---|---|
| COMPANY | ORIGINAL | BOOK | PLAY | FOR WEEK |
| Ambassador | 8 | .. | .. | 8 |
| Fox | .. | 1 | .. | 1 |
| Goldwyn (U. A.) | 1 | .. | .. | 1 |
| Metro | 1 | .. | .. | 1 |
| Paramount | .. | 1 | .. | 1 |
| Radio | 1 | .. | .. | 1 |
| Universal | .. | 1 | .. | 1 |
| Warners | 1 | .. | .. | 1 |
| TOTAL FOR THE WEEK | 12 | 3 | .. | 15 |
| TOTAL SINCE SEPTEMBER 1 | 113 | 99 | 28 | 240 |

Brazen, book by Harry Segall, purchased by Paramount as possible vehicle for Cary Grant.

Fly By Night, book, by Eric Hatch, purchased by Fox for production by Lou Brock.

Frank Merriwell books, purchased from Burt L. Standish (Gilbert Patten) by Universal for serial use.

Hands Across the Table, original, by Vina Delmar, purchased by Goldwyn Productions (United Artists) for Miriam Hopkins.

Man of the World, original, by John Farrow, purchased by Metro.

Molly and Me, original, purchased by Warners as a musical for Joe E. Brown.

They Also Serve, original, by John Wexley, purchased by Radio for William Powell.

Eight Untitled outdoor stories, originals, by James Oliver Curwood, purchased by Ambassador Pictures for Kermit Maynard.

Forty Days of Musa Dagh, book, by Franz Werfel, bought by MGM.

---

## W. B. Frank to Handle Wanger Distribution

W. B. Frank, once Mack Sennett's New York representative, will be in charge of all distribution matter for Walter Wanger. He has opened an office for Walter Wanger Productions in the New York Paramount Building.

# *50 Executives See Improved Industry*

Fifty of the foremost executives of the motion picture industry, in expressing last week the usual observations of conditions and trends in the business at the turn of a new year, held these varying viewpoints:

> The average quality of production is higher today than in years, giving effect to definite demands of the public for a higher standard in the intelligent expression and moral tone of the art.
>
> The difference in the gross between really good pictures and mediocre product is widening.
>
> One of the important steps to be taken next in the scientific development of the motion picture is the inclusion of color in production.
>
> Industrywide cooperation among all branches is essential to a complete return to normalcy.
>
> Theatre grosses are steadily climbing, the motion picture audience having been increased by thousands, reflecting both a wider appeal of the screen and improved business conditions generally.
>
> Closer contact between sales divisions and studios has brought about a type of product with more popular appeal.
>
> Double bills are being faced by the large companies as a serious problem.
>
> Admission prices must be raised to assure a continuance of quality product.
>
> The Legion of Decency movement was said to have been a favorable influence on the industry as a whole.
>
> More "internationalism" is needed in some American pictures in order that Hollywood may continue in its dominant position abroad.
>
> The trend in Hollywood is generally away from "mass" production.

The foregoing opinions of the motion picture industry as it stood at the end of 1934 and the relation of that position to its possible progress in 1935 were among those expressed in statements made by the following leaders:

Merlin Aylesworth
Jack Cohn
John D. Clark
M. E. Comerford
Ned E. Depinet
Felix Feist
Edward Golden
Samuel Goldwyn
James R. Grainger
E. W. Hammons
Will H. Hays
M. H. Hoffman
W. Ray Johnston
B. B. Kahane
Sidney R. Kent
John W. Hicks
Arthur W. Kelly
Carl Laemmle
Carl Laemmle, Jr.
Jesse L. Lasky
Arthur A. Lee
Jules Levy
Al Lichtman
A. Montague
Chas. C. Pettijohn
Budd Rogers
Charles R. Rogers
David Sarnoff
George J. Schaefer
Joseph M. Schenck
Nicholas M. Schenck
Gradwell L. Sears
J. H. Seidelman
Clayton P. Sheehan
Winfield Sheehan
A. W. Smith
Irving Thalberg
Harry Thomas
Albert Warner
Jack L. Warner
George Weeks
Darryl F. Zanuck
Adolph Zukor

---

## Myron Scudder, National Board Treasurer, Dies at 74

Dr. Myron T. Scudder, for many years treasurer of the National Board of Review of Motion Pictures, died at his home in New York last week at the age of 74. He was president of the Scudder School for Girls. Born in India in 1860, Dr. Scudder was brought to this country at an early age, attending school in various states. Throughout his life as an educator, he devoted much time to various phases of social service.

# THE HOLLYWOOD SCENE

*WOMEN IN HIGH STUDIO POSTS*
*GIANNINI EXPLAINS OPTIMISM*
*LITTLE THEATRE GUILD ON COAST*
*SEVEN FILMS START, FOUR FINISHED*

By VICTOR M. SHAPIRO
*Hollywood Correspondent*

HOLLYWOOD has now turned an interested and respectful eye in the direction of filmdom's feminine contingent and their gradual influx into the executive ranks.

Heretofore, with one or two exceptions, women have directed their talents in paths histrionic, costume designing, editing and on down the film scale to the lesser but important clerical duties. Today, particularly within the last year, women have been assigned positions as consultants on motion picture production and often have the final word before the completed film is shipped to the exhibitor.

**Dorothy Arzner, at one time the only woman director in the studios, has been elevated to an associate producer at Columbia by Harry Cohn. Miss Arzner probably also will take a hand in direction.**

Mrs. Wallace Reid, another pioneer director, now holds an executive post with Monogram. Mrs. Reid formerly financed and produced her own pictures.

### Leontine Sagan Latest Assigned

The newest recruit is Leontine Sagan, director of "Maedchen in Uniform," who recently was imported from Germany and placed under long term contract by MGM. Miss Sagan's first directorial assignment will be "Cecil Rhodes."

Theresa Helburn, one of the founders of the New York Theatre Guild, arrives on the Coast the first of the year to step into an executive post with Columbia. Miss Helburn recently procured a leave of absence from the studio to work up new Guild productions.

Another recent entrant into the production field is Lillian Albertson, for years in the legitimate field. Miss Albertson last week embarked for Honolulu with her own troupe, where she will film a picture independently financed.

Lois Weber, who also was a pioneer in the industry, has renewed activity in films and is now producing.

Wanda Tuchock, a writer at RKO, recently was elevated to a director post and has turned out "Finishing School" under the Radio banner.

Frances Marion, one of Hollywood's foremost writers for the screen, immediately was placed in charge of preliminary work on "The Good Earth," on the death of her husband, George Hill, who had been handling the picture.

A checkup of studio contract lists shows at least fifty women holding long term scenario writing contracts.

▽

### Giannini Sanguine

Doctor Attillio Henry Giannini, Hollywood banker, speaking:

"What difference does it make if some of the internal workings of a company run into snags every so often The thing that counts, in fact the only gauge of a company's efficiency, is its profit and loss statement. That summary shows if the public takes, wants, and attends their pictures.

**"Things may have been tough for some film companies during the depression, but while I had oil companies, fruit growing corporations and every conceivable business enterprise for sale during the bad years that have passed, never during this entire period did I have a film company for sale.**

"Why shouldn't I be sanguine and optimistic for the future? Well, I am. Figures tell the story."

▽

### Hathaway Among the Elect

Henry Hathaway, youthful director of "Lives of a Bengal Lancer," which caused no small stir at a recent preview, has been catapulted into the circle of the directorial elect, and next to discovering genius, Hollywood revels in recognizing one.

▽

### A Little Theatre Guild

Despite the fact that there are no less than a score of little art theatres plus several more store room theatres spotted around the town, a group of representative stage and screen personalities, feeling the need for a major theatrical guild patterned after the New York Theatre Guild, have banded themselves together and under the direction of Curt Cox, playwright, are organizing what will be known as the Hollywood Theatre Guild.

Others now actively associated are Willy Pogany, artist studio art director. Irving Pichel, Donald Campbell and Edward L. Cooper.

▽

Nat Levine has taken a long term lease on the entire studio properties of the Mack Sennett plant and beginning January 10 it will undergo general remodeling and will be known as the Mascot studio. An additional sound stage will be erected.

## *WRITING SCENARIOS FOR CONGRESS NOW*

*Franklin D. Roosevelt once aspired to be a scenario writer just as Al Smith once wanted to be an actor.*

*As Assistant Secretary of the Navy, the youthful aid to Josephus Daniels sent many an original scenario to Paramount, all plots of which centered around the activities of the U. S. Navy.*

*At that time it was Eugene Zukor's job to maintain the* entente cordiale *with Washington, and though Paramount produced "Old Ironsides" in the interest of accuracy, it must be reported that none of Franklin Delano's creative efforts ever saw the light of a projection machine.*

*Well—neither did Al Smith ever become an actor.*

* * *

Will Hays, with his son, arrived here last week and spent the holidays hunting at the Hernandez ranch. He will remain here for another two weeks.

* * *

Frank Borzage suffered a broken shoulder while trying out a new polo pony given to him as a Christmas present by his wife. He is recovering nicely at the Queen of Angels hospital.

* * *

**Lacking only a few votes from its class "A" members necessary to ratify the Screen Actors Guild with the A.A.A.A. the organization will hold a mass meeting for its entire membership January 16 to inform them of details of the agreement.**

Warming up for the production spurt scheduled to inaugurate 1935, major studios started seven new pictures; only one major feature was completed, while the independents checked in three.

New product credits Warner, Columbia and Paramount each with two pictures and MGM a singleton. On the completed side, Warner, Atherton, Invincible and Monogram each have one.

Looming important on the Warner activity program is the start of "Midsummer Night's Dream." The cast which eventually will include practically every name on the lot, plus a host of outside talent, currently lists James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Ian Hunter, Hugh Herbert, Frank McHugh, Anita Louise, Victor Jory, Mickey Rooney, Veree Teasdale, Eugene Pallette, Ross Alexander, Grant Mitchell and Otis Harlan. The other feature, "Caliente," has Doroles Del Rio, Pat O'Brien, Glenda Farrell, E. E. Horton, Phil Regan and Winifred Shaw.

Probably the more important production started at Paramount is "Now I'm a Lady," starring Mae West, supported by Paul Cavanaugh, Gilbert Emery, Tito Coral, Fred Kohler, Sr., Monroe Owsley, Dewey Robinson and Grant Withers. On the list, also, is "Car 99," the cast for which includes Fred MacMurray, Guy Standing, Ann Sheridan, Frank Craven and William Frawley.

At Columbia "Mistaken Identity" was started, with Conrad Nagel, Florence Rice, Geneva Mitchell, Robert Allen, Raymond Walburn, Oscar Apfel and Irene Franklin. Starting simultaneously, "Devil's Cargo" features Wallace Ford and Marian Marsh.

The MGM activity, "Shadow of Doubt," will present Ricardo Cortez, Virginia Bruce, Betty Furness, Constance Collier, Isabel Jewell, Harvey Stephens, Arthur Byron and Ed Brophy.

"While the Patient Slept" is the Warner completed feature. Aline MacMahon and Guy Kibbee are in the lead roles.

Atherton (Sol Lesser) completed shooting "When a Man's A Man." The cast presents George O'Brien, Dorothy Wilson, Paul Kelly, Jimmy Butler and Richard Carlyle.

At Invincible, "Symphony of Living" was finished. Al Shean, Evelyn Brent, Gigi Parrish, Charles Judels, Albert Conti, John Darrow and Richard Tucker will be seen.

Completing the list is Monogram's "Mystery Man," the cast including Robert Armstrong, Maxine Doyle, Henry Kolker and LeRoy Mason.

Sirs:

I am one of the many satisfied listeners to your splendid program every Friday night over the air.

Relative to your suggestion as to what theatre I would prefer to have your picture (THE MARCH OF TIME) shown, I recommend the St. Charles Theatre, as it is a family theatre and it is an independent theatre.

G. D.
119 Camp Street
New Orleans, La.

* * *

Sirs:

I have read your magazine for a number of years. In this week's issue I notice your new venture, THE MARCH OF TIME. I am sure this will prove to be a real step forward—and also will be very popular.

J. M. V.
1 Gothic Avenue
Toronto, Canada

* * *

Sirs:

Being MARCH OF TIME fans and regular TIME readers, our family is naturally very pleased to learn that we shall soon see, as well as hear, THE MARCH OF TIME.

There is still no program on the air to compare with your half-hour, and we feel certain that your newsreel will be equally outstanding in its field.

We should like to see THE MARCH OF TIME at any of the following San Francisco theatres:

Warfield
Golden Gate
Alhambra
Royal
Metropolitan
Marina

K. E. Mac.
San Francisco, Calif.

* * *

Sirs:

I have read with a great deal of interest about your newsreel—MARCH OF TIME. Please sell the Varsity Theatre, an Evanston Balaban & Katz, on the idea.

J. C. E.
1311 Chicago Avenue
Evanston, Ill.

* * *

Sirs:

Though we have four theatr
Orange under separate ma
there is a little variety in ne
of these seem to prefer He
tone Newsreel—which I do
like to see the MARCH O
one of these East Ora
theatres—

Hollywood Theatre
Ormont Theatre
Strand Theatre
Palace Theatre (T
half in Orange.)

W.
Eas

* *

Sirs:

I should like to ha
TIME newsreel exh
Theatre in Norwic
of our local theatr
ever anxious to pr
able pictures, and
in this small tow
stay-at-home ye

I congratulat
It fills a timel
meet with the

M.
33 Piano Street
Norwich, N. Y.

* * *

Sirs:

I would be very glad and very much interested in seeing your MARCH OF TIME. Would like to see it at Proctor's RKO, in Schenectady.

M. L. S.
6 Cornelius Avenue
Schenectady, N. Y.

* * *

Sirs:

I would like very much to see your newsreel exhibited here in the Paramount Theatre and would suggest that you write them about it.

L. L. O.
Kinston, N. C.

Sirs:

I gladly accept your
write to you in connecti
new Venture—the sho
MARCH OF TIME in t

Lancaster is a city of a
60,000 inhabitants. It ha
houses, namely: Hamilton
itol, Colonial, Fulton, Str
three mentioned are Wa
theatres; the other three
dently owned and operate

Personally, I would lik
MARCH OF TIME exhib
the independent houses,
Colonial. This theatre is l
busiest corner of our city
to be the most popular
choice would be the Fulto

Here is hoping the
TIME will be as great
theatres as it always was
and that I may have a ch
and hearing it in Lancaste
the first of the year.

With best wishes, I am,

A. O. R.
206 No. Q
Lancaster,

* * *

Sirs:

I have just finished lis
best radio program, THE
TIME and am writing im
garding the new movie.
forward to seeing the same
can enjoy it for a long, lon

Long life to TIME

M. G.
284 Un
Irvingt

* * *

Sirs:

For the first time in man
fortunate enough to hear
OF TIME Friday night
usual I thought very good
ing the program your an
tioned the inauguration o
of cinema program. I also
it in TIME.

I hope that you will do
see that these newsreels a
our local Saenger Theatre
ates. I am not flattering wh
if this new venture of yours
ful as your previous vent
more than pleased with
the theatr

119 Elm
Schenec

* * *

Sirs:

I suggest the "Grand
exhibit THE MARCH O

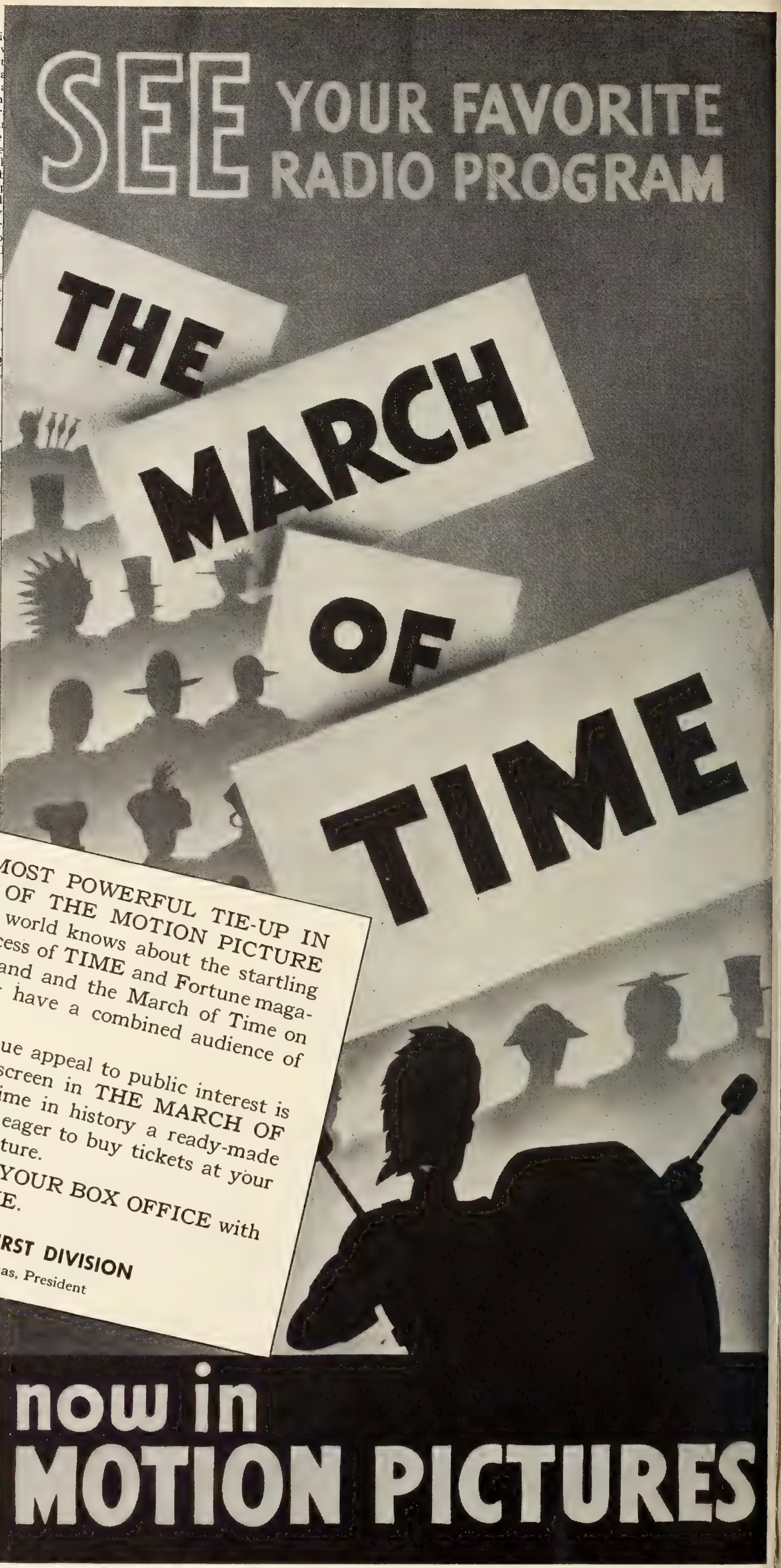
R. K. B
709 East
Lancaste

* * *

Sirs:

MARCH OF TIME at
tre, Niagara Falls, N. Y.

J. S. M.
Niagara F



HERE'S THE MOST POWERFUL TIE-UP IN THE HISTORY OF THE MOTION PICTURE INDUSTRY. The world knows about the startling and sensational success of TIME and Fortune magazines on the newsstand and the March of Time on the air. Today they have a combined audience of 35,000,000.

Now this same unique appeal to public interest is being brought to the screen in THE MARCH OF TIME. For the first time in history a ready-made audience is waiting and eager to buy tickets at your box office, to see this picture.

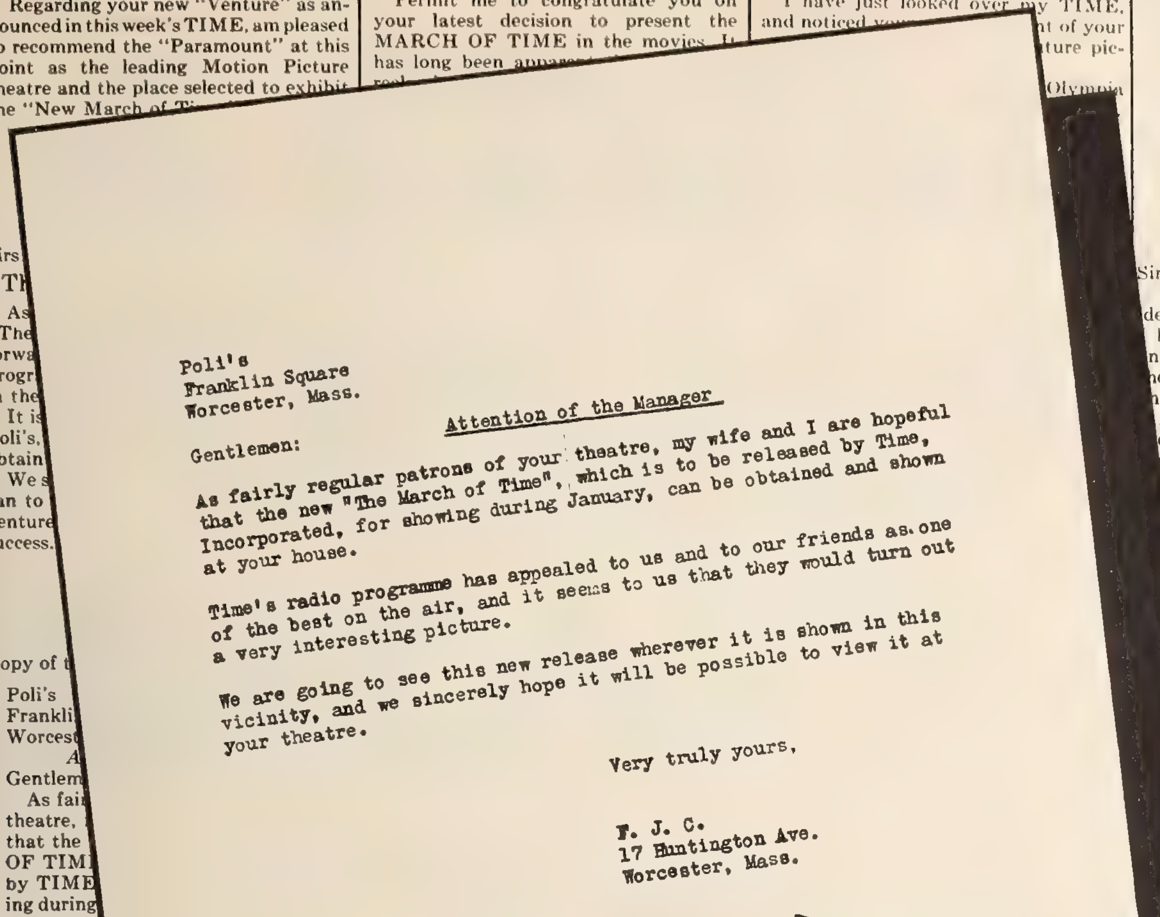
Repeat this success at YOUR BOX OFFICE with THE MARCH OF TIME.

**Released by FIRST DIVISION**

Harry A. Thomas, President

Sirs:

Regarding your new "Venture" as announced in this week's TIME, am pleased to recommend the "Paramount" at this point as the leading Motion Picture theatre and the place selected to exhibit the "New March of Ti



Poli's
Franklin Square
Worcester, Mass.

Attention of the Manager

Gentlemen:

As fairly regular patrons of your theatre, my wife and I are hopeful that the new "The March of Time", which is to be released by Time, Incorporated, for showing during January, can be obtained and shown at your house.

Time's radio programme has appealed to us and to our friends as one of the best on the air, and it seems to us that they would turn out a very interesting picture.

We are going to see this new release wherever it is shown in this vicinity, and we sincerely hope it will be possible to view it at your theatre.

Very truly yours,

F. J. C.
17 Huntington Ave.
Worcester, Mass.

Sirs

"Th

As
"The
forwa
progr
in the
It is
Poli's,
obtain
We s
can to
venture
success.

Copy of t

Poli's
Frankli
Worcest
A
Gentlem
As fai
theatre,
that the
OF TIM
by TIME
ing during
and shown
TIME'S
pealed to
one of the
seems to u
out a very i
We are g
lease where
vicinity, and
will be possi
theatre.

Sirs:

I would like to
TIME shown at
Opera House in
looking forward
gent and interesti

*

"On Needles and Pins"

Sirs:

You suggest (TIME, December 3) that subscribers should write in and tell you what cities they would like to have THE MARCH OF TIME exhibited. I agree with this and suggest for my part this city, Pocatello, Idaho. If the particular theatre w
ance to you, th
Theatre" or one
located here.

Waiting "on n
what new thing
remain,

In all your experience have you ever received a letter like this one about *any* picture?

* * *

In Canada

Sirs:

With reference to the announcement in THE MARCH OF TIME broadcast December 7 and in TIME December 10, relative to your new type of newsreel:

If this is as good as TIME and THE MARCH OF TIME, I certainly want to see it and I shall be greatly disappointed if it doesn't find exhibition in Canada.

Let's have it up here. The Capitol Theatre at Regina, Sask., is the place.

H. H. K.
32 Kenora, Apts.
Regina, Sask.

* * *

Sirs.

I should appreciate having the motion picture, THE MARCH OF TIME shown at the Sunshine Theatre in Albuquerque, New Mexico. This is our best first-run showhouse.

G. M. P.
1418 East Silver Street
Albuquerque, N. M.

Sirs:

Permit me to congratulate you on your latest decision to present the MARCH OF TIME in the movies. It has long been appar

mas present of a y
scription to TIME instead of c
to purchase it on newsstands.

M. P. L
Mobile,

* * *

w movie
ME wi
atre, H

W.
R.
O'N
R. R. R.
Michigan S
and Techn
Houghton

*

Sirs:

I should like
TIME newsreels
the following Sc
1st choice
2nd choice
3rd choice

* * *

Sirs:

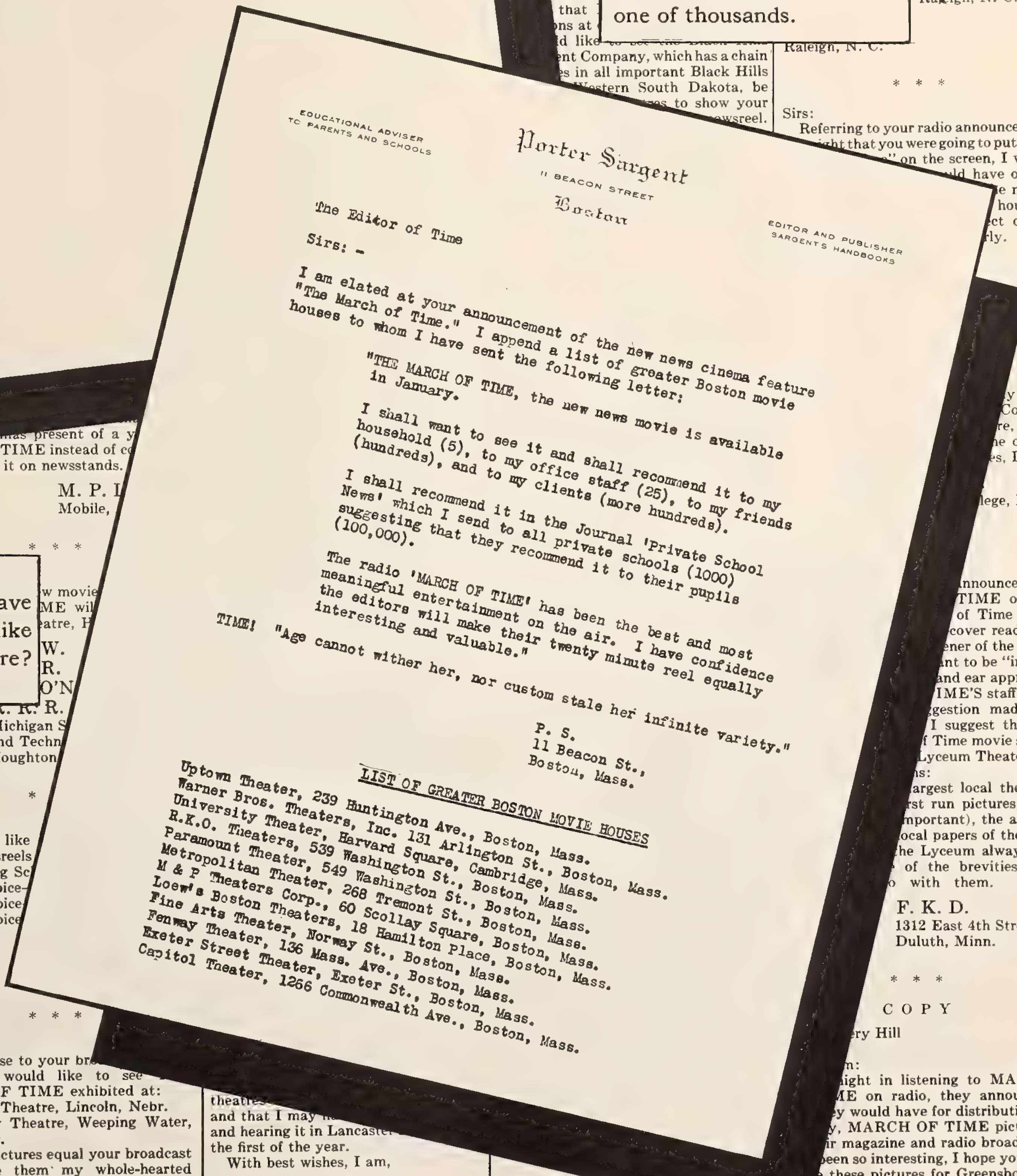
In response to your br
evening I would like to see
MARCH OF TIME exhibited at:
Stuart Theatre, Lincoln, Nebr.
Liberty Theatre, Weeping Water, Nebr.

If your pictures equal your broadcast I will give them my whole-hearted support.

E. B. H.
Avoca, Nebr.

Sirs:

I have just looked over my TIME, and noticed yo
nt of your
ture pic-
Olympia



EDUCATIONAL ADVISER
TO PARENTS AND SCHOOLS

Porter Sargent
11 BEACON STREET
Boston

EDITOR AND PUBLISHER
SARGENTS HANDBOOKS

The Editor of Time

Sirs: -

I am elated at your announcement of the new news cinema feature "The March of Time." I append a list of greater Boston movie houses to whom I have sent the following letter:

"THE MARCH OF TIME, the new news movie is available in January.

I shall want to see it and shall recommend it to my household (5), to my office staff (25), to my friends (hundreds), and to my clients (more hundreds).

I shall recommend it in the Journal 'Private School News' which I send to all private schools (1000) suggesting that they recommend it to their pupils (100,000).

The radio 'MARCH OF TIME' has been the best and most meaningful entertainment on the air. I have confidence the editors will make their twenty minute reel equally interesting and valuable."

TIME! "Age cannot wither her, nor custom stale her infinite variety."

P. S.
11 Beacon St.,
Boston, Mass.

LIST OF GREATER BOSTON MOVIE HOUSES

Uptown Theater, 239 Huntington Ave., Boston, Mass.
Warner Bros. Theaters, Inc. 131 Arlington St., Boston, Mass.
University Theater, Harvard Square, Cambridge, Mass.
R.K.O. Theaters, 539 Washington St., Boston, Mass.
Paramount Theater, 549 Washington St., Boston, Mass.
Metropolitan Theater, 268 Tremont St., Boston, Mass.
M & P Theaters Corp., 60 Scollay Square, Boston, Mass.
Loew's Boston Theaters, 18 Hamilton Place, Boston, Mass.
Fine Arts Theater, Norway St., Boston, Mass.
Fenway Theater, 136 Mass. Ave., Boston, Mass.
Exeter Street Theater, Exeter St., Boston, Mass.
Capitol Theater, 1266 Commonwealth Ave., Boston, Mass.

theatre
and that I may
and hearing it in Lancaste
the first of the year.

With best wishes, I am,

A. O. R.
206 No. Queen Street
Lancaster, Pa.

Sirs:

For the motion pictures I prefer—
Allston Theatre, Brighton Ave., Allston, Mass.
For second choice—
Capitol Theatre, Commonwealth Ave., Allston, Mass.

C. A. C.
5 Ashford Street
Allston, Mass.

* * *

Sirs:

I am extremely interested in your new idea of showing the news in the theatre. hope the theatre that my colleagues nd I attend will exhibit them. These heatres are Loew's, Orpheum, Boston, nd the Strand Theatre, of Lowell.

Because the future is a product of the esent, and the present is a product of past, I am sure that your new venre will be highly successful.

J. A.
Lawrence Academy
Groton, Mass.

* * *

m thrilled by your announcement
ur new THE MARCH OF TIME
ope it will be shown in the Palm
s Theatre.

J. H. B.

E reade
that
ons at
d like
ent Company, which has a chain
s in all important Black Hills
Western South Dakota, be
es to show your
ewsreel.

Time fans will prove their interest *at your box office*. Read this letter. It's only one of thousands.

J. J.
3503 Lanfran
Los Angeles, Calif.

Sirs:

I see TIME Magazine every week in my place of business, and believe me—it "Sells."

May I suggest a real live wire theatre nearby on 4th St.—called the "Rialto."

I remain respectfully,

D. R.
The O.K. News Stand
636 S. 4th St.
Louisville, Ky.

* * *

Sirs:

I am very much interested in your announcement of having "The March of Time" appear in the moving picture houses. I think this is a wonderful development and something that you should be justly congratulated for.

Please advise me when the first appearance will get so far out as the lonely State of Washington and the City of Tacoma.

E. L. G.
1910 Commerce Street
Tacoma, Wash.

* * *

Sirs:

I am extremely interested in your announcement of this week's issue of TIME as well as that made over the radio last night and I am sending a copy of this letter to our local theater in the
ill become interested
n as a regular feature
"The March of Time."

J. D. S.
Lawyers Building
Raleigh, N. C.

Raleigh, N. C.

* * *

Sirs:

Referring to your radio announcement
ight that you were going to put "The
" on the screen, I would
ld have one of
e mana-
house in
ct of his
rly.

g

y need
College,
re, and
e of the
s, Inc.

lege, Pa.

nnouncement
TIME of the
of Time news
cover reader of
ener of the radio
nt to be "in on"
and ear apprecia-
IME'S staff.
gestion made by
I suggest that in
f Time movie series
Lyceum Theater for
s:
argest local theater.
rst run pictures, and
mportant), the adver-
ocal papers of the fea-
he Lyceum always in-
of the brevities and
o with them.

F. K. D.
1312 East 4th Street
Duluth, Minn.

* * *

COPY

ry Hill

m:
ight in listening to MARCH
E on radio, they announced
y would have for distribution in
y, MARCH OF TIME pictures.
r magazine and radio broadcasts
een so interesting, I hope you will
these pictures for Greensboro.

J. R. O.
Greensboro, N. C.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 255.**—(A) What is the effect if the picture is too small for the distance of the screen from rear seats? (B) What is your idea of minimum and maximum picture width for theatre pur poses? Give your reasons. (C) What is the practical effect of picture size increase? (These are not questions to be answered briefly. There is room for a display of considerable knowledge of various effects from the viewpoint of the theatre patron.)

## *Answer to Question No. 249*

*Bluebook School Question No. 249 was: (A) Wherein lies the real evil of picture distortion known as the "keystone effect"? (B) Assume you are employed to take a position as chief projectionist in a theatre under construction. The exhibitor shows you the blueprints and asks what size of picture you recommend and why you recommend that size; also what kind of screen surface you suggest. He directs you to put your ideas in the form of a letter. Just what kind of letter would you write? We will assume the blueprints show the screen to be located on a stage 10 feet in back of the proscenium; that there will be 130 feet from the screen to the rear row of seats, and 23 feet from the screen to the front row of seats. The seating space will be 47 feet wide. There is a balcony. Projection angle is 16 degrees.*

I find very few good answers, some that are mediocre, and very many that I just cannot pass, advising the men who sent them to get busy and study the problems presented by the last question. To avoid embarrassment I think I will omit all names this week and proceed at once to print the best answers received.

H. Edwards says, "Many projectionists (or at least men who have adopted that title—without just warrant, it seems to me) with whom I have talked, have the mistaken idea that if the sides of the screen image are made parallel by distorting the projector aperture, the fault is wholly remedied. I have followed your teachings many years, Brother Richardson, and hold you to be correct in saying that is not the truth. The real evil of distortion caused by a projection lens located above the center of the screen is that everything in the screen image is distorted with relation to everything else.

"If, for instance, there is an upright board on a building of equal width throughout in actuality, in the screen image resulting from anglar projection, the bottom of that board will be wider than the top. That, surely all will agree, is inevitable. Likewise, an actor's feet will be too large as compared with the head. If we select a point at the center of any object as representing normal width, then everything below that point will be too wide and everything above it too narrow.

"The real objection to keystone effect is that it distorts all objects in the screen image out of their proper proportions as to width. But that is not all, for two other evils follow; namely, everything in the screen image would also be 'stretched' vertically. That is to say, all objects would be made to appear taller than they really are. The actual distortion then would be both horizontal and vertical. Secondly, such a condition means that at only one vertical point of the screen can the sharpest focus of the screen image be obtained, since the forward conjugate foci point of the projection lens is fixed, and with a projection angle, every vertical point of the screen is a different distance from the projection lens than is every other vertical point, under which condition it is very plain that while a properly corrected projection lens may give fairly sharp focus all over the screen, still the point of greatest sharpness of focus will be only at one vertical height."

Now, gentlemen, suppose you all look that over carefully, examine your own answer and see just wherein you did *not* make good. That is not intended as a "roast," mark you well, but as an admonition to you to *stop, look and listen* before attempting an answer to questions.

(B) I think we must admit that our old friends, R. and K. Wells, have done themselves proud on this one. I could not improve on their answer very much myself. They say, "We would answer thus:

"'Mr. T.H.E. Exhibitor: We have to the best of our ability considered the questions you asked us to give you answers to and believe the following to be best:

"'First, the seating space is 47 feet wide and it is 23 feet from the screen to the front row of seats. The persons seated in the front end seats therefore would see the screen, especially its farther side, at a heavy angle, and unless the screen surface be of such nature that the light from the projection lens would be widely diffused, there would be very heavy fadeaway at these seats.

"'We therefore recommend a (1) white surface in order to secure the highest possible brilliancy to theatre patrons per watt of electric power applied; (2) that the surface be sufficiently diffusing in character that the fade-away at front end-row seats will be reduced to the least possible amount.

"'We recommend that the screen image size be kept as small as possible and provide persons in rear seats with comfortable viewing conditions. This, Mr. Exhibitor, is a problem not very easy of solution, for the reason that theatre patrons have been educated by exhibitors to expect a large picture, and people usually do not like too much change in something that has become more or less a habit.

"'If we examine the thing on the basis of real merit we know that it is possible to have a very comfortable view of picture details of a picture 12 feet wide at 130 feet, provided the picture be well illuminated, and reduced picture area enables increased brilliancy of illumination as compared with a picture of larger size. Also a 12-foot picture would be very much better in every way from the front end of the seating space—especially from the front rows of seats.

"'However, we do believe that 12 feet would be too small, not because it could not be viewed comfortably from the rear seats, but because it would be too radical a departure from the general practice. We believe, everything considered, that a 16-foot-wide picture would be a minimum size, an 18-foot one a maximum size. We therefore suggest a picture width of 17 feet.'"

I regard this answer as most excellent and can heartily endorse everything said.

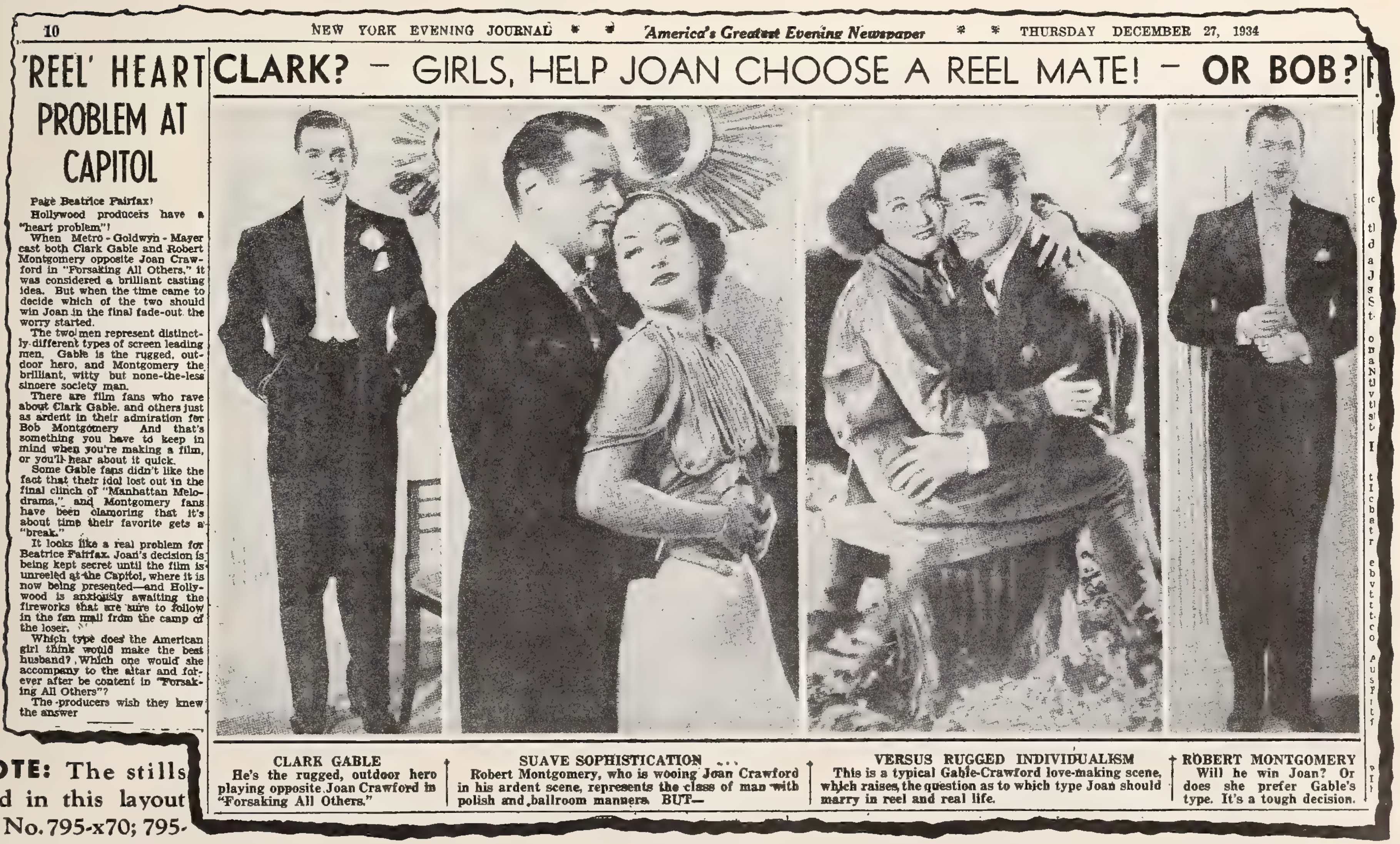
---

### Plans Ohio Theatre

Theodore Lindenberg plans construction of a new 600-seat house at Columbus, Ohio, to be known as the Bexley. The theatre will be in the nature of a laboratory for a new sound system, the Lindenberg, which is said to differ radically from any now on the market.

# A SWELL PUBLICITY BREAK!

*The lay-out below is being used by newspapers in many spots where "Forsaking All Others" is breaking records. Copy it when you play this M-G-M box-office smash!*



10 NEW YORK EVENING JOURNAL * * *America's Greatest Evening Newspaper* * * THURSDAY DECEMBER 27, 1934

## 'REEL' HEART PROBLEM AT CAPITOL

Page Beatrice Fairfax!

Hollywood producers have a "heart problem"!

When Metro-Goldwyn-Mayer cast both Clark Gable and Robert Montgomery opposite Joan Crawford in "Forsaking All Others," it was considered a brilliant casting idea. But when the time came to decide which of the two should win Joan in the final fade-out the worry started.

The two men represent distinctly different types of screen leading men. Gable is the rugged, outdoor hero, and Montgomery the brilliant, witty but none-the-less sincere society man.

There are film fans who rave about Clark Gable, and others just as ardent in their admiration for Bob Montgomery And that's something you have to keep in mind when you're making a film, or you'll hear about it quick.

Some Gable fans didn't like the fact that their idol lost out in the final clinch of "Manhattan Melodrama," and Montgomery fans have been clamoring that it's about time their favorite gets a "break."

It looks like a real problem for Beatrice Fairfax. Joan's decision is being kept secret until the film is unreeled at the Capitol, where it is now being presented—and Hollywood is anxiously awaiting the fireworks that are sure to follow in the fan mail from the camp of the loser.

Which type does the American girl think would make the best husband? Which one would she accompany to the altar and forever after be content in "Forsaking All Others"?

The producers wish they knew the answer

## CLARK? — GIRLS, HELP JOAN CHOOSE A REEL MATE! — OR BOB?

CLARK GABLE
He's the rugged, outdoor hero playing opposite Joan Crawford in "Forsaking All Others."

SUAVE SOPHISTICATION ...
Robert Montgomery, who is wooing Joan Crawford in his ardent scene, represents the class of man with polish and ballroom manners. BUT—

VERSUS RUGGED INDIVIDUALISM
This is a typical Gable-Crawford love-making scene, which raises the question as to which type Joan should marry in reel and real life.

ROBERT MONTGOMERY
Will he win Joan? Or does she prefer Gable's type. It's a tough decision.

**NOTE:** The stills used in this layout are No. 795-x70; 795-82; 795-8 and 795-84.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 29, 1934, from 107 theatres in 18 major cities of the country, reached $1,098,188, an increase of $242,788 over the total for the preceding calendar week, ended December 22, when 106 houses in 18 major cities aggregated $855,400.

(*Copyright, 1935: Reproduction of material from this department without credit to* Motion Picture Herald *expressly forbidden*)

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **Boston** | | | | | | | | |
| Boston | 2,900 | 25c-50c | "West of the Pecos" (Radio) | 23,000 | "Cheating Cheaters" (Univ.) | 13,000 | High 1-13-34 "Fog"<br>Low 3-11 "Topaze" | 23,500<br>11,000 |
| Fenway | 1,800 | 30c-50c | "Thst First World War" (Fox) and "Love Time" (Fox) (4 days) | 3,600 | "I Am A Thief" (W. B.) and "One Hour Late" (Para.) | 6,750 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal'<br>Low 7-9 "She Had to Say Yes" and "Arizona to Broadway" | 15,000<br>6,000 |
| Keith's | 3,500 | 25c-65c | "Wednesday's Child" (Radio) | 18,000 | "Man Who Reclaimed His Head" (Univ.) (4 days) | 5,000 | High 12-2 "Little Women"<br>Low 3-11 "When Strangers Marry" | 28,000<br>12,000 |
| Loew's State | 3,700 | 35c-50c | "Babes in Toyland" (MGM) and "A Wicked Woman" (MGM) (4 days) | 7,000 | "Private Life of Don Juan" (U.A.) and "Men of the Night" (Col.) | 12,000 | High 1-7 "Strange Interlude"<br>Low 3-11 "Men Must Fight" | 23,000<br>11,000 |
| Metropolitan | 4,350 | 30c-65c | "Bright Eyes" (Fox) | 30,000 | "Music in the Air" (Fox) | 21,000 | High 11-4 "I'm No Angel"<br>Low 8-4-34 "Notorious Sophie Lang" | 44,500<br>26,000 |
| Orpheum | 2,700 | 25c-50c | "The Band Plays On" (MGM) | 16,000 | ........ | | ........ | |
| Paramount | 1,800 | 30c-50c | "The First World War" (Fox) and "Love Time" (Fox) (4 days) | 3,500 | "I Am A Thief" (W. B.) and "One Hour Late" (Para.) | 6,700 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 8-18-34 "Housewife" and "She Learned About Sailors" | 17,000<br>7,000 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Music in the Air" (Fox) (4 days)<br>"The Secret Bride" (W. B.) (3 days) | 5,000<br>7,000 | "Transatlantic Merry-Go-Round" (U. A.) | 12,500 | High 12-9 "Dancing Lady"<br>Low 3-25 "Our Betters" | 31,000<br>9,800 |
| Century | 3,000 | 25c | "I Am A Thief" (W. B.) and "Side Streets" (W. B.) (5 days) | 4,000 | "Ready for Love" (Para.) and "Wagon Wheels" (Para.) | 5,000 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes | 3,000 | 25c-40c | "Housewife" (F. N.) and "Lovetime" (Fox) | 4,900 | "Gentlemen Are Born" (F.N.) and "Marie Galante" (Fox) (6 days) | 3,800 | High 11-4 "I'm No Angel"<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome | 2,100 | 25c-40c | "Babes in Toyland" (MGM) and "Student Tour" (MGM) | 7,500 | "Private Life of Don Juan" (U.A.) and "It's A Gift" (Para.) | 6,100 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy" | 18,000<br>4,800 |
| Lafayette | 3,300 | 25c | "Imitation of Life" (Univ.) (5 days-3rd week) | 5,200 | "Imitation of Life" (Univ.) (2nd week) | 9,300 | High 3-10-34 "It Happened One Night" and "Before Midnight"<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 16,700<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Flirtation Walk" (F. N.) (2nd week) | 8,000 | "Flirtation Walk" (F. N.) (1st week) | 8,000 | ........ | |
| Chicago | 4,000 | 25c-68c | "Bright Eyes" (Fox) | 35,000 | "Evelyn Prentice" (MGM) | 30,000 | High 9-2 "Goodbye Again"<br>Low 4-29 "Central Airport" | 75,000<br>22,000 |
| Garrick | 900 | 25c-40c | "The Gay Bride" (MGM) | 5,000 | "One Night of Love" (Col.) | 5,000 | ........ | |
| McVickers | 2,284 | 25c-50c | "Chu Chin Chow" (Gaumont British) (2nd week) | 10,000 | "Chu Chin Chow" (Gaumont British) (1st week) | 10,500 | High 4-14-34 "Wonder Bar"<br>Low 7-1 "The Woman I Stole" | 23,000<br>5,000 |
| Oriental | 3,940 | 25c-40c | "Pursuit of Happiness" (Para.) | 15,000 | "Desirable" (W. B.) | 17,000 | High 10-14 "I'm No Angel"<br>Low 12-16 "A Man's Castle" | 50,000<br>10,000 |
| Palace | 2,509 | 25c-50c | "Caravan" (Fox) | 20,000 | "Man Who Reclaimed His Head" (Univ.) | 30.000 | High 9-9 "Morning Glory"<br>Low 4-28-34 "Glamour" | 37,000<br>11,500 |
| Roosevelt | 1,591 | 25c-50c | "The Painted Veil" (MGM) (11 days) | 18,000 | "Babes in Toyland" (MGM) | 10,000 | High 9-15-34 "Dames"<br>Low 8-18-34 "Paris Interlude" | 23,000<br>6,000 |
| State-Lake | 2,776 | 20c-35c | "One Exciting Adventure" (Univ.) | 12,000 | "Fugitive Lady" (Col.) | 12.000 | High 9-8-34 "Most Precious Thing in Life"<br>Low 2-18 "Lucky Devils" | 19,000<br>4,500 |
| United Artists | 1,700 | 30c-60c | "Kid Millions" (U. A.) (3rd week) | 11,000 | "Kid Millions" (U. A.) (2nd week) | 16.000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding" | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 20c-40c | "Babbitt" (W. B.) | 2,200 | "The First World War" (Fox) (5 days) | 2,450 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Hippodrome | 3,800 | 30c-44c | "Sweet Adeline" (W. B.) | 9,000 | "Music in the Air" (Fox) | 4,100 | High 10-21 "East of Fifth Avenue"<br>Low 6-10 "Circus Queen Murder" | 30,000<br>2,900 |
| RKO Palace | 3,100 | 30c-44c | "Bright Eyes" (Fox) (10 days) | 19,500 | "By Your Leave" (Radio) (30c-60c) | 12,000 | High 11-10-34 "Desirable"<br>Low 8-19 "No Marriage Ties" | 28,000<br>4,200 |
| State | 3,400 | 30c-44c | "Private Life of Don Juan" (U.A.) (4 days) | 3,500 | "We Live Again" (U. A.) | 8,500 | High 8-19 "Tugboat Annie"<br>Low 6-24 "The Eagle and the Hawk" | 26,000<br>5,000 |
| Stillman | 1,900 | 20c-40c | "Pursuit of Happiness" (Para.) (9 days) (20c-35c) | 5,000 | "It's A Gift" (Para.) | 3,000 | High 9-15-34 "Chained"<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "Bachelor of Arts" (Fox) | 1,500 | "Gentlemen Are Born" (F.N.) | 2,000 | High 2-25 "Cavalcade"<br>Low 8-11-34 "I Give My Love" | 10,000<br>1,200 |
| Denham | 1,500 | 25c-50c | "Wednesday's Child" (Radio) and "It's A Gift" (Para.) | 3,000 | "The Gay Divorcee" (Radio) (2nd week) | 5,500 | High 9-29-34 "Belle of the Nineties"<br>Low 8-4-34 "Elmer and Elsie" | 16,500<br>1,800 |
| Denver | 2,500 | 25c-50c | "Music in the Air" (Fox) | 6,000 | "The Painted Veil" (MGM) | 7,000 | High 1-13-34 "Roman Scandals"<br>Low 12-16 "The World Changes" | 17,500<br>3,000 |
| Orpheum | 2,600 | 25c-50c | "Hat, Coat and Glove" (Radio) (3 days)<br>"Bright Eyes" (Fox) (4 days) | 1,000<br>6,000 | "The Captain Hates the Sea" (Col.) | 6,500 | High 2-17-34 "Hi, Nellie!"<br>Low 6-10 "Zoo in Budapest" | 19,500<br>3,700 |
| Paramount | 2,000 | 25c-40c | "One Night of Love" (Col.) (25c-50c) | 3,000 | "Cheating Cheaters" (Univ.) and "Adventure Girl" (Radio) (3 days)<br>"Down to Their Last Yacht" (Radio) and "Strange Wives" (Univ.) (4 days) | 600<br>900 | High 4-1 "The Kid from Spain"<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |

# *Columbia made the box-office champions of 1934*

**"It Happened One Night", "One Night of Love" and "No Greater Glory" selected among the best by National Board of Review.**

**"It Happened One Night", "One Night of Love", "20th Century" and "No Greater Glory" selected by the Screen Writers' Guild.**

## . . AND NOW EXHIBITORS NOMINATE THE FIRST BOX OFFICE CHAMPION OF 1935 •

**"Los Angeles Paramount Broadway Bill opening biggest in theatre history stop Audience reaction most enthusiastic women particularly."**

—*Fanchon & Marco*

**"Dallas Majestic Broadway Bill opening above average stop Second day best gross in eight months stop Finest reaction ever witnessed opening box office hour earlier today stop Will exceed One Night of Love by almost eighty per cent."**

—*Bob O'Donnell*

**"Springfield Bijou Broadway Bill opening biggest business history of the theatre stop Women especially enthusiastic stop Broadway Bill same class with two previous great hits stop Look for record."**

—*Al Anders*

**"San Francisco Orpheum Broadway Bill opening sensational stop First time my experience women as well as men actually stood up and cheered stop Congratulations on another top hit."** —*Hal Neides*

WARNER MYRNA
BAXTER • LOY
in FRANK CAPRA'S production
*"Broadway Bill"*
*By Robert Riskin*
*Based on the story by Mark Hellinger*
*with*
Walter Connolly • Helen Vinson
A COLUMBIA PICTURE

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.,) (Dates are 1933 unless otherwise specified) |
| **Hollywood** | | | | | | | |
| Chinese | 2,500 | 30c-65c | “Music in the Air” (Fox) (50c-65c) (5 days)<br>“Bright Eyes” (Fox) (50c-65c) (2 days) | 4,292<br>2,100 | “The Last Gentleman” (U.A.) | 7,500 | High 9-9 “Dinner at Eight” 36,656<br>Low 12-29-34 “Music in the Air” (5 days) and “Bright Eyes” (2 days) 6,392 |
| Pantages | 3,000 | 25c-40c | “Imitation of Life” (Univ.) (4th week) | 3,300 | “Imitation of Life” (Univ.) (3rd week) | 6,200 | High 1-7 “Handle With Care” 13,000<br>Low 3-3-34 “Fugitive Lovers” and “The Poor Rich” 1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | “Sweet Adeline” (W. B.) | 6,300 | “Anne of Green Gables” (Radio) | 7,500 | High 3-25 “42nd Street” 26,000<br>Low 12-29-34 “Sweet Adeline” 6,300 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-40c | “Bright Eyes” (Fox) | 2,000 | “Music in the Air” (Fox) | 2,500 | High 8-4-34 “Handy Andy” 7,000<br>Low 12-29-34 “Bright Eyes” 2,000 |
| Circle | 2,800 | 25c-40c | “Kentucky Kernels” (Radio) | 3,500 | “West of the Pecos” (Radio) and “The Firebird” (W. B.) | 2,250 | High 8-19 “She Had to Say Yes” 12,000<br>Low 12-22-34 “West of the Pecos” and “The Firebrand” 2,250 |
| Indiana | 3,133 | 25c-40c | “Here Is My Heart” (Para.) (5 days) | 6,000 | “Behold My Wife” (Para.) | 3,500 | High 3-25 “Parachute Jumper” 15,000<br>Low 5-19-34 “The Trumpet Blows” and “As the Earth Turns” 2,500 |
| Lyric | 2,000 | 25c-40c | “The Secret Bride” (W. B.) | 5,500 | “Murder in the Clouds” (F. N.) | 11,000 | High 12-22-34 “Murder In the Clouds” 11,000<br>Low 11-11 “Saturday’s Millions” 3,000 |
| Palace | 3,000 | 25c-40c | “The Mighty Barnum” (U. A.) | 4,000 | “The Gay Bride” (MGM) | 2,750 | High 2-3-34 “Sons of the Desert” 12,500<br>Low 12-22-34 “The Bay Bride” 2,750 |
| **Kansas City** | | | | | | | |
| Mainstreet | 3,049 | 15c-40c | “The Silver Streak” (Radio) | 7,000 | “Flirtation Walk” (F. N.) (4 days-2nd week) | 5,000 | High 6-23-34 “Glamour” 23,000<br>Low 5-20 “Sweepings” 4,000 |
| Tower | 2,200 | 25c | “Madame Du Barry” (W. B.) | 8,000 | “Jealousy” (Col.) | 7,500 | High 9-22’34 “One Night of Love” 13,000<br>Low 5-5-34 “Let’s Fall in Love” 4,000 |
| Uptown | 2,000 | 25c-40c | “Babes in Toyland” (MGM) | 3,700 | “Hell in the Heavens” (Fox) (8 days) | 3,100 | High 10-27-34 “Judge Priest” 9,200<br>Low 7-1 “Lilly Turner” 1,600 |
| **Los Angeles** | | | | | | | |
| Four Star | 900 | 30c-55c | “Babes in Toyland” (MGM) | 5,250 | “Death on the Diamond” (MGM) and “Gambling” (Fox) | 3,500 | High 3-3-34 “Devil Tiger” (6 days) 7,800<br>Low 12-15-34 “Have A Heart” 2,500 |
| Loew’s State | 2,416 | 30c-55c | “Music in the Air” (Fox) (5 days)<br>“Bright Eyes” (Fox) (2 days) | 4,206<br>2,600 | “The Last Gentleman” (U. A.) | 8,000 | High 4-7-34 “Riptide” 28,500<br>Low 2-24-34 “Coming Out Party” 4,870 |
| Paramount | 3,596 | 30c-55c | “Broadway Bill” (Col.) | 21,000 | “One Hour Late” (Para.) | 12,500 | High 1-7 “No Man of Her Own” 30,000<br>Low 3-18 “King of the Jungle” 10,000 |
| RKO | 2,700 | 25c-65c | “Sweet Adeline” (W. B.) | 5,700 | “Anne of Green Gables” (Radio) | 7,700 | High 3-31’34 “Little Women” 15,500<br>Low 9-30 “Brief Moment” 1,700 |
| United Artists | 2,100 | 25c-55c | “Babes in Toyland” (MGM) | 4,750 | “Evelyn Prentice” (MGM) | 6,000 | High 10-21 “The Bowery” 21,000<br>Low 12-8-34 “Chu Chin Chow” 3,100 |
| W. B. Downtown | 3,400 | 25c-40c | “White Lies” (Col.) and “The Last Wilderness” (State Rights) | 4,900 | “I Am A Thief” (W. B.) | 7,600 | High 3-25 “42nd Street” 19,000<br>Low 12-29-34 “White Lies” and “The Last Wilderness” 4,900 |
| **Minneapolis** | | | | | | | |
| Century | 1,650 | 25c-40c | “Babes in Toyland” (MGM) | 5,000 | “Music in the Air” (Fox) | 4,000 | High 9-20-34 “The Barretts of Wimpole Street” (2nd week) 6,500<br>Low 9-29-34 “The Cat’s Paw” 2,500 |
| Lyric | 1,238 | 20c-25c | ‘Home on the Range” (Para.) | 1,700 | “Limehouse Blues” (Para.) | 1,500 | High 4-1 “20,000 Years in Sing Sing” 3,000<br>Low 7-28-34 “Kiss and Make Up” 1,000 |
| Palace | 900 | 15c-25c | “The Party’s Over” (Col.) | 2,000 | “The Human Side” (Univ.) | 2,500 | ........................................ |
| RKO Orpheum | 2,900 | 25c-50c | ‘Romance in Manhattan” (Radio) | 5,000 | “The Captain Hates the Sea” (Col.) | 5,700 | High 1-7 “Animal Kingdom” 14,000<br>Low 3-11 “Cynara” 3,000 |
| State | 2,300 | 25c-40c | “Behold My Wife” (Para.) | 6,500 | “It’s A Gift” (Para.) | 5,500 | High 4-29 “Cavalcade” 8,000<br>Low 3-11 “King of the Jungle” 3,500 |
| Time | 300 | 20c-30c | ‘Lady by Choice” (Col.) | 1,500 | “Jane Eyre” (Monogram) | 2,000 | ........................................ |
| World | 400 | 25c-75c | ‘Little Friend” (Gaumont British) | 2,500 | “One Night of Love” (Col.) (3rd week) | 5,000 | High 5-5-34 “Private Life of Henry VIII” (5th week) 4,300<br>Low 11-25 “Vi Som Gar Koksvagen” 1,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | “Babes in Toyland” (MGM) and “Case of the Howling Dog” W.B.) (5 days-2nd week) | 6,000 | “Great Expectations” (Univ.) and “Wake Up and Dream” (Univ.) (4 days)<br>“Babes in Toyland” (MGM) and “Case of the Howling Dog” (W.B.) (3 days-1st week) | 3,500<br>4,000 | High 2-24-34 “Queen Christina” 13,500<br>Low 7-28-34 “Here Comes the Groom” and “Jane Eyre” 6,500 |
| Imperial | 1,914 | 15c-35c | “A Successful Failure” (Mono.) and “When A Man Sees Red” (Univ.) | 3,500 | “All Quiet on the Western Front” (Univ.) and “Cavalier of the West” (Artclass) | 2,000 | High 6-23-34 “Wine, Women and Song” and “Pride of the Legion” 6,500<br>Low 7-8 “Les Bleus d’Amour” 1,500 |
| Loew’s | 3,115 | 30c-75c | “Happiness Ahead” (F. N.) | 12,000 | “Limehouse Blues” (Para.) | 12,000 | High 12-8-34 “Six Day Bike Rider” 14,500<br>Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” 4,500 |
| Palace | 2,600 | 30c-65c | “Music in the Air” (Fox) and “Hell in the Heavens” (Fox) | 10,500 | “Behold My Wife” (Para.) and “It’s A Gift” (Para.) | 8,000 | High 2-18 “The Sign of the Cross” 15,500<br>Low 7-21-34 “Shoot the Works” and “Friday the 13th” 6,000 |
| Princess | 2,272 | 30c-65c | “Little Friend” (Gaumont British) and “The Camels Are Coming” (British) | 7,500 | “Our Daily Bread” (U. A.) and “I’ll Fix It” (Col.) | 6,000 | High 1-7 “The Kid from Spain” and “Speed Demon” 12,000<br>Low 8-11-34 “The Constant Nympth” and “Happy Ever After” 5,000 |
| **New York** | | | | | | | |
| Astor | 1,012 | 25c-75c | ‘Babes in Toyland” (MGM) (3 days-3rd week) | 2,200 | “Babes In Toyland” (MGM) (4 days-2nd week) | 8,300 | ........................................ |
| Capitol | 4,700 | 35c-$1.65 | “The Band Plays On” (MGM) (4 days)<br>“Forsaking All Others” (MGM) (3 days) | 4,500<br>34,000 | “The Painted Veil” (MGM) (2nd week) | 20,000 | High 4-7-34 “Riptide” 63,373<br>Low 2-10-34 “You Can’t Buy Everything” 15,500 |
| Mayfair | 2,300 | 35c-65c | “I Sell Anything” (W. B.) | 7,300 | “Hell in the Heavens” (Fox) (2nd week) | 11,000 | High 1-7 “The Half Naked Truth” 24,750<br>Low 7-14’34 “Call It Luck” 3,150 |
| Palace | 2,500 | 25c-75c | “Music in the Air” (Fox) | 7,000 | **“Babbitt” (W. B.)** | 6,500 | High 7-21-34 “Of Human Bondage” 16,200<br>Low 4-15 “Parole Girl” 4,500 |
| Paramount | 3,700 | 35c-99c | “Here Is My Heart” (Para.) | 55,000 | “The President Vanishes” (Para.) (2nd week) | 15,000 | High 10-21 “I’m No Angel” 83,450<br>Low 8-11-34 “Elmer and Elsie” 10,500 |
| Rialto | 2,200 | 25c-65c | “Murder in the Clouds” (F. N.) | 10.000 | “The Gay Bride” (MGM) | 10,500 | High 4-7-34 “The Lost Patrol” 32,800<br>Low 4-15 “Destination Unknown” and “The Fighting President” 5,800 |
| Rivoli | 2,200 | 40c-99c | “The Mighty Barnum” (U. A.) | 37,000 | “Private Life of Don Juan” (U. A.) (2nd week) | 12,000 | High 11-17-34 “Kid Millions” 51,000<br>Low 8-5 “The Rebel” 7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | “Bright Eyes” (Fox) | 82,500 | “Music in the Air” (Fox) | 52,000 | High 11-25 “Little Women” 109,000<br>Low 617 “Ann Carver’s Profession” 44,938 |
| Roxy | 6,200 | 25c-55c | “Anne of Green Gables” (Radio) | 39,500 | “Wednesday’s Child” (Radio) | 22,350 | High 12-1-34 “Imitation of Life” 44,000<br>Low 1-28 “Air Hostess” 9,100 |

"NO MANAGER
CAN OPERATE
A THEATRE
AND KNOW
WHAT HE
IS DOING
WITHOUT A
MOTION PICTURE HERALD
ON HIS DESK"

*from a letter to the*
*MANAGERS' ROUND TABLE CLUB*
*by R. D. Leatherman, Queen Theatre,*
*Abilene, Texas*

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "Babes in Toyland" (MGM) | 3,600 | "Music in the Air" (Fox) | 1,700 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "Helldorado" (Fox) (3 days)<br>"I Sell Anything" (F. N.) (4 days) | 1,000<br>2,000 | "Big Hearted Herbert" (W. B.) (4 days)<br>"Cheating Cheaters" (Univ.) (3 days) | 2,600<br>550 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "Bright Eyes" (Fox) (11 days) | 9,540 | "The Gay Bride" (MGM) | 2,900 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "Transatlantic Merry Go Round" (U. A.) | 3,600 | "Limehouse Blues" (Para.) | 2,900 | High 11-3-34 "Kansas City Princess"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 20c-35c | "Fugitive Lady" (Col.) and "Wednesday's Child" (Radio) (5 days) | 2,600 | "Kentucky Kernels" (Radio) and "Side Streets" (W. B.) | 4,100 | High 11-18 "One Man's Journey"<br>Low 12-15'34 "Captain Hates the Sea" and "I Sell Anything" | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | "Babes in Toyland" (MGM) and "Home on the Range" (Para.) (4 days) | 5,000 | "Hell in the Heavens" (Fox) and "Caravan" (Fox) | 8,500 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | "Marie Galante" (Fox) and "Redhead" (Monogram) (5 days) | 2,800 | "The Case of the Howling Dog" (W. B.) and "Cheating Cheaters" (Univ.) | 4,300 | High 6-3 "Peg O' My Heart" and "Perfect Understanding"<br>Low 5-19-34 "As the Earth Turns" and "Smoky" | 7,500<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "The Mighty Barnum" (U. A.) (6 days) | 13,000 | "Private Life of Don Juan" (U.A.) (8 days) | 7,000 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Acadia | 600 | 25c-40c | "College Rhythm" (Para.) (6 days) | 3,600 | "We Live Again" (U. A.) (6 days) | 1,800 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "Anne of Green Gables" (Radio) (6 days) | 8,500 | "Evelyn Prentice" (MGM) (3 days-2nd week) | 4,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 40c-65c | "Babes in Toyland" (MGM) (6 days) | 19,500 | "Babbitt" (W. B.) (6 days) | 11,500 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "Bright Eyes" (Fox) (6 days) | 28,500 | "Evensong" (Gaumont-British) (6 days) | 13,000 | High 4-22 "Cavalcade"<br>Low 11-10-34 "Gambling" | 29,000<br>12,500 |
| Karlton | 1,000 | 25c-40c | "Flirtation Walk" (F. N.) (6 days) | 4,200 | "Painted Veil" (MGM) (6 days) | 3,500 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8,500<br>2,200 |
| Locust | 1,300 | 55c-$1.10 | "My Heart Is Calling" (British Gaumont) | 7,000 | | | High 2-11 "Cavalcade"<br>Low 11-17-34 "The Scarlet Letter" | 13,000<br>2,500 |
| Roxy Mastbaum | 4,800 | 55c$1.10 | "Sweet Adeline" (W. B.) | 38,000 | | | | |
| Stanley | 3,700 | 35c-55c | "Behold My Wife" (Para.) (6 days) | 7,500 | "Father Brown, Detective" (Para.) (6 days) | 7,500 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 35c-50c | "The Gay Bride" (MGM) (6 days) | 5,500 | "Mrs. Wiggs of the Cabbage Patch" (Para.) and (6 days) | 5,200 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | "Gentlemen Are Born" (F. N.) | 5,000 | "The Gay Bride" (MGM) | 4,700 | High 4-7-34 "Wonder Bar"<br>Low 3-11 "What! No Beer?" | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-35c | "Limehouse Blues" (Para.) and "Bachelor of Arts" (Fox) (25c-40c) | 2,600 | "Wagon Wheels" (Para.) and "Ready for Love" (Para.) | 2,700 | | |
| Music Box | 1,000 | 25c-40c | "Chu Chin Chow" (Gaumont British) | 4,000 | "Imitation of Life" (Univ.) | 2,400 | High 12-9 "Little Women"<br>Low 5-13 "No More Orchids" | 14,000<br>1,600 |
| Oriental | 2,040 | 25c | "Six Day Bike Rider" (F.N.) and "Richest Girl in the World" (Radio) | 1,800 | "Great Expectations" (Univ.) | 2,100 | High 10-14 "Rafter Romance"<br>Low 11-18 "College Coach" | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | "The Little Minister" (Radio) | 7,000 | "Kansas City Princess" (W.B.) | 5,300 | | |
| Paramount | 3,008 | 25c-40c | "Bright Eyes" (Fox) | 11,000 | "It's A Gift" (Para.) | 8,000 | High 11-18 "The Way to Love"<br>Low 12-2 "Walls of Gold" | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | "The Mighty Barnum" (U. A.) | 6,000 | "Private Life of Don Juan" (U.A.) | 6.000 | High 4-28-34 "The House of Rothschild"<br>Low 3-11 "Madame Butterfly" | 9.800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "One Hour Late" (Para.) and "Fugitive Road" (Invincible) | 8,500 | "I Am A Thief" (W.B.) and "Bachelor of Arts" (Fox) | 8,500 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally' | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "West of the Pecos" (Radio) | 11,500 | "Silver Streak" (Radio) | 11,500 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "Broadway Bill" (Fox) | 13,500 | "Jealousy" (Col.) and "Over Night" (Mundus) | 7,000 | | |
| Paramount | 2,670 | 25c-65c | "The Secret Bride" (W. B.) and "Little Friend" (Gaumont British) | 10,000 | "Babes In Toyland" (MGM) and "Murder in the Clouds" (F.N.) | 12,000 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty" | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "The Painted Veil" (MGM) | 6,000 | "College Rhythm" (Para.) | 6,500 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "The Mighty Barnum" (U. A.) | 14,500 | "Kid Millions" (U. A.) (4th week) | 6,000 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "Bright Eyes" (Fox) | 29,000 | "The Painted Veil" (MGM) | 26,000 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c-55c | "Anne of Green Gables" (Radio) (5 days-3rd week) | 2,800 | "Anne of Green Gables" (Radio) (2nd week) | 3,300 | High 12-9 "Little Women"<br>Low 8-19 "The Rebel" | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | "Flirtation Walk" (F. N.) (5 days-2nd week) | 4,900 | "Flirtation Walk" (F. N.) (1st week) | 7,600 | High 8-5 "Tugboat Annie"<br>Low 5-5-34 "Tarzan and His Mate" | 19,250<br>5,000 |
| Liberty | 1,800 | 15c-50c | "One Night of Love" (Col.) (5 days-8th week) | 3,100 | "One Night of Love" (Col.) (7th week) | 3,800 | High 11-10-34 "One Night of Love"<br>Low 6-24 "Uptown New York" | 7,000<br>3,000 |
| Music Box | 950 | 25c-55c | "Imitation of Life" (Univ.) (5 days-2nd week) | 2,450 | "Imitation of Life" (Univ.) (1st week) | 3,200 | High 11-11 "Footlight Parade"<br>Low 9-22-34 "There's Always Tomorrow" and "Midnight Alibi" | 8,000<br>2,900 |
| Music Hall | 2,275 | 25c-55c | "Kid Millions" (U. A.) (5 days-2nd week) | 4,100 | "Kid Millions" (U. A.) (1st week) | 8,100 | High 5-26-34 "Wild Cargo"<br>Low 8-18-34 "Bachelor Bait" | 11,500<br>4,100 |
| Orpheum | 2,500 | 25c-50c | "Silver Streak" (Radio) | 5,100 | "Murder in the Clouds" (W.B.) | 5,300 | High 10-21 "Bureau of Missing Persons" (6 days)<br>Low 4-21-34 "Two Alone" and "I Believe in You" | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | "Limehouse Blues" (Para.) and "Bachelor of Arts" (Fox) | 4,800 | "Pursuit of Happiness" (Para.) and "Elinor Norton" (Fox) | 5,400 | High 1-7 "A Friend to Arms"<br>Low 1-13-34 "Dancing Lady" (2nd run) | 9,500<br>4,000 |

# WHAT THE PICTURE DID FOR ME

## Columbia

**I'LL FIX IT:** Jack Holt, Walter Connolly, Winnie Lightner, Mona Barrie—A very good program picture. Holt is always good. Wish someone would put him in a big picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

**JEALOUSY:** Nancy Carroll, Donald Cook—A fair picture for a double bill. Good enough cast with some O. K. action shorts. My customers found it rather hard to follow so advertise time it will be shown. Carroll as the lead will get a little money. Running time, 67 minutes. Played December 14-15.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**MAN TRAILER, THE:** Buck Jones, Cecelia Parker—This western is okay. Attendance better than I expected. A few shots in this picture looked similar to some in a previous Buck Jones from this company. In this neck of the woods a western would please more and draw better crowds if there was more music in it. Running time, 58 minutes. Played December 7-8.—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

**NO GREATER GLORY:** George Breakston, Jackie Searl, Frankie Darro, Jimmie Butler, Lois Wilson—Sold as a special and worth half the price I paid for it. Plenty of squawks on this one and the crowd conspicuous by its absence. So far have had only two specials out of six bought.—Martin Teker, Leith Opera Hoiuse, Leith, N. D. Small town patronage.

## First National

**BRITISH AGENT:** Leslie Howard, Kay Francis—This is a very good picture of its type, but the business drawing ability is missing. It is a drama told against the background of the Russian Soviet revolution. It is the story of two people in love and their affections conflicting with their duty to their cause. It is good entertainment, but the fighting scenes kept many patrons away. Business very poor for two days. Running time, 80 minutes. Played December 20-21.—J. J. Medford. Orpheum Theatre, Oxford, N. C. General patronage.

**CIRCUS CLOWN, THE:** Joe E. Brown, Patricia Ellis, Dorothy Burgess—A swell comedy liked by everybody that saw it. A few said they got a bellyache from laughing so much. Running time, 63 minutes. Played December 14-15-16.—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Right good picture for the whole family. Personally liked Hutchinson. Right sweet little gal, pleasing personality. Played December 9-10.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Very good, swell entertainment and this Josephine Hutchinson has what it takes. She is not a raving beauty but has a fine personality and a great little trouper in this role. Me I'll take more like her, that shows some brains in her acting. Altogether you can gather that I am strong for her work in this picture and given the right roles and good support she should build into a box office star. Her first appearance and the audience reaction was very favorable to her and commended her work as I do in this report.—A. E. Hancock, Columbia Theaare, Columbia City, Ind. General patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Played it Thanksgiving. A swell picture. Powell has a story and sings a couple of clever songs. A pleasing picture from start to finish. The rave over the new star won't mean anything but they will like Powell and there are some swell lines of comedy. Frank McHugh funny as ever. Running time, 86 minutes. Player Nov. 28-29.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small two and country patronage.

**LOST LADY, A:** Barbara Stanwyck, Lyle Talbot—This is a very good picture that pleased all of my patrons. It is a dramatic romance and the story has been produced many times before. It is strictly a woman's picture as it tells of a woman's life—her tragedy and finally her triumphs. This is strictly adult entertainment. The trailer sold the show for us and we played one day to very good business. Running time, 61 minutes. Played December 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown—Have seen better Brown shows but this one will please his fans. Played November 4-5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**SIX DAY BIKE RIDER:** Joe E. Brown—A good comedy. A little far fetched at times but the good old Joe Brown fans don't mind. Any of Joe's antics are oke with them. Fast moving and a good story. It can't help but please. Running time, 65 minutes. Played Nov. 18-19-20.—E. A. Reynolds, Strand Theatre, Princton, Minn. Small town and country patronage.

**TWENTY MILLION SWEETHEARTS:** Dick Powell, Ginger Rogers, Pat O'Brien—A different kind of musical that everyone enjoyed. It goes to show that a musical does not have to be a leg show to be enjoyed. Attendance small for this one. No fault of the picture, however. Played November 29-30-December 1.—Martin Teker, Leith Opera House, Leith. N. D. Small town patronage.

## Fox

**CARAVAN:** Loretta Young, Jean Parker, Phillips Holmes, Charles Boyer—Another evidence of the fact that if independent producers are smart, they will realize that the old line producers are mentally in Europe and that the field is left clear for American productions with American stars in American scenes. Like all similar Hungarian goulash, this was a flop.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**CARAVAN:** Loretta Young, Jean Parker, Phillips Holmes, Charles Boyer—To Erik Charell and the Fox Organization, I congratulate you upon the production of "Caravan." I expect we are both disappointed in the gross. However, I signed it up with the combined Women's Clubs here and did not do bad. I think it is beautiful, the music glorious, and the people liked it. There's no apologies to offer for a picture of this type; it won't make us rich financially, but people who do not get this type of production in the flesh should appreciate it from the screen.—Howard F. Matthews, Roxy Theatre, Ontario, Ore. General patronage.

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—A fine picture; one of the best. It deserved fine business but failed to get it at the box office.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**DOCTOR BULL:** Will Rogers, Louise Dresser, Marian Nixon—A repeat engagement with another feature, but it was Will who brought the customers. A swell picture for all its age, that runs his new hits a close second for humanness of character. If you can get a good print, Will Rogers will bring 'em in on a repeat and turn 'em out happy. Running time, 75 minutes. Played December 7-8.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster, Hugh Williams, Gilbert Roland—Poor business. Don't mean a thing at the B. O.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**FIRST WORLD WAR, THE:** I will confess that I booked this with some fear that it would not go over. It is intensely interesting throughout. It goes from the year 1905 throughout the World War. Much of the photography is poor as was expected for many shots were taken a long time ago. Many famous men of the past—Wilson, Teddy Roosevelt, Kermit, that was killed in the war, and F. D. himself as a young man. Also Thomas R. Marshall, that came from this town. It will take exploitation, but fortunately for us, the first night we ran it, two Legionaires recognized the Commander and his own company in a shot in London and that helped the picture. The best spot is Friday and Saturday, is my opinoin. Thrilling shots of the submarine war are shown and there is no doubt but what they are authentic.—A. E. Hancock, Columbia Theatre, Colombia City, Ind. General patronage.

**FRONTIER MARSHAL:** George O'Brien, Irene Bentley, George E. Stone.—This is a good western picture that should please all western fans. It is full of action, thrills, comedy and a good love story. Although this is a little old, it is one of the best pictures O'Brien has made. Here's hoping there are many more as good as this one. Played one day (Saturday) to very good business. Running time, 61 minutes. Played December 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**GAMBLING:** George M. Cohan—Either the picture or Cohan's failure to get into the swing of things, but you're gambling when you play this one. Played December 8.—J. Glenn Caldwell, Princess Theatre,, Aurora, Mo. Small town patronage.

**GEORGE WHITE'S SCANDALS:** Rudy Vallee, Jimmy Durante, Alice Faye, Cliff Edwards, Gregory Ratoff—Good, but played too old to do any good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

**HELL IN THE HEAVENS:** Warner Baxter—Not big enough for Baxter, but a pleasing action picture and the customers liked it. Played December 15.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town potronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro, Ralph Morgan, Herbert Mundin—Plenty of thrilling action, air shots and a fair story of brave men who know fear. Good casting in old setting, but handled well. Played on Sunday against stiff competition and did business. Should go well where customers crave excitement. Baxter is well liked here. Running time, 80 minutes. Played December 9-11.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**LOVE TIME:** "Pat" Paterson, Nils Asther—Not entertainment. Don't play it.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—This is very poor entertainment and you will do well to cancel it. This is just another poor story with two good stars to fool the patrons in. Fox calls this a special. After seeing it, you will agree with me that it is a special—the worst special ever produced by any company. More bad comments on this that any picture ever played before. Business poor and everyone displeased. Running time, 82 minutes. Played December 17-18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Dorothy Peterson, O. P. Heggie, Jackie Searl—Did a surprisingly poor business. Sol Lesser is the smartest producer in Hollywood and has a better sense of show values than any other two men in the city of fuddled heads.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—This is a very good picture of the comedy drama type, but has no drawing power. The picture is localed in Sweden and the story deals with a wealthy girl who, fed up with the social set, goes out into the world to earn a living. Miss Gaynor turns in a splendid performance as do the entire cast, but for some reason it did not draw business. Played two days to below average business. Running time, 88 minutes. Played December 10-11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**STAND UP AND CHEER!** Shirley Temple, Warner Baxter, Madge Evans, James Dunn, Sylvia Froos, John Boles, "Aunt Jemima"—No good for me. But had only one walk-out (that was me!) It was fairly good entertainment, so says my wife, who was selling tickets and couldn't leave. Made a little money for the express company and film exchange but the picture left me contrary to its ending song, "Out of the Red." Well, all pictures can't be good and I guess I have to use my part of the bad ones.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—A truly great production, fine characterizations by the entire cast in a story so real and human as to make it immemorial. Will need plenty of advance advertising in small towns, but the returns will justify any expenditure. Pleased both young and old. Some attended matinee and came back the same night. Running time, 80 minutes. Played December 16-18.—Martin S. Lane, Noblesville, Ind. Small town patronage.

## Mascot

**IN OLD SANTA FE:** Ken Maynard, Evalyn Knapp—This is one of the best westerns I've ever run. I highly recommend it to any fellow exhibitor that uses westerns. Good story, plenty of thrills, comedy and some good music and singing by Gene Autry and his band. This is the kind of western that pleases my patrons. Running time, 7 reels. Played December 21-22.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

## MGM

**BARRETTS OF WIMPOLE STREET:** Norma Shearer, Charles Laughton, Fredric March—Excellent picture, but not what small town people want. Metro's big special sure flopped at my box office.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**BARRETTS OF WIMPOLE STREET:** Norma Shearer, Charles Laughton, Fredric March—This is a very good picture of its type, but here it did not appeal to the men. It is a great love story, tender and human. The locale is England and most of the picture takes place in the Barrett home. It is a typical English picture, being entirely too slow-moving and too much talking. We had quite a few walkouts on this also. Played two days to good business. Running time, 110 minutes. Played December 13-14.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**CHAINED:** Joan Crawford, Clark Gable—A few more like this and Gable might just as well fold up.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**DEATH ON THE DIAMOND:** Madge Evans, Robert Young—Fair program picture. Played on Cash Night so it went over. No comments from patrons. Highly implausible baseball feats, with last minute home-runs, etc. Running time, 71 minutes. Played December 7.—John H. Forester, Pines Theatre, Waldron, Ark. Small town patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—All right as mystery pictures go, but after baseball season was closed, thanks to the swell protection that is being given the larger cities. No business? They should have held it off till the spring training season, then it might have had a chance. It's like playing a football picture the Fourth of July.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**GIRL FROM MISSOURI, THE:** Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Patsy Kelly—A special, not entertainment. Walkouts and no business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**HAVE A HEART:** Jean Harlow, James Dunn, Stuart Erwin, Una Merkel—An extra good small town picture. Pleased everyone and I used it on Cash Night only. James Dunn a favorite here. Ought to be good for two days in any small town. Running time, 82 minutes. Played December 14.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**MERRY WIDOW, THE:** Maurice Chevalier Jeanette MacDonald—This will be a real small town disappointment nationally. To be honest, I thought the title a good one when Metro first announced it. However, the cast headed by Chevalier and the director, whose technique while fine is thoroughly out of step with modern America, precluded its success. Besides it's really an operetta and let me again assure the producer that the public won't stand for operetta, let alone opera. Will somebody kindly send some steamer tickets to Vienna, Budapest, London and Rome and Paris and ask the producers to come back to America, and all will be forgiven. Here is a great country, even if its writers are decadent and gone to seed, and its producers European-minded.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeanette MacDonald—Another Metro special that failed to clock at the B. O. Walkouts.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**PAINTED VEIL, THE:** Greta Garbo—This and "Queen Christina"—the only two Garbo pictures I have ever personally liked. Garbo does not go into any strange interludes. She is human and looks her best in the "white outfit." Please stay down to earth with us in the future as you have done in this one, Miss Garbo. Played November 6-7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, Karen Morley, May Robson, Gladys George—Poor picture to poor business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patonage.

**STUDENT TOUR:** Charles Butterworth, Jimmy Durante—Good entertainment. Durante better than usual, not so loud. While nothing sensational, it is pleasing entertainment after it gets started. Played December 13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

---

### *THREE STATES ADD PICTURE REPORTERS*

*From states as widely separated as Oregon and New York, Arkansas and Ohio, come three new contributors to "What the Picture Did for Me." They are:*

HOWARD F. MATTHEWS, Roxy Theatre, Ontario, Oregon

M. S. PORTER, Orpheum Theatre, Nelsonville, Ohio

JOHN A. MILLIGAN, Broadway Theatre, Schuylerville, N. Y.

*Read the reports of these cooperating exhibitors.*

---

## Monogram

**GIRL OF THE LIMBERLOST:** Marion Marsh, Ralph Morgan—I have nothing but praise for this one. Would suggest, however, that if you book it, to get some fast or peppy shorts to balance it, as it is a trifle slow. A picture that no one could kick about on moral grounds. I believe if it had been played here at a different date that both Monogram and myself would have made some money. However, with church programs, community Christmas tree, etc., I lost plenty and Monogram merely got their guarantee. Played December 22-23.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**GIRL OF THE LIMBERLOST, A:** Marian Marsh, Edward Nugent, Louise Dresser, Ralph Morgan—A picture for the entire family from the youngest to the oldest. A small town natural. Every character fits his part perfectly. This picture outgrossed "Little Women," and in my opinion is a far better picture. The majors were sure asleep on the job when they let Monogram get this one. Played December 16-18.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh—This picture will click. While it isn't the picture it could have been, it still will draw in those that you seldom see and that's always welcome dough. Comments were all favorable and will please with engagement. While gross was below expectations, it did almost the same as following entire week. Running time, 86 minutes. Played Dec. 11-12-13-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**KING KELLY OF THE U. S. A.:** Guy Robertson, Irene Ware—This is only fair entertainment and did not please my patrons. This is a comedy with music, but not of the musical comedy type. This presents a story of a mythical kingdom and a princess in trouble. She is rescued by a New York salesman and all ends well. This is excellent family entertainment. Played on a late Saturday Night show to only fair business. Running time, 66 minutes. Played December 15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

## Paramount

**BELLE OF THE NINETIES:** Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—Thought this picture fair, but people here don't seem to like Mae West. Business was the poorest in months. Running time, 75 minutes. Played Nov. 30-Dec. 1-2.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**CLEOPATRA:** Claudette Colbert—Lots of money spent. Giant settings created. Gorgeous robes on beautiful women. Swimming pool scenes. Good performances by William and Wilcoxon. It takes 100 minutes to screen it but that doesn't mean money at the box office. It may do some business but not for me. Patrons' reactions were not so hot. Running time, 100 minutes. Nov. 11-12-13.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack.—Drew the biggest first day gross of any picture we've used in three years. Second night nearly half first night, and third beat second night. A wow of a comedy-musical. Songs snappy and tuneful. Joe's song to his duck had the house in tears from laughter. Oakie extra good as usual. Step on this one sure. Had a good number come back to see it twice. Will get the money in big way. Running time, 82 minutes. Played December 16-17-18.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner—Your Joe Penner fans will be out to see this. Two good songs. The cheering section dance affair is novel and entertaining. Picture moves rapidly and will please. Joe Penner does well with his type of comedy and will not disappoint his fans. Running time, 84 minutes. Played December 16-17-18.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and conntry patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—Put it on day early, cold—they still came. I believe this one of the best Fields has made, if not the best. Had the house laughing all the time he was on the screen. Drew extra well for three days. Running time, 68 minutes. Played December 11-12-13.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**LIMEHOUSE BLUES:** George Raft—I personally don't care for these foggy pictures set in England, but audience report was favorable. Raft once had a good following here but needs something to help him before long to keep him from slipping. They still remember him in "Scarface." Running time, 70 minutes. Played December 15.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**MENACE:** Paul Cavanagh—A program mystery that did all right considering the season.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**MENACE:** Paul Cavanagh—A murder mystery that is a mystery. Nothing big and minus star value. It will satisfy your action play dates. Running time, 57 minutes. Played November 30-December 1.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** W. C. Fields, Zasu Pitts, Pauline Lord—An unusually good small town picture. We exploited the rural districts and they came to see it. Pauline Lord exceptionally good. Zasu Pitts a scream as always. Running time, 78 minutes. Played Dec. 7-8.—H. R. Cromwell, Bedford Theatre, Bedford, Pa. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, Zasu Pitts, Evelyn Venable, W. C. Fields—This is one of the distributor's answers to clean pictures that will get by the Legion of Decency. It is the old classic filmed again with a modern cast. I ran it ten years ago silent and strange to say, it attracted above average business but you will have to hand it to Pauline Lord for putting everything she had into the part of Mrs. Wiggs. The lead boy is good too but Pauline Lord is the whole show and all credit is due to her for what success it had at the box office. She is a fine character actress with a nice easy voice. Perfect in a difficult role to put this old one over. W. C. Fields in one short sequence, but that was enough. Another actor like Jimmy Durante that has only one line. The same old stuff in every picture nearly. Pauline Lord must be an old trouper. She shows stage training in this picture or I miss my guess. Certainly they could not have picked a better actress to fill this role and the audience was of the same opinion as the writer. Much comment on her work.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—A picture that drew extra business and pleased a majority of them. Ideal for small town. Easily tied up with schools and enjoyed both by young and old alike. Running time, 73 minutes. Played October 28-29-30.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper, Carole Lombard—As far as drawing power is concerned this takes the cake. No need to say any more.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett, Charles Ruggles, Mary Boland—The much heralded "Bundling" hit! Not much hit at box office for me although personally enjoyed. Fair returns. People here shun anything in costumes. Played December 2-3-4.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett—This picture light and airy and spends entire footage working up to a climax of Puritan "bundling." Joan Bennett and Lederer in this ten minute sequence are marvelous. Lederer's smile and beaming personality in this scene does away with any objectionable squawks. Lederer perfectly cast. Ruggles comedy is good. See it and then book it. Running time, 74 minutes. Played November 25-26-27.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—Pretty light fare, but the young people liked it. Certainly nothing heavy about this one. Played December 19-20.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—A bust. Had it in on midweek and played to good crowds who let me know in no gentle way that they disliked the picture. It has not one redeeming feature. Refunded as well as passes to next change to take off the worst of the grief. A burden any way you take it. Even the trailer is poor. Running time, 68 minutes. Played November 2-3.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Opened this on a Saturday Midnight and played Sunday, Monday and Tuesday. I've found that westerns that have a story and some effort made to produce them mean plenty of extra coin at the b. o. and spot them in my best spots with extra paper, talking trailer, etc. Business exceptional. Small town exhibitors can all profit in the same manner, I believe. Paramount can make the good westerns. Running time, 60 minutes. Played November 4-5-6.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Morgan, Helen Mack, David Holt—A very fine program picture that didn't do business due to the fact that there was a lot of opposition at the high school. This David Holt is an up and coming kid star—but—not a Shirley Temple by any means. Lee Tracy the weakest part of the picture. Business below average account of high school competition. Running time, 66 minutes. Played Dec. 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

## RKO

**FINISHING SCHOOL:** Ginger Rogers, Frances Dee, Billie Burke, Bruce Cabot—Just the picture for small towns; plenty of comedy and action and pleased both the young and the older people. Played Dec. 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—Very fine entertainment to extra business.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

## United Artists

**AFFAIRS OF CELLINI, THE:** Frederic March, Constance Bennett, Frank Morgan, Fay Wray—Pay for it and let 'em keep it. Not a small town picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**BULLDOG DRUMMOND STRIKES BACK:** Ronald Colman, Loretta Young—Started out swell—then slowed down to nothing. Another old one glad to get rid of. Had it scheduled three days but pulled it second day. Colman just can't break even here. Running time, 83 minutes. Played December 9-10.—John H. Forrester, Pine Theatre, Waldren, Ark. Small town patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—Tied up with this attraction with the Women's Club. They liked it. I liked it. Best one we've played here in a long while. A picture that is well worth playing. Played December 15-16.—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**LAST GENTLEMAN, THE:** George Arliss—Excellent picture—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**OUR DAILY BREAD:** Karen Morley, Tom Keene—A good program picture for Friday and Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

**OUR DAILY BREAD:** Karen Morley, Tom Keene—Inspired by the headlines of today and that was the lead catch line on the film. Very good and it is right down the alley for a small town theatre for it is the experience that most of the farmers have gone through the past year. There is a bad technical mistake in the scene where they let the water into the corn after the drouth had gone some time. The director did not know his corn or he would have known that stalks with just two or three leaves on as the field was shown was far past any help. Not even an ear showed and in a previous shot it was eared out. Also the picture dragged with too much footage digging the ditch to much pick and shovel work, I mean too much footage given to this part of it. Title must have hurt the picture or the Christmas slump.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PALOOKA:** Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau—One I had left over. Played to Saturday crowd but not very satisfactory to either by patrons or to the box office. Too much "Durante." Played December 8th.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**TRANSATLANTIC MERRY-GO-ROUND:** Gene Raymond, Nancy Carroll, Jack Benny, Sydney Howard, Mitzi Green—Very fine entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

## Universal

**GREAT EXPECTATIONS:** Henry Hull—An excellent picture and it pleased those that saw it. Suggest a school tieup in order to get any money out of it in a small town. Played November 2-3.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Warners

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—Probably classed by Warners as a programmer. Probably classed in the larger centers as a filler, but the small town exhibitor that gives this picture his best days, works it and uses Warner's talking trailer can be sure of good business and oh! how they will enjoy it. It is one of those pictures that are often called "sleepers," but every small town exhibitor would not call it a sleeper, but a natural. Running time, 60 minutes. Played October 21-22-23.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—This is good entertainment of the mystery type and pleased all who saw it. This is rather different from the usual mystery story and has plenty of action, thrills, comedy and romance. Warren William portrays Perry Mason, a famous criminal lawyer, and turns in a splendid performance. The trailer sold the picture for us and we played one day to very good business. Running time, 75 minutes. Played December 19th.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—Ideal action, murder mystery for your Friday, Saturday. It rated good with my people and pleased them from start to finish. A good story, cast does well with it and a bang-up climax that makes for good entertainment. Running time, 75 minutes. Played October 12-13.—E. A. Reynolds, Strand Theatre, Princeton, Miss. Small town and country patronage.

**HERE COMES THE NAVY:** James Cagney, Pat O'Brien, Gloria Stuart—Regular scheduled picture had set for this date did not arrive. Glad it didn't as this was a wow. Pleased everybody and made money. Running time, 86 minutes. Played December 5-6.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**I AM A THIEF:** Ricardo Cortez—A good action mystery. Oke for midweek, Friday and Saturday. Picture well made and while not big still will please. Running time, 64 minutes. Played December 19-20.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**I SELL ANYTHING:** Pat O'Brien, Ann Dvorak—Another one of those Warner pictures that may not be big but will satisfy your audience. Fast action and a whirlwind story. Well made, well cast and it gives. Running time, 70 minutes. Played November 7-8.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

**ST. LOUIS KID, THE:** James Cagney—Good action comedy. Typical of Cagney. Played December 11-12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**ST. LOUIS KID, THE:** James Cagney—Good old Jimmy. This picture following "Here Comes the Navy" has set this star up in a big way. "St. Louis Kid" is action and comedy. Picture is paced with fast comedy and good story. It is oke for Sunday in anybody's town and the Warner trailer sells it. It's good. Running time, 67 minutes. Played December 9-10.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

## Short Features

### Columbia

**MICKEY'S COVERED WAGON:** Mickey McGuire Series—This is a very good comedy featuring Mickey McGuire and his gang. This is one of the best series of shorts on the market and should please both young and old. Columbia is producing as good Gang comedies as Metro and some of them are better. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

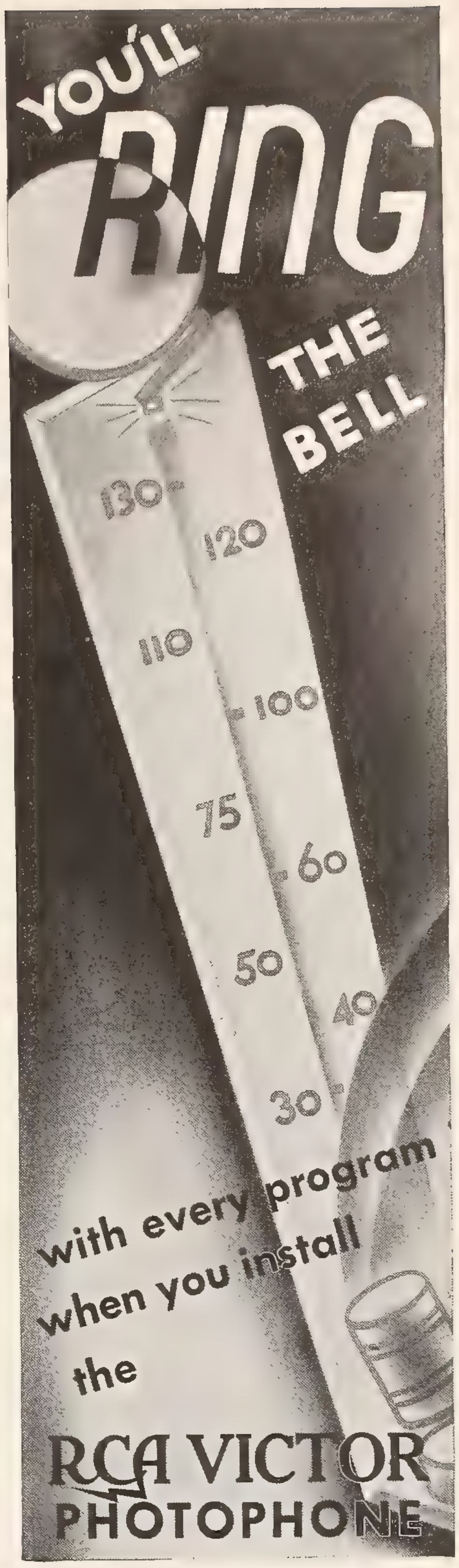
**HOLIDAY LAND:** Color Rhapsodies Series—This is a very good cartoon comedy all in beautiful color, and should please all. This is our first issue of this series and we hope the others will be as good. Book this one and you are sure to get your money's worth. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**KATNIPS OF 1940:** Krazy Kat Kartoon—This is a very good cartoon comedy that is sure to please everyone. Plenty of laughs and one of the best of this series. Here's hoping Columbia products many more good cartoons that will please the public. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**MICKEY'S COVERED WAGON:** Mickey McGuire Series—An excellent comedy with plenty of laughs and some music mixed in. My customers can hardly wait till the next Mickey McGuire gets around. Running time, 2 reels.—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

**STABLE MATES:** Sidney and Murray—A very good comedy. Audience got a big kick out of two city fellers trying to harness a horse. All the Sidney-Murrays have been good. Running time, 20 minutes.—

(*Continued on following page*)



OFFERING:

- Unfailing Sound Satisfaction
- A Sound Box Office Attraction
- Complete Ownership
- And RCA Super Service

PHOTOPHONE DIVISION
RCA VICTOR COMPANY, Inc.
Camden, N. J.
A Radio Corporation of America Subsidiary

HIGH FIDELITY

Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

## Educational

**CAMPUS HOOFER, THE:** Frolics of Youth—Fairly amusing but there won't be many ribs broken.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**GOOD LUCK-BEST WISHES:** Musical Comedies Series—The Pickens sisters' singing is the only bright spot.—Glenn Caldwell, Prince Theatre, Aurora, Mo. Small town patronage.

**NIFTY NURSES:** Musical comedy series—At last a pretty good short from Education. Silly but amusing.—Glenn Caldwell, Princess Theatre, Arora, Mo. Small town patronage.

**WHY MULES LEAVE HOME:** Terry-Toons Series—This is a good cartoon comedy that pleased all who saw it. This series of cartoons are not as good as many of the others, but they seem to improve with every issure. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

## MGM

**BIG IDEA, THE:** Musical Revues Series—Supposed to be a musical, but mostly Ted Healy. Got the laughs and pleased. Running time, 2 reels.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**GENTLEMEN OF POLISH:** Musical Revues Series—Nothing extra and only clocked one general laugh. Running time, 2 reels.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**MIKE FRIGHT:** Our Gang—One of the best "Gang" comedies I've ever played. Plenty of laughs and "Spanky" is a whiz. Would make another great child feature picture star. Running time, 2 reels.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**PRO FOOTBALL:** Oddities—Of interest to all football fans. Shows the Chicago Bears performing some of their plays.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**TAKING CARE OF BABY:** Oddities—Fairly amusing. Just wondering when Pete will be showing us how to hang out the weekly wash.—J. Glenn Caldwell, Princess Theatre, Auora, Mo. Small town patronage.

**THEM THAR HILLS:** Laurel and Hardy—Another extra good one from Laurel and Hardy. This team goes over big here. Running time, 2 reels.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

## Paramount

**BABY BLUES:** Paramount Varieties Series—Good. Clever and got a number of laughs. Running time, 1 reel.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**CAN YOU TAKE IT:** Popeye the Sailor—Ok Popeye cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**NERVE OF SOME WOMEN, THE:** Paramount Varieties Series—Extra good shots of world's nerviest women. Well liked here. Running time, 1 reel.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**PETTING PREFERRED:** Harry Langdon—Ok slapstick comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**POOR CINDERELLA:** Betty Boop—Extra good. Will please any audience. Running time, 1 reel.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

**RHYTHM ON THE ROOF:** Anson Weeks and Orchestra—Another good orchestra reel. Well liked. Running time, 1 reel.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

**SHE REMINDS ME OF YOU:** Eton Boys—This is a very good cartoon comedy with some excellent singing by the Eton Boys. This is the type of entertainment the public likes and the producers should give it to them. Let's have more of these. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**SUPERSTITION OF THREE ON A MATCH:** Paramount Varieties—Nothing to this. This type of short does not go over. Running time, 1 reel.—John H. Forrester, Pine Theatre, Waldron, Ark. Small time patronage.

**WATER RODEO:** Grantland Rice Sportlights (New Series)—Good action of water sport thrills. Well liked by patrons. Running time, 1 reel.—John H. Forrester, Pines Theatre, Waldron, Ark. Small town patronage.

## Universal

**NIGHT IN A NIGHT CLUB, A:** J. Harold Murray, Buck and Bubbles, Martha Raye, Elaine Arden, Harry Rose—Very uninteresting. Wish Universal would quit these Broadway Brevities and make comedies. Two reels of film wasted. Running time, 2 reels.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

## United Artists

**OLD KING COLE:** Silly Symphonies—A good color cartoon. Have played better. Running time, 1 reel.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

## Vitaphone

**COME TO DINNER:** Broadway Brevities Series—This is very poor entertainment and not up to the average Broadway Brevities. It is a burlesque of "Dinner at Eight" and has some very good characters, portraying the original stars. Very poor entertainment.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**GOOD MORNING EVE:** Leon Errol—This is excellent entertainment of the musical comedy type. There are plenty of beautiful girls, pretty costumes and excellent music. It is done in color and this adds much to the entertainment of the show. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MASKS AND MEMORIES:** Lillian Roth—This is purely a musical and the laughs are not so many but this is made up otherwise. It is best to run this with a comedy feature. Running time, 30 minutes.—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

**RICHARD HIMBER & HIS ORCHESTRA:** Melody Master Series—This is a very good one-reeler presenting Richard Himber and his orchestra playing several popular tunes. The singing of Joey Nash is great and the lovely dance at the finish is wonderful. Play this and listen to your patrons praise it. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SMOKED HAMS:** Shemp Howard, Daphne Pollard—This is very poor entertainment of the slapstick variety. You will benefit by not playing this one. I am rather surprised that Vitaphone should produce such shorts as this and hope the others will be much better. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**SO YOU WON'T T-T-T-TALK:** Roscoe Ates—Good slapstick comedy—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**WILL OSBORNE & HIS ORCHESTRA:** Melody Masters Series—This is a very good one-reel musical featuring Will Osborne and his Famous Orchestra playing several popular tunes. We had many patrons come to see it two or three times. Vitaphone certainly produces the type of entertainment the public wants. Running time, 10 minutes.—J. P. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

## Serials

### Universal

**RED RIDER, THE:** Buck Jones—This has been the best serial I have ever shown. Has held interest all the way through and brings them back. That's the purpose. Running time, 2 reels each.—John H. Forrester, Pine Theatre, Waldron, Ark. Small town patronage.

## Gaumont Staff Holds Chicago Sales Meeting

Midwestern sales representatives and home office officials of Gaumont British last week met in Chicago to discuss distribution plans for the new year. Forthcoming Gaumont product was previewed by the salesmen attending the meeting.

Among those present from the home office were Arthur A. Lee, vice-president of the company; George W. Weeks, general sales manager, and Jack Schlaifer, special sales representative.

## Marion Davies' First For Warner Announced

Marion Davies' first starring picture under the new affiliation of Cosmopolitan Pictures with Warner, will be "Page Miss Glory," based on the stage play by Phillip Dunning and Joseph Schrank, now playing on Broadway. Production will begin shortly.

## Fuld on Publicity

Jack Fuld is handling publicity for the Movie Ball, scheduled for January 12 at the Astor Hotel in New York.

# TRAVELERS

Edward G. Robinson plans to return to Hollywood from New York January 15.

Sidney R. Kent, Fox president, postponed a trip to Hollywood from New York until next week.

Trem Carr, Monogram production chief, arrived in New York from Hollywood.

Evelyn Laye and her new husband, Frank Lawton, sailed for a two-week visit in England before returning to fulfil studio engagements in Hollywood.

Madge Evans is spending a brief holiday in New York.

Helen Hayes will return to the New York stage before the end of the month.

William Fait, Monogram distributor in Brazil, sailed January 5 for Rio de Janeiro.

Benjamin Miggins, European director of Fox Movietone News, and Jacques Charles, producer in France of the "Folies Bergeres," sailed for France from New York.

Paul Muni arrived in New York from the Coast via a sea trip.

Nathan Yamins has been vacationing in Bermuda.

Marion Gueth, secretary of the Buffalo MPTO, left for a three-week vacation in Florida.

Maurice Sigler, Al Hoffman and Albert Goodheart, American song-writers who have been working in London for Gaumont British, sailed for New York.

Ben Verschleiser, Monogram supervisor, is in New York.

May Robson is in New York.

Al Lichtman, vice-president of United Artists, and Paul Lazarus, western division sales manager, left New York to attend a two-day sales meeting in Chicago.

Joe Rivkin left New York for Hollywood.

David C. Werner left New York for Hollywood, having resigned his Universal story editorship to go into business for himself.

A. M. Botsford, new Paramount story head, is in New York for home office conferences and to look at new plays.

Herschel Stuart returned to New York after visiting his family in Dallas.

Nicholas S. Ludington, vice-president of First Division Pictures, left New York for the Coast.

Edgar B. Hatrick, of Hearst Metrotone News, is back in New York from Hollywood.

Leo Justin is cruising in West Indian waters.

J. R. McDonough, head of Radio Pictures, and Pandro S. Berman, RKO Radio executive producer, returned to Hollywood after a brief stay in New York.

Walter C. Kelly, well-known vaudevillian, arrived in Hollywood to work for Paramount.

E. M. Saunders, MGM western division manager, returned to New York after a month's trip through the west.

Dave Levy left New York for a rest in Florida.

B. P. Schulberg and his family sailed for a cruise in southern waters.

Douglas Fairbanks sailed for England after a brief trip to this country.

## In Photoplay Ad Post

Harold F. Clark, former advertising promotion manager of True Story Magazine and more recently in a similar post for Liberty Magazine, has been named assistant to Carroll Rheinstrom, advertising manager of Macfadden Women's Group and Photoplay Magazine.

## Town to Get Two Houses

Arrangements have been made for the opening of two new houses in Idabel, Okla., making a total of four theatres in the town.

# THE NEWS OF 1934 PASSES IN REVIEW

Passage of the year 1934, without any inundating tide of regrets, yet with a happier feeling in the industry than was the case when the year first limped into view, saw definite movement forward in several directions. A return to profits was reflected, from the field of distribution as well as from exhibition. There was further progress in reorganization of companies which have been in receivership; Paramount's reorganization plan was before the court, and hearings already had begun. The Motion Picture Code machinery began functioning; on the other hand, there was a complete breakdown of the clearance and zoning system. Improvement of product was marked; the Production Code Administration went into action July 15; the Legion of Decency movement got underway. Very few were the changes among important personalities in the business. The story of 1934 in highlight, revised from a compilation by *Motion Picture Daily*, follows, by months and dates:

## JANUARY

**January 4**

Sam Dembow, Jr., elected vice-president of Paramount Theatres Service Corporation.

**January 6**

Carl Laemmle and James R. Grainger announced that Universal's improved financial condition has eliminated option on company held by Richard A. Rowland and Sam Katz.

**January 9**

S. L. Rothafel resigns as managing director of Radio City Music Hall.

U. S. Circuit Court denies motion on appeals to remove Paramount trustees.

**January 10**

Erpi starts tests of telephonic broadcasting.

**January 16**

United States Department of Commerce estimates world theatres at 60,347; Film Board says 18,371 are in this country, with 4,635 closed.

**January 19**

Reorganization of Fox West Coast started.

**January 20**

Warners report $105,752 net for first quarter, first time a net profit was earned since 1930.

**January 25**

Paramount's theatre partners ratify new plan of operation through national advisory committee of six.

**January 26**

Chase Bank's holdings of Loew stock sold in open market.

**January 27**

Both Paramount and RKO appeared to have improved their positions at end of first year of rehibilitation proceedings.

**January 29**

NRA again extends deadline for filing code assents, to February 28th.

Advertising Advisory Council predicts all objectionable advertising of motion pictures will be eliminated.

## FEBRUARY

**February 1**

Some 870 persons nominated for 352 local Grievance and Clearance Board posts.

**February 3**

Merian Cooper resigns as Radio production head, to produce for RKO independently.

**February 5**

United Artists schedules 36 features for 1934-35.

**February 6**

Columbia schedules 32 features for new season.

Code assents reach 6,900.

U. S. Supreme Court decision ruling claims for future rent against a bankrupt are not provable an aid to Paramount, et al, that company having $14,000,000 of such claims.

**February 7**

Delaware Supreme Court rules royalty fight between Warners and Erpi must be settled by arbitration and not in the courts.

**February 8**

Radio schedules 52 features for 1934-35.

**February 13**

Warners schedule 60 features for 1934-35.

**February 16**

RKO indicates promotions of J. R. McDonough, general manager and vice-president of RKO to presidency of RKO Radio, and of Ned E. Depinet to presiidency of RKO Distributing, with B. B. Kahane, whom Mr. McDonough relieves to be president of RKO Studios.

**February 17**

NRA orders code cancellation clause be made retroactive to December 7th on pictures released after that date, regardless of when contracted for.

**February 19**

Code Authority announces first appointments of 208 to posts on 42 boards.

**February 24**

NRA again extends code assent deadline, to March 31. Code assents pass 9,000.

## MARCH

**March 1**

Independent Theatre Owners of New York file anti-trust suit against Electrical Research Products.

**March 2**

New York Federal court dismisses Frank Rembusch's anti-trust suit against the large companies.

**March 6**

Code Authority brief filed with NRA listing benefits from instrument to industry says 12 to 15 per cent increase was observed in grosses under code.

**March 8**

New York federal court approves new RKO leasing agreement with Radio City-Rockefeller interests for two theatres.

**March 10**

Leading distributors, after heated fight, agree to abide by NRA ruling making cancellations under code retroactive to December 7th.

**March 14**

Code Authority completes personnel structure of all local code boards in field.

**March 15**

Fox Film reports 39-weeks profit of $1,410,790.

**March 17**

Warners schedule 60 features for 1934-35.

Academy of Arts and Sciences select Katharine Hepburn and Charles Laughton as best performers for the year.

**March 19**

MGM schedules 50 features for 1934-35.

Nicholas Schenck reveals Loew's secured control of Fox-Poli New England circuit.

**March 20**

Ending of hearings on Patman Congressional bill to control films and end block booking indicates proposed bill is dead.

**March 22**

Senate rejects Senator Pat Harrison's proposal for elimination of federal admission tax, and extends levy to July 1st, 1935.

**March 23**

Keith-Albee-Orpheum establishes Proctor division as separate entity.

**March 29**

First offical meetings of local code boards in the field are held.

**March 30**

Fox Movietone and Hearst Metrotone to dissolve newsreel arrangement, with Hearst developing own organization.

Otto H. Kahn, senior Kuhn, Loeb partner, and factor in Paramount Public corporate and financial structure dies.

**March 31**

NRA rules non-assentors to code are eligible to cancellation privileges.

### SALARY RAISES A GOOD AUGURY

*There is encouragement in the announcements of salary raises from various directions. Last week MGM and Loew's restored pay cuts. This week the Brandt circuit in New York gave home office employees a 10 per cent increase, theatre workers from $1 to $5. Nat Saland of Mercury Film Laboratory has increased salaries from 10 to 25 per cent. Famous Players Canadian has given a 5 per cent raise to all employees receiving less than $35 per week, the restoration of an earlier cut. Managers of the circuit will receive four per cent of any increase in the gross profits for the season.*

## APRIL

**April 2**

Two and one-half per cent increase in British film quota becomes effective, to bring estimated increase of 25 films which American distributors must either produce in England or acquire there.

**April 4**

Out-of-court settlement effected of anti-trust suit against Erpi by Stanley Company, Duovac and General Talking Pictures.

**April 6**

Monogram schedules 28 features and 50 per cent production budget increase for 1934-35.

**April 9**

Code Authority's annual budget set at $360,000.

**April 10**

Ed Kuykendall reelected president of MPTOA at annual convention in Los Angeles; producers and MPTOA delegates in round table discussion of mutual problems.

**April 13**

American Telephone and Telegraph disposes of half of its 260,000 Loew shares in open market.

**April 14**

Large companies file brief with NRA denying code aids monopolies or oppresses small enterprises.

**April 15**

Code Authority sets up code machinery in Hollywood for relations between agents and studios and talent.

**April 16**

MPTOA resolves against double featuring and asks production curtailment; Mr. Kuykendall predicts separation of production and exhibition affiliations; Louis B. Mayer scores exhibitor critics of production; Jack Miller hits theatre labor provisions of code; Walter Vincent voices attack on producers; MPTOA urges increased cancellation privilege; Jack Warner urges dual bill war; convention steps up machinery for forwarding exhibitor views on product direct to studios.

**April 20**

Milwaukee Grievance Board makes first code ruling in field in case of Saxe Amusement vs. Ashley Theatres and Vitagraph, charging overbuying.

**April 23**

Metro decides to produce and distribute its own trailers after January 1.

**April 24**

Industry practically unscathed as 47 state legislatures end, after having considered some 300 adverse measures.

**April 25**

Society of Motion Picture Engineers convention favors standardizing of reel lengths at 2,000 feet.

**April 26**

Paramount trustees start suit to collect up to $12,237,000 from directors of 1931-32.

**April 27**

E. V. Richards set as head of new Saenger Theatres.

**April 30**

Fox schedules 50 features for 1934-35.

## MAY

**May 2**

Ralph A. Kohn resigns as Paramount director and executive.

**May 3**

Fox 13 weeks' net reported at $805,376.

Universal schedules 36 features for 1934-35.

Federal court approves extension of agreement with RKO noteholders which avoids foreclosure on company's assets.

**May 5**

George J. Schaefer elected to Paramount executive and director's posts vacated by Ralph Kohn.

**May 9**

Samuel and Nathan Goldstein resume operation of New England's G-B Circuit as Publix partners.

# TREND SHOWN BY COMPANIES' PROFITS

**May 10**

Repeal of newsreel censorship in five states gives reels "freedom of the press" status.

Catholic Legion of Decency launches first attack in the open in Detroit, followed by similar action in St. Louis.

**May 12**

Detroit Protestant churches join Legion of Decency movement.

**May 14**

Plan for settlement of $2,000,000 claim of Paramount against Fox West Coast completed, with new long-term leases on California theatres included.

**May 15**

Carl Laemmle defends exhibitor's right to double feature.

**May 16**

Academy of Arts declared a " company union" by Eddie Cantor as new Screen Actors' Guild elects him to be its first president.

**May 17**

Clarence Darrow's "little man" NRA Review Board demands reorganization of Code Authority, elimination of block booking, and extension of code privileges to non-signers, after series of Washington hearings.

**May 18**

NRA names Clare Boothe Brokaw to Code Authority as government representative.

**May 19**

MGM reports 28-week net profit of $3,037,698.

**May 22**

Gaumont British to establish own sales organization in the United States.

Columbia reports 39-week net profit fo $739,338.

**May 23**

RKO reports first quarter profit of $498,131, before taxes.

New theatre service men's union fails to effect wholesale walkout.

**May 26**

Warners report six-months' operating profit of $38,855.

**May 28**

Independent producers schedule from 140 to 160 features for 1934-35.

Code Authority announces 215 non-assentors have taken advantage of code's cancellation privilege.

**May 29**

Fox schedules 58 features for 1934-35.

Exhibitor appeals for field board decisions begin to swamp Code Authority.

**May 31**

Eighty-eight national advertisers offering prizes on the radio, seen as new form of theatre competition.

## JUNE

**June 1**

Fox eliminates foreign-made product from future release schedules.

**June 2**

Code Authority rules that neither that board nor any local board has the right to fix admissions or change contracts.

**June 4**

Warners schedule 60 features for 1934-35; United Artists revises schedule to include 22.

**June 6**

Independent Theatre Owners in New York sue Code Authority to compel local field boards to accept grievance cases filed by non-assentors.

Cardinal Mundelein calls Production Code a "scrap of paper," and urges Catholics to censor pictures.

**June 8**

Paramount and RKO among first to avail themselves of new bankruptcy amendment to speed rehabilitation of bankrupts.

United Artists forms Mundus Pictures to distribute foreign product separately.

Saenger circuit reduces holdings from 160 to 45 theatres.

**June 9**

Cardinal Dougherty in Philadelphia orders parishoners to boycott objectionable pictures as Legion of Decency crusade reaches national proportions.

**June 11**

State exhibitor associations in California, Ohio and elsewhere start dual bill fight.

**June 12**

Stanley B. Waite, Paramount divisional sales manager, dies.

**June 16**

Allied States Exhibitors abandons production plan.

**June 18**

Joseph I. Breen heads new Production Code Administration for raising of moral standards of films, following attacks by Legion of Decency and churches.

Paramount trustees report $3,226,836 cash on hand. Company schedules 60 features for 1934-35.

**June 22**

Catholic Bishops Committee meets industry representatives in Cincinnati and voices approval of industry's new plan for effecting higher film standards.

Warners and Erpi settle long-standing fight over royalties from sound.

### *FILM PLENTY vs. FILM FAMINE*

*Before the Code Authority in New York last week was heard an appeal on overbuying charged to A. H. Schwartz, who operates the Queens theatre in Queens Village, Long Island. The residents of the town had a treat last Monday, when Schwartz offered a day's program of four features: at 2 o'clock were shown "The White Parade" and "The Last Gentleman," and at 6 o'clock, "The Gay Divorcee" and "The Captain Hates the Sea." Morris Kutinsky, operating the Community, one block away, claims he cannot get a single feature for his house.*

**June 23**

Maurice Silverstone appointed head of all United Artists' foreign operations.

**June 26**

Protestants throughout country join Legion of Decency movement.

**June 27**

France extends quota restrictions another six months, allowing 94 "dubbed" films during that time.

**June 29**

Violation of new Production Code to be punishable by $25,000 fine.

**June 30**

First draft of a clearance and zoning schedule under code completed in tentative form in Kansas City.

## JULY

**July 2**

Consolidated Film Industries buys $1,800,000 RKO note issue.

**July 3**

Paramount decides not to sell product to 10-cent theatres.

**July 9**

Will H. Hays reports studios rejecting many scripts in line with Production Code regulations.

**July 11**

Charles D. Hilles, Eugene W. Leake and Charles E. Richardson continued by court as Paramount trustees under new bankruptcy reorganization laws.

**July 12**

MPPDA members authorize exhibitors to cancel pictures released prior to establishment of Production Code regulations on July 15 when a "genuine" local protest has been made against them on moral grounds.

**July 13**

International Association of Theatrical Stage Employees seizes Local 306 in New York to settle internal warfare.

**July 14**

Protestant churches advance pledges against objectionable films.

**July 16**

Production Code regulations made applicable to imported pictures.

**July 20**

NRA recommends suspension of code clause to control salaries, admitting star's worth gauged by what public is willing to pay.

**July 21**

NRA Division Administrator Rosenblatt blames poor judgment of producers for industry's financial condition.

**July 24**

Code Authority's decisions in local board appeal cases recognized by NRA as final.

**July 25**

NRA makes public code assessment schedule for exhibitors.

**July 26**

Will H. Hays reports new Production Code regulations for raising standards of films are successful.

**July 28**

Exhibitors and American Society of Composers start heated fight over ASCAP's announced intention of increasing "seat tax" for music levied on theatres.

## AUGUST

**August 2**

Seasonal decline in theatre grosses reported to have been checked in July.

**August 4**

Loew's and Warners withdraw bid to buy Fox Metropolitan circuit for $4,000,000.

Fox reports six-months' profit of $1,199,241.

Independent Theatre Owners in New York denied injunction against Code Authority.

**August 8**

Dual ban spreads in the field.

**August 10**

RKO ends drive to acquire theatres in New York.

Al Lichtman demands theatres increase admissions.

**August 13**

Large part of industry protests Code Authority assessments.

Allied decides on local autonomy for state units on double bill matter.

**August 14**

Louis B. Mayer charges "quickies" hurt the business.

Warners increase production budget by $5,000,000.

**August 15**

MGM 12-weeks' profit was $1,566,072.

**August 17**

Code Authority forbids distributors from discriminating against "little" exhibitors who show double bills.

Laboratory code effected.

**August 20**

Church and industry in accord on Legion of Decency principles.

**August 22**

Independent producers join with MPPDA members in using Production Code Administration seals of approval for films passed by Breen board.

**August 24**

Code Authority holds that retroactivity date of cancellation clause is applicable to United Artists.

**August 27**

Paramount circuit said to have been reduced from 1,800 theatres to 1,230.

**August 28**

Grosses in noticeable spurt throughout the country as fall show season starts.

**August 29**

J. D. Williams, film pioneer and founder of First National, dies.

**August 30**

U. S. Housing Administration sets up $33,000,000 credit arrangement for theatre remodeling.

**August 31**

United States files anti-trust suit against American Society of Composers.

## SEPTEMBER

**September 1**

Loew's end theatre expansion in the east.

**September 4**

Theatres included in new Ohio sales tax passed by legislature.

**September 6**

Upton Sinclair wants State of California to produce films and distribute.

"Jack Rabbit" film shows in the field seen as harming industry.

**September 7**

RKO realigns theatre subsidiaries.

Columbia 1933 net reported at $1,008,834.

**September 8**

Dark theatres reopening everywhere as business improves.

**September 11**

Code Authority rules that clearance schedules under code void sales contract clearance provisions.

**September 12**

Sam Dembow resigns as theatre executive of Paramount, joining National Screen.

Ticket taxes collected by United States in 1933 off to $14,613,414.

Monogram 1934-35 sales increases 25 per cent.

**September 13**

Robert F. Sisk, RKO advertising director, made studio assistant to J. R. McDonough in Hollywood.

**September 15**

Code Authority decides on clearance schedules based on admissions.

(*Continued on following page*)

# CLEARANCE ISSUE STILL MUDDLED

**September 17**
Universal sales increased by $2,000,000.

**September 18**
Nicholas S. Ludington and William Fiske, III, buy into First Division.

**September 19**
Paramount's six-months' net was $3,883,856.

First Division to enter production, planning 12 features.

RKO to keep five theatres in new deal with Loew's.

**September 20**
Large distributors gain $8,350,000 through foreign exchange situation.

**September 22**
Churches to relax Legion of Decency drive for "watchful waiting" policy.

**September 24**
Fox Movietone and Hearst Metrotone split production affiliation.

**September 26**
General Hugh S. Johnson announces resignation as NRA Administrator.

**September 28**
Herschel Stuart joins Columbia as advertising-publicity director.

**September 29**
Sam Katz to join Metro as production executive on coast.

## OCTOBER

**October 1**
Maurice Rapf reports Russians to produce 80 features for 1935-36.

**October 2**
Paramount claims up to $154,047,735.

**October 5**
London deal for merger of British International and Gaumont called off.

**October 6**
California starts campaign against Upton Sinclair's California gubernatorial aspirations.

**October 7**
Allied States now has 32 state affiliates.

**October 9**
Supreme Court at Washington refuses Paramount review of lower court Tri-Ergon decision upholding validity of William Fox's sound patents.

**October 10**
Exhibitors and American Society of Composers compromise on music tax.

**October 11**
Will H. Hays predicts continued use of Production Code.

Ostrers revealed as holding control of Gaumont British stock.

**October 12**
Fox Midwest to pool with two circuits.

**October 13**
NRA and industry fail again to agree on code assessment schedule.

Competition to determine protection, Code Authority decides.

**October 15**
Erpi assures theatres of defense in patent suits.

Sol Rosenblatt brands censorship as futile.

**October 16**
William Fox files suits charging infringement of his Tri-Ergon patents against virtually all large companies and film laboratories.

NRA approves new plan for code assessments.

**October 20**
RKO secures extension of six per cent notes.

**October 23**
Supreme Court refuses to review clearance appeal.

Fred Warren announces new Chrysler theatre air conditioning device.

**October 24**
Circuits start labeling films for adult or children use.

Theatres fighting heavier radio show competition.

**October 26**
Actors Equity and Screen Guild decide Guild shall become an independent affiliate of the American Federation of Labor.

**October 27**
Reorganization of RKO started.

RCA to remove flywheel device from reproducers, following Tri-Ergon suits.

**October 31**
Upton Sinclair condemns industry for alleged propaganda in California gubernatorial campaign.

## NOVEMBER

**November 1**
Sidney R. Kent given new three-year contract as Fox Film president; company reports $1,506,212 net for 39 weeks.

### "ANTHONY ADVERSE" LEADS FICTION

*"Anthony Adverse," by Hervey Allen, led all fiction published during 1934 in point of sales, it is indicated by a listing of the ten best selling fiction books published during the year, compiled by Baker & Taylor, wholesale book company. The ten, in the order of sales, follow:*

*Anthony Adverse, by Hervey Allen.*

*Good-bye, Mr. Chips, by James Hilton.*

*So Red the Rose, by Stark Young.*

*Work of Art, by Sinclair Lewis.*

*Within This Present, by Margaret A. Barnes.*

*Men Against the Sea, by Nordhoff & Hall.*

*Lost Horizon, by James Hilton.*

*Lamb in His Bosom, by Caroline Miller.*

*Magnificent Obsession, by Lloyd C. Douglas.*

*The Thin Man, by Dashiell Hammett.*

**November 2**
Marion Davies' Cosmopolitan unit leaves Metro for Warner distribution and production alliance.

**November 6**
Supreme Court reverses William Fox's position in Tri-Ergon patent litigation by agreeing to review lower court decisions.

**November 8**
Paramount hurdles final obstacles against reorganization.

**November 13**
Germany's increase in import tax seen influencing withdrawal of American film companies from country.

**November 14**
Clearance and zoning machinery breaking down as Code Authority turns down schedules forwarded from the field.

**November 15**
Nicholas Ludington elected president of new First Division Productions, with John Curtis, William Fiske III, Henry Hobart and Frank Look in executive posts.

Paramount concludes negotiations with E. V. Richards for reorganization of Saenger theatres.

Time Magazine to produce "dramatized" newsreel for First Division release.

**November 16**
MPPDA directors publicly deny plans for replacing Will Hays as president.

Washington indicates American Telephone and Telegraph and subsidiaries, including Western Electric and Erpi, will figure in Senate investigation into communications systems.

**November 17**
Some 78 Catholic prelates, in conference, decide to continue Legion of Decency and indicate theatre boycott will follow breakdown of industry's Production Code regulations.

Paramount reorganization factors complete settlement of all major claims.

**November 19**
U. S. Census Bureau lists 10,263 theatres with gross of $414,468,000 in 1933.

Loew's 1933-34 net was $7,479,000.

**November 20**
Courts approve sale of Fox West Coast Theatres to new National Theatres organized by Fox Film and Chase Bank.

Sol Rosenblatt, NRA amusement code director, promoted to director of compliance.

**November 23**
Paramount's reorganization plan completed.

Philadelphia court begins hearings on exhibitors' suit against distributor for contract clauses prohibiting double bills.

**November 26**
Distributors declare against clearance schedules under code machinery in favor of bargaining for protection.

**November 27**
Census Bureau says industry employed 63,473 and paid wages of $85,416,000, in exhibition, in 1933.

Columbia netted $235,712 in third quarter.

**November 28**
Paramount's old directorate resigns preparatory to submission of reorganization plan. Eight new directors named. Plan filed with court.

## DECEMBER

**December 1**
Warners reduce 1934 loss to $2,530,513 from 1933 loss of $3,761,234.

Exhibitors attack Socony for free shows. Oil company agrees to charge admissions under plan worked out with circuits.

**December 4**
Paramount trustees sue Kuhn, Loeb and directors on employee's stock sale deals. File formal reorganization plan in District Court.

**December 5**
Sidney Kent denies offer was made for Fox's 49 per cent interest in Gaumont.

Supreme Court sets January 14th as date for Tri Ergon hearing.

Studio extras in fight with studios over code regulations.

**December 7**
Slight opposition to Paramount's reorganization plan.

Code's first year weighed in industry.

Rush devices to substitute for Tri Ergon parts.

**December 8**
Films, the stage and radio represented in fight against free Socony shows.

Code expense in first 11 months was $181,498.

**December 9**
B. P. Schulberg and Walter Wanger discussed as heads of Paramount studio.

Stalemate on zoning continues.

**December 10**
Circuits take over Socony free shows schedule.

**December 12**
NRA and government pave way for revision of codes; hearings start January 9.

**December 13**
First Division and Wardour in distribution arrangement.

New exhibitor setup discussed.

**December 15**
Clearance and zoning schedules returned by Code Authority to local boards.

Metro's 1933-34 net was $4,702,257, triple that of 1932-33.

MPTOA sets February 25th-27th as dates for annual convention, at New Orleans.

**December 17**
Internal Revenue Bureau publishes motion picture corporate tax returns for years 1927 to 1932.

**December 18**
United Artists reduces 1934-35 schedule to 18 features.

**December 19**
Exhibitors in the field in admission cut battles.

**December 20**
NRA takes testimony on abandonment of code lease clause.

New Fox Metropolitan reorganization plan selects directors.

Seven thousand theatres have double bills, says Edward Golden.

**December 21**
MPPDA launches "good will" drive for films by posters in theatres.

**December 22**
Joseph I. Breen turns down Universal production post to remain with Production Code Administration.

**December 26**
American Federation of Actors to send vaudeville units on tour.

Federal Court approves Fox West Coast sale.

MPTOA urges overhauling of code.

**December 28**
Stuart Webb, president of Pathe Exchange, becomes chairman of First Division board. Amos Hiatt becomes a vice-president.

RKO six-months net is $231,348.

**December 29**
Court postpones hearing on Paramount reorganization to January 10th.

**December 31**
Saenger loses 122 theatres to four circuits in split up.

Mexican law places industry under exclusive federal rule.

# J. C. JENKINS--HIS COLYUM

Aransas Pass, Texas

DEAR HERALD:

As soon as the Nimrods and Izaak Walton boys up north and northeast read the heading on this letter they will say, "Gee-my-nently-kraught," but wouldn't I like to be down there with the Colonel?" That Aransas Pass is better known throughout the sporting fraternity than any other town in Texas. There's a reason for this. It is the place where the boys come to catch tarpon and shoot the ducks and geese that got away from John Pillar of Valley City, North Dakota, and Herb and Andy Anderson of Detroit Lakes, Minnesota, although there weren't many got away.

### Jaysee, Please Don't!

Then when you are in Aransas Pass don't fail to go and see the Rialto theatre, operated by Mr. Paul, and when you see both of them we will bet you will say "to —— with the tarpon and ducks, I am going back to the Rialto." But speaking of ducks. We have been invited out to eat turkey, and they say that these Texas turkeys are awfully good to eat. We ate a turkey one time and we haven't liked turkey since, but those red fish they catch down in the Gulf would just about fill out our dinner properly. When you boys are shoveling snow off the walks up north just think of us down here in our shirt-sleeves hooked onto a big sea bass or a tarpon and hollering for help. They tell us that a negro hooked onto a sea bass the other day that yanked him into the Gulf and he hung on and didn't strike land again until he came up in Cuba. There is no use in trying to beat these Texans. The only one we know who could hold a candle to 'em would be H. J. Longacre of Glenwood, Minnesota, but he's a little out of pratice now. But then there's Art Miller of Atkinson, Nebraska, he could keep these Longhorns busy.

▽

**Irvin Speckles, who runs the Cozy theatre at Schulenburg, is no relation to Claus Spreckles who runs the sugar business of this country, although they both say "Nix-come-arouse" to a Mexican when he says "Me No Savvy." Schulenberg, Texas, is just like Shullsburg, Wisconsin, except that it don't have street railways and broadcasting stations, neither does Shullsburg, Wisconsin, and Schulenburg, Texas, don't have a guy by the name of Lee who runs a theatre of nights and bakes doughnuts for the unemployed in the daytime, and both keep him busy while Irvin has time to go bullhead fishing in the Red river of the South. Well, anyhow, the Cozy is a swell theatre managed by a swell chap in a swell town, and what more could the public want?**

▽

Lillian McElroy operates the Coles theatre at Hallettsville, and when we called to see her two years ago she said, "Well, you old reprobate, what are you doing down here?" We said to her, "Sh-h-, keep quite, the Warden hasn't missed us yet." This time she shook hands with us, just like a lady ought to, and besides that she has a beautiful theatre and a beautiful sister who was giving a music lesson to a beautiful girl on a beautiful piano, and—well, anyhow, Lillian says she isn't a Polander, by birth or marriage, although we doubt if she has ever been married. Moral: Be sure to go to the Coles theatre when you are in Mallettsville.

▽

### Theatre Is Balm in Gilead

Mrs. W. H. Allen runs the Gilead theatre in Gilead. We have thought the matter over pretty thoroughly and have come to the conclusion that there is no doggone sense in loading a town down with that kind of a name, and if it wasn't for Mrs. Allen the town would have never grown a particle. As it is, it is a right smart village with plenty of room to grow. Mrs. Allen hopes business will get better. Yeah, we do, too, but what's going to make it better? Jidja-ever think of that? Oh yeah, we forgot about that "Shelterbelt" proposition. Wait until they get that going.

▽

Henry Hall at Beeville is the owner of a circuit of theatres, known as the Henry Hall Industries. We know because Mr. F. D. Nance, his assistant, gave us renewals of HERALD subscriptions for nine of the theatres. Mr. Hall was remodeling another theatre in Beeville when we called. He was recovering from a severe auto accident and was able to be around and superintend operations at his new house. If Texas was made up of such men as Mr. Hall we can see no reason why she should ever go Republican, but maybe she won't (again).

Mr. Nance impressed us as a man who knew his business, and we give it as our opinion that the Hall Industries is operated about as it should be operated and that's the reason why this string of houses is well and favorably known throughout this southwestern country. They told us they were going to build a yacht for fishing at Aransas Pass and invited us to come down next summer and go deep sea fishing with them. Oh gosh, gee-whiz, didja hear that?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

## SHORT PRODUCT PLAYING BROADWAY

*Week of December 29*

| | |
|---|---|
| CAPITOL | |
| Zion, Canyon of Color | MGM |
| CRITERION | |
| Everything's Ducky | RKO Radio |
| Water Rodeo | Paramount |
| MAYFAIR | |
| Dumbbell Letters No. 7 | RKO Radio |
| The Hollywood Movie Parade | Educational |
| In a Pig's Eye | RKO Radio |
| PARAMOUNT | |
| Paramount Pictorial | Paramount |
| Side Show | Paramount |
| An Elephant Never Forgets | Paramount |
| RIALTO | |
| Perfectly Mismated | Columbia |
| Thrill Flashes | Columbia |
| Pathe Topics | RKO Radio |
| RIVOLI | |
| Two Gun Mickey | United Artists |
| Switzerland, The Beautiful | MGM |
| ROXY | |
| Night Before Christmas | United Artists |
| Boosting Dad | Educational |
| Spice of Life | Columbia |

## CALLS 50% OF TRAILERS HARMFUL

To the Editor of the Herald:

I am anxious to find out if other exhibitors are as dissatisfied with "trailers" as I am?

For a long time I gave them up altogether. Now I order them on all features, but censor them all at rehearsal and find I reject about 50 per cent because I feel they will do more harm than good. This means I pay a large sum away yearly for no return, and, what is more important, lose what should be the most valuable advertising medium. Why? It would appear that "trailer-makers" are instructed to concentrate on all the smutty and sexy parts of a feature possible, prolonged love scenes, bedroom stuff, etc., and yet nine times out of ten the feature itself proves entirely free from same, the trailer endeavoring to sell the "nasty" angle, and so giving an entirely false idea of the coming theme. To what end? I am convinced that 80 per cent of the average audience are decent-minded, and looking for clean, not suggestive stuff that will make them feel uncomfortable.

The compilers of "trailers" appear to me to be brothel-minded! And figure an audience the same. Maybe *I* am the one who is wrong, but how often have personal friends said to me, *"The picture was good, but if you hadn't personally told me so, I'd not have come. That trailer thing you showed of it put me off. Why do you show them? They mostly give a wrong impression."*

Countless times this has happened, so there must be many others affected who I do not come in contact with. Recent examples are: "One Night of Love," a lovely picture, but first we had the rotten title to overcome, then a silly bedroom trailer. "The Cat and the Fiddle" ditto. The "Another Language" trailer concentrated on the sex angle, whereas the picture had very little of it. My wife said, "That is one of my favorite pictures and that disgusting trailer gives an entirely false impression." My daughters (adult) said, "If it's all mush like the trailer we don't want to see it," so off it comes, which means no advertising.

How does it strike you and your readers? It seems to me that whether I am right or wrong, the subject is a very important one. My personal idea of a trailer should be: less stupendous adjectives, and longer scenes from the real high lights, not just the clinging embraces, etc.—G. G. BAISS, The Capital Theatre, Duncan, B. C.

## Trustee to Distribute Skouras St. Louis Fund

J. Porter Henry, attorney, has been named special trustee for the fund of $20,962 deposited in the First National Bank, St. Louis, under the name of the "Skouras Employees Mutual Aid Association," by Circuit Court Judge Green. Mr. Henry will determine to whom the fund is to be paid.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## QUIGLEY AWARDS

Even the splendid news that additional Awards are to be given in the second year of the Competitions must take second place to the last moment report from the West announcing yet another promotion due to the Awards, that of Howard Sweet, February winner, who for some months now has occupied his new post. How representative exhibitor-executives regard the Quigley project may be summed up in the words of E. C. Beatty, of the Butterfield Circuit, in commenting on the winner's advance:

**". . . We felt that any man whose ability was recognized by your Committee should also be recognized by us. . . . I am happy to say the results of your judgment are being fully shown by Mr. Sweet's success in his new position."**

With the above announcement, the number of Quigley promotions now total five, and there is reason to believe the score will mount even higher in the not too distant future. This is indeed cause for gratification.

* *

And additionally gratifying are the sentiments pertaining to the Awards expressed by industry leaders and theatremen, set down on following pages. It is heartening to know that in one short year the Competitions have accomplished enough to earn such sincere and widespread approbation.

There is every reason to anticipate that in 1935 the Quigley Awards will do even a brighter job of spotlighting the efforts of the man in the field.

▽ ▽ ▽

## QUICK THINKING

Round Tabler Tom di Lorenzo, of the Tivoli, in Jersey City, generously suggests an extra bow for Manager Dan Lee, of the United States Theatre, in nearby Hoboken, who when fire broke out in his projection room, according to page one stories in the local press, mounted the stage and calmed his patrons while directing them to the fire exits. Says Tom:

"Many qualities are required of a man to qualify him for the position of theatre manager. Ability to profitably operate a theatre is necessarily first. But the ability to handle an emergency is equally as important."

With which we agree entirely. It is reassuring to know that quick thinking in emergencies is a part of the stock in trade of so many of the industry's Dan Lees, praise be. That patrons take this so much for granted is a fitting tribute to the theatreman whose mind is geared to do the right thing and do it immediately in times of danger.

## A SENSIBLE RESOLUTION

We shall eschew the conventional resolutions appropriate to the season, but one. And that is—let the exhibitor resolve to back up his manager(s) with an adequate advertising and exploitation budget to put over the 1935 shows. That in itself would prove a perfectly swell gift for a whole flock of seasoned showmen harassed by the lack of the few necessary dollars to do their stuff properly.

With everyone being delightfully optimistic over the box-office prospects of the new year, your manager really should be allowed an opportunity to endorse these sentiments. But he cannot unless he has something besides his fingernails to work with. There is much too much of thumbs-down on exploitation.

Undoubtedly, the new product is greatly improved. But the fact that pictures are better won't alone sell standing room. The buyers have got to be told.

▽ ▽ ▽

## THE ARAB AND HIS CAMEL

The fan club movement is spreading. Long dormant, the idea is taking hold rapidly not only in this country but also across the water to the extent that an international federation is reported to be in process of formation. It may be supposed that the progress of any such ambitious plan will depend to some extent on the cooperation, official or otherwise, of theatremen and studio heads.

Within certain limits such participation is not to be discouraged. Apparently the desire of fans to band together in support of certain players has its obvious box office advantages. But experience teaches restraint in accepting the aims and purposes of volunteer organizations that have to do with any part or parcel of the motion picture—even those desiring only to champion the stars.

There is rather a thin line between defender and critic. There is also the fable of the Arab and his camel.

▽ ▽ ▽

Taylor Myers promoted a flock of ducks for a street bally on the recent Joe Penner picture and afterwards served the quackers as the main dish of his Sunday dinner. Hungry managers who may have occasion to use an elephant on "Barnum" are advised that pachyderm steaks are rather indigestible.

A-Mike Vogel

# PROMOTION RECEIVED BY QUIGLEY WINNER

## Sweet, Who Won in February, Now Reports Advance Some Months Back to Bigger Job

Managers' Round Table Club takes pleasure in announcing to the membership the promotion some time ago of Howard G. Sweet, winner of the February Award, from the State Theatre, East Lansing, to a larger and more responsible situation in charge of the Franklin Theatre, Saginaw, Michigan, both houses of the Butterfield Circuit.

That the advancement of this member was due to his success in the Quigley competitions is affirmed by E. C. Beatty, General Manager, Butterfield Circuit, who under a Detroit date line, writes this department as follows, in answer to a request regarding the fortunes of the Quigley participant. Writes Mr. Beatty:

**"I want you to know that the Award was appreciated by this office and we felt that any man whose ability was recognized by your Committee should also be recognized by us, and accordingly Mr. Sweet was switched to a more important position. I am happy to say the results of your judgment are being fully shown by Mr. Sweet's success in his new position."**

With the unofficial announcement of a second promotion for another Quigley winner, the total of advancements accredited to the Quigley project may now be counted as five, and it is our understanding that there are more to come.

Sweet has been in his new post for some time, but inadvertently neglected to notify Headquarters of his good fortune. He won the February Award for his campaign on "Queen Christina."—A-MIKE.

*Make 1935 Your Award Year*

### Myers Promotes Radio "Don Juan" Broadcast

Taylor Myers at Loew's Broad, Columbus, Ohio, used a man in football uniform with appropriate copy on his back to act as his street bally on "The Band Plays On." Imprinted heralds were distributed in office buildings, restaurants and beauty parlors in advance of opening.

On "Don Juan" a radio dramatization was broadcast and leading hotel plugged a specially concocted "Don Juan" cocktail. The four Doug Fairbanks' "Keep Fit" articles were planted in newspaper and movie magazines promoted from local distributor were handed out with theatre stickers attached.

*Make 1935 Your Award Year*

### Co-op Page Coloring Contest Put on for "Judge Priest"

George Delis, though busy taking care of four towns for Inter-State Theatres, in Ohio, takes a few moments to report some recent activities put on with Manager Keith Chambers, at the Palace, Canton. Among these was a different sort of a co-op page on "Judge Priest" embracing a coloring contest, full page banner calling attention to the idea with drawing of Rogers in center of page. To qualify for prizes of passes, entrants had to color or paint the drawing and also one picture from each merchant's ad on the page, then mail or bring the entries to newspaper. Winners were posted in lobby and announced in paper.

Animated cutout of Rogers on judge's bench was used, arm with hammer moving up and down. Another animation was on "Cat's Paw" with shadowbox arrangement, inside of which was picture advertising. Outside was cutout of black cat lifting paw up and down, and also two holes topped with pair of Lloyd spectacles above which was "Stop" copy.

In addition to having demonstrations and contests on "The Continental" at leading ballrooms, George and Keith also worked out another interesting animation on "Divorcee" by having Astaire and Rogers doing the dance in the lobby, movable display worked by small motor.

*Make 1935 Your Award Year*

### De Petro Goes After Kid Patronage on "Mrs. Wiggs"

Philip De Petro, manager and Harry Goldberg, assistant at the Modern Theatre, Boston, Mass., centered most of their "Mrs. Wiggs" campaign around the schools and children patronage angle. Parent Teachers magazine which had endorsed the picture was contacted for a message to theatregoers. They replied with wire which was blown up and used in lobby and from which midget telegrams were reproduced and delivered house to house by messenger boys.

Letter received from Chairman of the Boston School Committee endorsing picture was blown up and used in front of theatre. De Petro sent complimentary tickets to principals of schools for distribution among teachers and radio announcements were made during run.

Heralds were placed in hotel key boxes, Liberty boys delivered cards with magazines and librarians cooperated by pushing picture.

*Make 1935 Your Award Year*

SEASON'S GREETINGS. The first Christmas and New Year's lobby is reported in by J. L. Cartwright, Empire-Daytona Beach, Fla., who credits art work to Paul Andrews. Smart and effective, Jim.

## *Bridgeport Sponsors Premiere of 'Barnum'*

Bridgeport, Conn., the home of P. T. Barnum, was obviously the spot to launch the world premiere of "The Mighty Barnum" and at the Majestic Theatre, supervised by division head Harry Shaw, Erle Wright, circuit publicity chief worked with Managers Morris Rosenthal, Matt Saunders, Sam Badamo, W. Phelps and Joe Flynn to put over a worthy advance.

One of the toppers in the campaign was the personal appearance of Adolphe Menjou, who played an important part in the production. Guest at a special luncheon at the Barnum Hotel, Menjou was welcomed with banners on the streets, theatre and hotel, and held a reception at the depot.

Every possible spot in town and drawing area was papered, store windows carried gummed snipes, circus heralds were distributed at schools and giant flood lights on top of building opposite theatre lit up front effectively. Heralds were given out from Cardiff Giant street bally truck, photo of which was run last week, and seven-foot sandwich man brought further attention to the gag.

#### Coast-to-Coast Broadcast Featured

Outstanding was broadcast from Barnum Museum on opening day, with long street parade in advance. Included in the march were a number of old timers who were with the Barnum show at one time or another. Steam calliope contributed proper circus atmosphere, and numerous circus acts carried out the idea further. Ushers and usherettes from all Loew houses marched in costume.

The broadcast reported to have received coast-to-coast coverage included talks by Menjou, Mayor MacLevy, the well known circus publicist, Dexter Fellowes, Vera Teasdale and Harry Shaw. Featured also was presentation of a scroll with names of stars by Menjou to the Mayor, miniatures of which were distributed after parade.

The lobby was in character with effective circus dressing, barker attired as ring master, etc., etc. Orchestra played circus tunes in lobby before the show, flares were burnt atop marquee, and in addition to other gags special p. a. was used to introduce celebrities. Invitation to the opening took the form of gold-coated cards illustrated by photo of the original P. T. himself.

Commendable was the amount of free publicity reported to have been run in the local press, the total said to be nearly 4,000 inches. Included in this was a special eight page co-op ad section and a front page smash showing Menjou starting newspaper presses.

*Make 1935 Your Award Year*

### Critic Interviews Grace Moore Over Telephone

An advance screening of "One Night of Love" for a selected list including critics was held by Don Nichols, Broadway, Charlotte, N. C., and through arrangements made with Columbia, Grace Moore in New York was interviewed over the 'phone by the Charlotte Observer critic. Photo of interviewer talking to Miss Moore was taken and used in paper.

Several merchants came through with attractive window displays, Grace Moore sundaes were featured and music stores plugged song hits.

# NEW AWARDS ANNOUNCED FOR 1935; JUDGES NAMED

## *Rules . . .*

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the theatreman submitting, in the opinion of the Judges, the most meritorious campaign on any picture played between January 1 and December 31, 1935. . . .

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the theatreman submitting, in the opinion of the Judges, the second best campaign on any picture played between January 1 and December 31, 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

## Two Grand Awards To Be Given at End of Year; Silver and Bronze Plaques for Monthly Winners; New Judges Include Exhibitors from Out-of-Town

by A-MIKE VOGEL

With a crescendo of enthusiastic praise from all over the industry, the Martin Quigley Awards sweep into 1935, as theatremen in every part of the world gird themselves for a bigger and better struggle in the second year of this unique and noteworthy showman's competition. Comment from the home offices and field is noted on next two pages. More of these next week.

**No doubt of great interest to participants in this year's Quigley project is that the number of Awards is to be doubled. There will be a Second Grand Award in addition to the Grand Award given at the end of the year. There will be two plaques awarded each month — a silver and a bronze, for the first and second best campaigns received each month, respectively.**

And sheepskins to the runners-up, the recipients of the First and Honorable Mentions. Incidentally, in the second year of the Awards, the number of the latter will be restricted to a lesser number than usually has been given.

The decision to change the new year's Awards was reached after careful examination disclosed that quite a number of 1934's winners had finished first by the shortest of margins. It was decided then to recognize the second man in a satisfactory manner, and a bronze plaque was chosen for the runner-up prize.

By the same process of reasoning, the first and second campaigns of the year will be similarly honored. Thus the number of yearly and monthly Awards is increased. At the same time it is felt that restricting the Honorable Mentions will make these even more desirable and of greater significance than they were in the past.

### New Judges Are Added

In addition to many of the industry executives who served last year and have consented again to pass upon the various campaigns, a number of exhibitor-executives from out of town have been invited to act upon the Judging Committee if and when they are in New York during the judging periods. The desire to make the list as representative as possible prompted this extension, and every effort will be made to have these gentlemen serve during 1935.

The rules for the most part remain the same. The regulations are simple and aimed to attract the attention of showmen in every part of the world. Independent theatremen as well as the circuit managers are cordially invited to again enter the lists.

## *Judges . . .*

NEIL F. AGNEW, Distribution
CARTER BARRON, Exhibition
MORT BLUMENSTOCK, Advertising
H. D. BUCKLEY, Exhibition
NED E. DEPINET, Distribution
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
FELIX F. FEIST, Distribution
EDWARD FINNEY, Advertising
W. A. FINNEY, Exhibition
WILLIAM R. FERGUSON, Advertising
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
ROBERT M. GILLHAM, Advertising
JAMES R. GRAINGER, Distribution
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
HAL HORNE, Advertising
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
LIONEL H. KEENE, Exhibition
ARTHUR W. KELLY, Distribution
H. K. KINCEY, Exhibition
HARRY E. KALMINE, Exhibition
IRVING LESSER, Exhibition
AL LICHTMAN, Distribution
M. A. LIGHTMAN, Exhibition
CHARLES E. McCARTHY, Advertising
S. BARRET McCORMICK, Advertising
VINCENT R. McFAUL, Exhibition
ARTHUR L. MAYER, Exhibition
DAN MICHALOVE, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
M. J. MULLIN, Exhibition
R. J. O'DONNELL, Exhibition
PHIL REISMAN, Distribution
RICK RICKETSON, Exhibition
GEORGE J. SCHAEFER, Distribution
SI SEADLER, Advertising
J. H. SEIDELMAN, Distribution
HARRY F. SHAW, Exhibition
A. W. SMITH, JR., Distribution
CLAYTON P. SHEEHAN, Distribution
HERSCHEL STUART, Advertising
W. H. VAN SCHMUS, Exhibition
J. R. VOGEL, Exhibition
A. P. WAXMAN, Advertising
DAVID E. WESHNER, Exhibition
R. B. WILBY, Exhibition

# INDUSTRY UNANIMOUSLY ENDORSES

*CARTER BARRON*
Division Manager,
*Loew's Eastern Zone, Washington, D. C.*

If and when I am in New York, I shall be glad to serve on your board of judges. Many thanks for the compliment.

At the inception of the Quigley Award I envisioned it would provide a healthy incentive to showmen and result in true showmanship. I somehow feel that this early optimism, which was evidently shared by everyone acquainted with your project, has now become a reality. I sincerely feel that through this stimulus of the Quigley Award, 1935 will bring about a harvest crop of aggressive showmen.

**NEIL F. AGNEW**
*General Sales Manager,*
Paramount Pictures

*You may count on me as a member of the 1935 Committee of Judges of the Quigley Awards.*

*I am glad to know that* Motion Picture Herald *is continuing these Awards. I believe the added incentive to theatre managers reacts favorably in all branches of the industry.*

**HARRY BLACK**
*Manager, Rialto and Empire,*
Glens Falls, N. Y.

*Your decision to continue the Quigley Awards during 1935 is commendable.*

*It is an excellent stimulus for the industry in general as the manager in return for the effort expended receives the recognition he desires and the theatre benefits by his efforts.*

*MORT BLUMENSTOCK*
Advertising & Publicity Director,
*Warner Brothers Theatres*

Will be very happy to serve as a Judge on the 1935 Committee for the Quigley Awards.

You may say I believe the Quigley Awards should be continued by your paper for another year and encouraged by everyone in the industry in order to give us all a chance to see who are the real showmen in this business.

**H. D. BUCKLEY**
*Vice President - General Manager,*
United Artists Theatre Circuit, Inc.

*I will be very happy to again serve as a Judge (this time as a member of the 1935 Committee) in connection with the Quigley Awards for the most meritorious exploitation campaigns submitted to the Managers' Round Table Club.*

*In my opinion, the* Motion Picture Herald *has been doing an excellent job in presenting these Awards as they stimulate competition and effort among publicity and advertising men, and the result is reflected in better campaigns. . . .*

## AWARDS ENCOURAGE "FORGOTTEN MAN"

*"The Quigley Awards serve three highly useful purposes. They encourage unusual and intensive exploitation campaigns; they bring credit and encouragement to that 'Forgotten Man,' the theatre manager; and they serve as a guide and incentive to other managers.*

*"I am honored and pleased to again serve on your Committee of Judges."*

Arthur L. Mayer
*Managing Director,*
*Rialto Theatre, N. Y.*

*LOUIS CHARNINSKY*
Manager, Capitol Theatre,
*Dallas, Texas*

You can tell the world that I think the Quigley Awards are the greatest thing that has ever happened in show business. It makes me work much harder. Although I have not been fortunate enough to win one, I'll keep trying in 1935 to get one. I am glad indeed to hear that you are going to continue same.

**BEN M. COHEN**
*Manager, College Theatre,*
New Haven, Conn.

*You hit the showman's Bull's Eye when you started the Quigley Awards! It is excellent as an exchange of ideas and adds impetus to the individual campaigns.*

*I used the Quigley Awards as part of an argument for a couple of tieups. Can you just hear me saying: "Mr. Brown, you would like to see me win one of the Quigley Awards, wouldn't you? Well, let's go!"*

*Good luck and long live the Quigley Awards.*

*W. H. DECKER*
Manager, Cambria Theatre,
*Johnstown, Pa.*

It certainly is good news to hear that the Quigley Awards will continue through 1935. Having been a participant in the Competitions, I wish to advise that I will be in their next session to try to knock off a few more. I think it is a great thing for the managers, inasmuch as it throws the spotlight on their efforts.

**WALTER F. DAVIS**
*Manager, Orpheum Theatre,*
Fort William, Canada

*. . . I do not know of anything more inspiring to a theatre manager than receiving a Quigley Award. It is a goal that every manager should strive to attain, and twelve a year should be liberal enough to give every manager a chance. It lends itself to the highest commendable way in presentation of same.*

*HARRY DAVID*
General Manager,
*L. Marcus Theatres, Salt Lake City, Utah*

. . . Naturally, we are very pleased to have our managers mentioned in connection with Quigley Awards, as it has a twofold purpose of creating energy and enthusiasm and consequent better results for our theatres, particularly when the Awards are accomplished by our younger managers.

Anything that stimulates managers is conducive to better results in our theatres, and I am heartily in accord with your procedure. It is with deep gratification that I find our managers are repeatedly receiving mention.

**NED E. DEPINET**
*President*
RKO Distributing Corporation

*I shall be very glad indeed to serve on the 1935 Committee of Judges for the Quigley exploitation awards.*

*I have followed the progress of your monthly contests with considerable interest and I really think that they have stirred up the ambition of quite a number of managers and advertising men, resulting in a finer type of showmanship which is of great benefit to their theatres and to the industry in general. . .*

*I hope that from month to month you will find more and more exhibitors who will enter the competitions for the Quigley Awards. They constitute a high degree of trade paper service.*

**S. CHARLES EINFELD**
*Advertising and Publicity Director,*
Warner Brothers Pictures

*I shall be glad to serve again on the Committee of Judges on exploitation campaigns.*

*I think the idea of the Quigley Awards has been a great success and that the scheme is of value to all concerned. Certainly it supplies a wonderful incentive to men in the field; it has already opened the doors of promotion to some of them, and I am sure that departmental executives are keeping an interested eye on the men whose work wins the approval of the Committee.*

*JOSEPH A. DI PESA*
Publicity Director,
*State and Orpheum, Boston, Mass.*

Personally, I am very happy to learn that the Award project is to be continued during 1935. While I confess I have been delinquent in my participation, you may rest assured that for the future you'll hear from us quite regularly. Competitive Awards of this nature have a decidedly stimulating effect on our efforts, which in turn keeps us digging all the time, not forgetting that one must keep alive and going to succeed in our business.

# SECOND YEAR OF QUIGLEY AWARDS

*HAROLD W. EVENS*
Manager, State Theatre,
*St. Louis, Mo.*

The Quigley Awards are performing a great service in raising the standards of theatre advertising and exploitation, and I am very happy to note that you are to continue the undertaking in 1935.

**EDWARD M. FAY**
*Fay's Theatres,*
Providence, R. I.

*. . . In reviewing the achievements of the Managers' Round Table Club, I believe it to be a public forum for the exchange of thought exceedingly helpful to the industry.*

*Your Club is a pioneer in developing original promotion and it is a pleasure to cooperate with you in accepting a place on the board of the Quigley Awards.*

*JOHN J. FRIEDL*
Division Manager,
*Minnesota Amusement Co.*

As the first year of the Quigley Awards is drawing to a close and the constructiveness of this idea has been definitely proven, I would like to compliment the Managers' Round Table Club and yourself as Chairman, on the splendid results.

Through your efforts, theatre managers everywhere have been given an opportunity to get international recognition for their merchandising efforts. Non-winning managers have profited through the exchange of ideas. It certainly must be a source of gratification to you that through the Quigley Awards you and your Section have aided the advancement in this business of many deserving managers.

Count on me to serve on your Judges' Committee of the Quigley Awards.

**EDWARD FINNEY**
*Advertising and Publicity Director,*
Monogram Pictures Corporation

*I shall be delighted to serve as judge this coming year on the Committee of Judges for the Quigley Awards.*

*Personally, I think this is one of the most constructive moves made in motion picture trade journalism for some time. It helps make the entire industry showmanship conscious, which is the best thing that can happen to the film business. . . .*

*W. A. FINNEY*
Divsion Manager, Loew's Theatres,
*Columbus, Ohio*

Will be very glad to serve as a Judge any time that you may want me, providing I am in New York during one of the judging periods. I think that your Quigley Award idea each month is a splendid thing and should be of great value.

---

## *AMAZED ANY MANAGER PASSES UP PUBLICITY*

*"The writer will be happy to accept your invitation to act as a judge in the Quigley Awards for 1935. . . . It is amazing that so many good managers can see and execute ticket selling ideas for either a screen personality or story yet fail to realize the importance of publicity for themselves.*

*"When a manager fails to take advantage of the opportunity given him . . . in the Quigley Awards Contest, he definitely dissipates an asset of inestimable value to himself."*

J. J. Fitzgibbons
*General Manager,*
*F. P. Canadian Circuit*

---

**W. R. FERGUSON**
*Exploitation Director,*
Metro-Goldwyn-Mayer Pictures

*The writer will be glad to have his name included among the judges on the Quigley Awards Committee during the year of 1935.*

*This new idea inaugurated by* Motion Picture Herald *under your guidance has proven a great boon to theatre promotion and has been very helpful to the producers and home office executive personnel. . . .*

*JOSEPH FELDMAN*
Managing Director, Earle Theatre,
*Philadelphia, Pa.*

I have read with great interest the advertising and exploitation made possible by the Quigley Awards during the past year, and the continuance of these Awards I am sure will be of great benefit to all concerned. I will, from time to time, be very happy to contribute some of our ideas for your columns.

**E. M. HART**
*City Manager, Reade Theatres*
Plainfield, N. J.

*I think the Quigley Award project has done a lot of good in several directions and I certainly do believe it would be a good thing for all concerned to continue same throughout 1935. It has recognized the efficient work and exploitation of the men in the field whose efforts might otherwise have been un-noticed. . . .*

*In my own individual situation, I found that every employee in my department was pepped up during the campaign for Quigley Awards to such an extent that they were competing with each other in furnishing ideas that would help win the Award and it made all of the employees "efficiently conscious" and made their jobs more important, and their enthusiasm continued to hold forth during the season which helped increase our grosses. . . .*

*JAMES R. GRAINGER*
General Manager of Distribution,
*Universal Film Exchanges, Inc.*

I, of course, will be very happy to cooperate with the Quigley Publications on anything at all where I can be of help. Very happy to know that four of the monthly winners have been promoted to better positions. . . .

**ROBERT M. GILLHAM**
*Advertising and Publicity Director,*
Paramount Pictures Distributing Corp.

*I will be very glad to act in the capacity of Judge for the 1935 Quigley Awards.*

**HAL HORNE**
*Advertising and Publicity Director*
United Artists Corporation

*I consider it a real privilege to be able to serve as a member of the 1935 Committee of Judges for the Quigley Exploitation Awards, which I consider the best stimulant of showmanship that this industry has seen in a long time.*

**LEO HENDERSON**
*Manager, Idaho Theatre,*
Twin Falls, Idaho

*I am indeed glad to hear that the Quigley Awards are to be continued next year. These Award Competitions are, to my mind, the finest and most sporting stimulus for old fashioned showmanship that anyone could conceive.*

*I have heard and read many times that "showmen were born, not made." This may be true, but intense training never hurt an athlete and with each Competition the manager finds it easier to think out and plan new and different campaigns. At least they may be new and different for the showman's particular locality. This mental exercise, if nothing else, is to be desired by every enterprising manager. And believe me, no Quigley Award has ever been won without strenuous mental gymnastics. . . .*

*JOHN W. HICKS, JR.*
Vice President,
*Paramount International Corporation*

I appreciate your invitation to have my name listed on the Committee of Judges for 1935 in connection with the Quigley Awards. The invitation is accepted with very real pleasure.

I have watched with great interest the manner in which you have carried the gospel of exploitation far and wide throughout the world, because not only does Motion Picture Herald reach this country, but it goes wherever live exhibitors are found. Moreover, it is the very nature of exploitation which serves to make these exhibitors infuse the breath of reality into the pictures which they have exploited and presented.

## Musical Geography Contest Sells "Rhythm"

Cooperating with his newspaper and a market, Ed Prinsen, Palace Theatre, Youngstown, Ohio, put on a Joe Penner Musical Geography contest and gave away 25 live ducks. Contestants were supposed to select a well known song the title adapted to designate some spot such as "Tramp, tramp, tramp Du Bois are Marching," Du Bois being the name of the town.

For his lobby display (see photo) Ed displayed the Penner pets with details on entering the contest.

*Make 1935 Your Award Year*

## Simons Uses Illusion Gag to Plug Pictures

As part of his teaser campaign on "Painted Veil," Jack Simons, Poli Theatre, Hartford, Conn., used a spigot hanging mid-air from which water ran (see photo). On each side of effect was column painted black, with question mark and copy "this water illusion may mystify you, but there's no mystery about the fact that Garbo will appear, etc, etc."

Following week Jack used the same gag, substituting a wine keg spigot with red ink used instead of water. Copy this time read "in Greek mythology the choicest wines were set aside for the Gods, 'White Parade' is the choicest picture of the year and is set aside for your supreme pleasure, etc."

*Make 1935 Your Award Year*

## Interesting Chatter

Gene Curtis, in charge of Sales Promotion, Famous Players-Canadian gets out a mimeographed bulletin containing lots of smart, late chatter from the studios on coming attractions, what the stars are wearing and doing, etc. The stuff goes out to all managers and is very useful in newspaper columns and radio programs where facilities for obtaining this information are limited.

*Make 1935 Your Award Year*

## Gates Stages Hunt For Kids on "Treasure Isle"

A treasure hunt for children was put on by Arnold Gates at the Park Theatre, Cleveland, Ohio, for "Treasure Island," merchants donating prizes and kids starting from theatre with pirate hat, whistle and noisemaker. Costumed girls in lobby passed out glassine imprinted bags with "treasure" cake enclosed.

Arnold also planted treasure chest with a "look inside" copy, pasted on bottom being title and playdates.

*Make 1935 Your Award Year*

## Morrison Has Kids Eat Cereal in Front of House

Mel Morrison, Strand, Dover, N. H., doesn't tell us who cooked the cereal for him, but he staged a Quaker Oats eating contest in front of his theatre on Saturday morning before opening of "6 Day Bike Rider" with the idea that the kid who could eat one half pint of cooked oatmeal in the speediest time and next five, received money and passes as prizes. All kids had their hands tied behind them and a stop watch was used to determine winners. (Editor's note: Be sure to hold this contest *outside* the theatre.)

Drawing contest was held in public schools, photo of six foot postcard addressed to the Mayor, held by Joe Brown (see photo) and purported to have been signed by him was used as Mel's lobby display. Merchant bought ten tickets which were pasted on bottoms of Oats packages, planting sign in window reading "buy a package of Quaker Oats and win free ticket to see Joe Brown in "6 Day Bike Rider."

Wanna Buy A DUCK Free?
Joe Penner
For Details!

*Prinsen's Live Ducks in Lobby*

*Hurwitz's Ushers Go Pirate*

*Simons' Illusion Display*

Honorable J. C. Keefe

*Morrison's Giant Brown Invite*

## Memphis Hotel Stages "Sweet Adeline" Ball

Five page one breaks on successive days resulted from tieup engineered by Warner Southern division director Colonel Howard Waugh and Manager Bill Hendricks, Warner-Memphis with hotel and paper on "Sweet Adeline" Charity Ball, as advance for the picture.

All proceeds from the cover charge were donated to local Christmas Fund. Promoted prizes were offered for most novel costumes and for best quartet singing "Sweet Adeline." Musical hits of the gay nineties were played and two dance studios contributed talent.

*Make 1935 Your Award Year*

## Hurwitz Dresses Ushers as Pirates for "Treasure Isle"

One week prior for the "Treasure Island" date at the Rialto Theatre in Brockton, Mass., Alec H. Hurwitz, assistant, had the ushers dressed as pirates (see photo) for his street bally. Professional makeup artist did the job and the men, wearing bandanas, with theatre copy, attended football games and toured busy thoroughfares.

*Make 1935 Your Award Year*

## Gauntlett Invites PTA To Special Screening

In response to a request from the PTA of Seattle, Wash., to theatres for pictures suitable for children patronage, Vic Gauntlett, advertising director of the Evergreen State Theatres, engineered a holiday season tieup with that Association that promoted much goodwill. "Babes in Toyland" was booked into the Paramount and "Bright Eyes" at the Fifth Avenue.

All PTA groups and school teachers in Seattle were advised of bookings and invited to special preview of both films held one morning. Stunt proved so successful, Vic plans pulling the same thing at all school holiday seasons.

*Make 1935 Your Award Year*

## Congratulations, Louie

Louie Charninsky, Capitol Theatre, Dallas, Texas, recently celebrated a birthday and when he arrived at the theatre discovered that the employees had chipped in to buy him a gift as a token of their esteem. Local papers ran item and wished Louie well for the coming year.

*Make 1935 Your Award Year*

## Scott Ties Newspaper On "Queen" Vote Idea

Recently terminated and reported successful was Boyd F. Scott's "Football Queen" contest at the Palace-Crane, Texas, a voting idea that ran for five weeks in conjunction with the local daily. Votes were given for every year's subscription to the paper, for each $5 display ad, for each individual admission to the Palace and for each coupon book of admissions.

Paper carried page one stories daily with standing of contestants, and also ran free display ads. Loving cup was first prize, presented from stage of theatre, second prize was block of 20 tickets, third, ten tickets. Cost of cup was split and paper printed vote coupons at half price. Boyd says it helped, and paper was willing to cooperate for the extra advertising and subscriptions. High school girls were eligible.

## Reid Treats Patrons To Cake at Midnite Show

Local baker bannered delivery trucks and wagons for Ken Reid, Loew's Theatre, Canton, Ohio, on "College Rhythm" copy reading "All American spice cake, as spicy as College Rhythm." Cake on display in lobby was cut and served to patrons at Saturday night midnight show.

Accompanying photo shows five and ten set piece display of Penner with his duck. Soda fountain mirrors were lettered ten days prior and music department plugged tunes. Contest was held over air to determine best proxies to impersonate Penner and Ross. Auditions were held at studio and passes given as awards. Retail merchants held Christmas parade and Reid's sandwich man joined in the march and grabbed a position directly behind Santa.

*Make 1935 Your Award Year*

## Stoflet Stages "6 Day Bike Race" in Window

Harlan, Ky., sure knew about the "6 Day Bike Rider" when C. R. Stoflet of the Margie Grand played it, because $100 cash prize and gifts were awarded to a town boy who rode a stationary bike for six days in the store window of a furniture shop. (See photo.) Prizes were presented on stage and boy told of his experience. After completing his 144-hour pedaling, the chap used one of the beds in the window and with no further ado took a well-earned sleep for himself in view of interested spectators.

Same furniture store offered a bedroom set to person holding lucky number and presentation was made on stage with attendant publicity.

*Make 1935 Your Award Year*

## An Auction Stunt

Good returns are reported from L. J. Dandeneau, of the Park-Rockland, Me., on an auction gag wherein local market gives coupons called "bucks" with every purchase. On a given date, auction is held on stage between evening shows for prizes donated by merchants, "bucks" used as a medium for the bidding. Market takes advertising and distributes heralds to plug the stunt.

*Make 1935 Your Award Year*

## Commerce Chamber Plugs Return of Vaudeville

Wholehearted cooperation of the Chamber of Commerce distinguished the campaign for the return of vaudeville put on some time ago by Manager Larry Lehman and ad head Louis Mayer, at the RKO Mainstreet, Kansas City, Mo. President of the Chamber wrote to all members enclosing samples of stickers and inserts to be used in all outgoing letters and on packages. Members were asked to fill in self-addressed cards checking amount of each they intended using. Letter further endorsed project soliciting assistance in every possible manner.

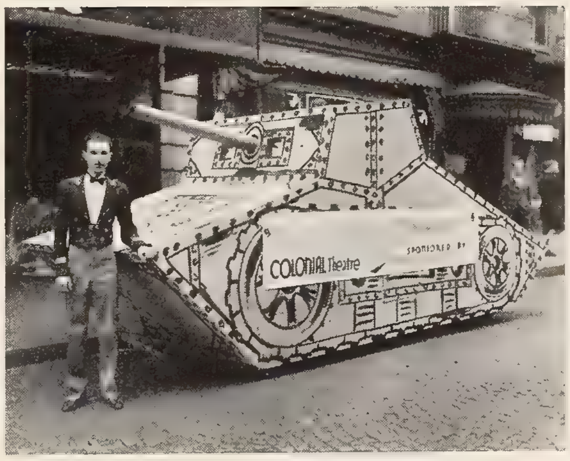
Outside tieups were numerous and effective, such as passing out of promoted gum on downtown corners, copy reading—"Buy Gum! Vaudeville returns to the, etc." Hookins were made with cigarette chains, cosmetic stores and drug stores, and many prominent windows landed. Slugs were also supplied to downtown merchants for inclusion in ads.

Area around theatre was sniped with colored lights and arrows pointing on lamp posts, parking stations displayed shields, and Legion band played before theatre at opening, put on with all the fixin's of a premiere. Boy Scout parade was also put on, team of male singer and girl accordion accompanist made hotels, night clubs and lunch spots, and Western Union helped work the giant telegram gag, messengers carrying greetings through the street from Mayor to Lehman.

FURNITURE
6 DAY BIKE RIDER

*Stoflet's Window "Six Day" Rider*

*Reid's Penner Duck Display*



*Gray's Army Tank Bally*

*Rotsky's "Agent" Night Parade*

## Army Tank Leads Parade On Sponsored Showing

Tying with the local chapter of Sons of the American Legion, Manager Oscar L. Gray, Academy and Colonial Theatres, Hagerstown, Md., staged a parade headed by decorated army tank (see photo) on "Birth of A New America" at the Colonial in that spot. Bugle and drum corps also marched as did delegation from local Order of Moose. Junior Legionaires received cut on ticket sales for participation.

Out of the ordinary were the ceremonies attendant upon the reopening recently of the Academy wherein local National Guard units took charge of the event with flag raising and 21-gun salute. Among other details reported by this member was a stunt on "One More River" in which a Santa-clad figure handed out cards with copy—"So many days until Xmas, but you can see, etc., etc."

*Make 1935 Your Award Year*

## Girl in Lobby Plugs "Loves Me" Hit Tunes

St. Louisans had first hand opportunity to learn words of "She Loves Me Not" hit tunes on stunt planted by Al Zimbalist, who promoted records played over p. a. with girl in lobby, dressed collegiate pointing to blackboard on which were words of the tunes.

Postal Telegraph cooperated for free wire give-aways and telegraph sets in lobby with girl taking messages. Bing Crosby shirt windows carried picture and playdate copy.

*Make 1935 Your Award Year*

## Rotsky Held Parades Nightly for "Agent"

Holding parades every night during the run was one of the stunts George Rotsky, Palace, Montreal, put over for "British Agent." Canadian Army Medical Corps, French Regiment, Engineers, Black Watch, etc., marched to theatre on different nights (see photo).

Because plot of picture was laid in Russia, George used this angle with special one sheet to sell Jewish patrons. Ciggie manufacturer tied up with theatre for broadcast and talent was secured gratis to put on radio dramatization. Department store featured studio styles and advertised Kay Francis in window display.

*Make 1935 Your Award Year*

## "Don Juan" Set Sketches Exhibited at Galleries

Distinguishing the New York showing of "Don Juan" at the Rivoli, was a special showing of the etchings from the drawings of the picture's sets at a prominent gallery. The exhibit was covered by art critics and editors and announcement cards including picture credits were mailed to patrons.

Special drive was made for the metropolitan Spanish colony with language one-sheets and cards planted in all clubs and societies. Letters also were mailed to members by individual secretaries. Other leading Spanish tieups included serialization in "La Prensa" a week ahead.

Numerous co-op ads were obtained on radios, furniture and men's clothes. Commendable additionally was radio contest with stills of Fairbanks and passes given to those sending in best answers to question—"Why I would like to see, etc., etc."

# IN DEFENSE OF PRESS BOOKS

*Monogram Advertising Executive Believes Press Books Today Are Useful and Serve Their Purpose*

by EDWARD FINNEY

*Director of Advertising and Publicity*

In answer to the article appearing in your paper on press books, complaining about their value as practical showmanship aids, I should like to make the following comment:

Press Books Have Definite Value.

While there is some justification in the criticism of the material to be found in press books, I think for the most part they are decidedly helpful. I know from my own experience showmen who have used the ideas given in the press books and actually seen that they were put into effect in accordance with press book instructions have had very successful engagements on the pictures in question.

On the other hand, showmen who neglected to take advantage of these tie-ups or did not follow through properly in some cases did mediocre or bad business on the same pictures despite identical situations as to locality, playing time and type of audience.

I note that the manager who wrote the HERALD article said that there were some stunts carried in the press books which were beneficial. I think, however that he is being rather patronizing because I would say there is much more good material than bad in press books generally. In the large majority of press books there is enough constructive material to insure a first rate campaign.

### Says Theatres Adapt Ads

What he says about ads not being adapted for every need is true. However, in going the rounds, I have yet to find a theatre that was not able to fit the material in the press books to local use.

Theatre art departments I have contacted take reproductions of the ads in the press books, paste them up in new arrangements with perhaps a little art work of their own to achieve a decorative and unified effect. Thus they are able to advertise the picture singly or on a double feature bill without any particular trouble and solely for the cost of a new line plate. This is possible, as the illustrations to be reproduced are already in coarse screen and made to be copied in a line cut.

### Smaller Houses Can Use Stereos

In the case of the smaller theatres that feel they cannot go to the expense of making up these line plates, it is a simple matter for them to have stereos struck, the illustration they wish to use cut away from the rest of the ad, and their own type set up locally by the newspaper for their display.

In connection with the ads, I should like to say that while in some cases copy does run against a halftone background or other illustration, still there are a great percentage of cases where the copy is entirely divorced from the illustration. I know wherever possible we try to maintain this separation to make the ad of greater utility to all types of showmen.

Insofar as billboards are concerned, I think the majority of one, three, six and twenty-four sheet displays to be seen in front of picture theatres are one hundred per cent better than they have ever been. For the most part, they concentrate on one major box-office point, and, in general, do not result in the hodge-podge suggested. Look at the paper on "Broadway Bill," "Don Juan," "A Girl of the Limberlost," "Belle of the Nineties" or, for that matter, most of the MGM, Paramount and United Artists paper. I have looked over many press books and believe that the majority of poster layouts are very effective when displayed on the theatre walls.

Of course there is room for improvement, but I think as the press sheets stand now they are useful and practical and serve the purpose quite adequately.

*Make 1935 Your Award Year*

## Prof. Phelps Plugs "Barretts" for Walsh

That internationally known educator, William Lyon Phelps, of Yale, said to be the greatest living authority on the Brownings, wrote a personal endorsement on "Barretts" which Dave Walsh used for his campaign at the Paramount, North Adams, Mass. Local paper ran letter on theatre page, and letter was read in English classes at colleges and normal schools, teachers urging pupils to attend showing.

Open forums were also held by girl students in which picture was discussed, put on the play for student body and nearby C C C camps, these activities covered by local paper. Bookmarks were distributed at schools and libraries, stills and theatre cards also being carried on bulletin boards.

# *Showmen's Calendar*

## FEBRUARY

| | |
|---|---|
| 1st | Clark Gable's Birthday<br>Ground Hog Day |
| 3rd | Horace Greeley Born 1811 |
| 4th | Charles Lindbergh's Birthday<br>Aaron Burr Born |
| 6th | Ramon Novarro's Birthday |
| 7th | Charles Dickens Born 1812<br>Gen'l Sherman Born 1820 |
| 8th | Charles Ruggles' Birthday |
| 8th to 14th | Boy Scout Week (25th Anniv.) |
| 9th | Nebraska Admitted to Union 1867<br>Ronald Colman's Birthday |
| 11th | Thomas Edison Born 1847<br>Daniel Boone Born 1734 |
| 12th | Abraham Lincoln Born 1809 |
| 14th | St. Valentine's Day<br>Arizona Admitted to Union 1912<br>Stuart Erwin's Birthday |
| 15th | John Barrymore's Birthday<br>N. J. Abolished Slavery 1804<br>Destruction of Maine 1898 |
| 16th | Al Jolson's Birthday |
| 17th | Mary Brian's Birthday |
| 18th | Adolph Menjou's Birthday<br>Jimmy Durante's Birthday |
| 22nd | George Washington's Birthday, 1732<br>James Russell Lowell (Poet) Born 1807 |
| 25th | Victor Hugo Born 1802<br>Zeppo Marx's Birthday |
| 26th | Buffalo Bill (Wm. Cody) Born 1845 |
| 27th | Henry Wadsworth Longfellow Born 1807<br>Joan Bennett's Birthday<br>Franchot Tone's Birthday |

## A Correction

In issue of Dec. 15, John Hamrick's ad crew inadvertently was credited for the lobby display on "The Cat's Paw" at the Fifth Avenue Theatre, Seattle, Wash. Vic Gauntlett, ad director, Evergreen Theatres, in that city and manager of the house, is responsible. Sorry, Vic.

## ROUND TABLE BIRTHDAY GREETINGS

A. E. Ableson
Ralph Allan
M. Augenblick
Peter L. Baffes
L. W. Bevel
H. W. Beuttel
Harry Birkimer
H. F. Borrenson
Jack D. Braunagel
David M. Brotman
Wm. G. Collins
M. E. Cowan
George F. Crisman
Rene Daigneault
Dave Davidson
Claude Davis
C. W. Davis
Martha Deutsch
Frank E. Drachman
George Ellis
E. E. Emerling
Elmer Field
C. L. Flater
John A. Goodno
Oscar L. Gray
J. A. Greer
Ted Hodes
R. E. Holmes
Harry E. Jones
Arthur Joy
Mark T. Kempenich
Edward L. Klein
Stanley J. Klein
Ralph Larned
Bud Lawler
E. L. Leffler
W. A. Levey
Frank X. Linn
Jack Lykes
Ken McMahon
M. O. Malaney
C. Russell Marsh
Alexander Maus
Miller Meriwether
LeRoy Miller
J. Edwin Milstein
John R. Minhinnick
Fred E. Moree
Larry E. New
D. J. O'Brien
James M. Raskin
W. Lynn Reynolds
Noel Roake
D. W. Rogers
Louis Rosen
J. J. Rosenfield
Harry M. Rouda
Fred J. Sarr
E. C. Schmadeka
Boyd Scott
Wm. M. Sholl
C. R. Stoflet
W. L. Stratton
E. O. Stutenroth
Walter Van Camp
Anna Bell Ward
Lawrence Waters
Laura Wernick
J. C. White
Bert C. Wild
G. R. Wilson
Gene Yarnell

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 8 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | Charles Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starret | Mar. 15 | 75 | Sept 29 |
| World Accuses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dartmouth Murders, The | | | | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Black Moon (A) | Jack Holt-Fay Wray | June 15 | 69 | July 7 |
| Blind Date (G) | Ann Sothern - Paul Kelly - Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley, The (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A)<br>(See "In the Cutting Room," Oct. 20) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G)<br>(See "In the Cutting Room," Nov. 10.) | May Robson-Victor Jory-Fay Wray | Dec. 15 | | |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Manners | Nov. 8 | 56 | |
| That's Gratitude (A) | Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Whom the Gods Destroy (A) | Walter Connolly-Robert Young-Doris Kenyon | July 14 | 71 | July 21 |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A)<br>(See "In the Cutting Room," Oct. 20.) | Victor Jory-Fay Wray | Nov. 27 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Evidence<br>(See "In the Cutting Room," Dec. 8.) | Norman Foster-Sheila Manners | | | |
| Best Man Wins, The<br>(See "Depths Below" "In the Cutting Room," Nov. 24.) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | | |
| Call to Arms (G)<br>(See "In the Cutting Room," Nov. 3.) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| Carnival (G)<br>(See "In the Cutting Room," Nov. 10.) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | | | |
| China Roars | | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| I'll Love You Always | | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | | | |
| Maid of Honor | | | | |
| Mistaken Identity | Florence Rice-Conrad Nagel | | | |
| Once A Gentleman<br>(See "In the Cutting Room," Dec. 29.) | Lilian Harvey-Tullio Carminati | | | |
| Revenge Rider<br>(See "Alias John Law" "In the Cutting Room," Dec. 8.) | Tim McCoy-Billie Seward | | | |
| Square Shooter (G)<br>(See "Quick Sand" "In the Cutting Room," Nov. 17.) | Tim McCoy | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The<br>(See "Passport to Fame," "In the Cutting Room," Nov. 10.) | Edw. G. Robinson-Jean Arthur | | | |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Norah O'Neale 5042 | Lester Matthews | Oct. 24 | 66 | Nov. 3 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) | Dick Powell-Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G)872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Man With Two Faces, The (A) 763 | Edward G. Robinson - Mary Astor - Ricardo Cortez | Aug. 4 | 72 | June 2 |
| Murder in the Clouds (G)<br>(See "In the Cutting Room," Oct. 20.) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon - Paul Kelly - Ann Dvorak | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A) | Paul Muni-Karen Morley | | | |
| Captain Blood | Robert Donat | | | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | | | |
| In Caliente | Dolores Del Rio-Pat O'Brien | | | |
| Living On Velvet 856<br>(See "In the Cutting Room," Dec. 8.) | Kay Francis - George Brent - Warren William | | | |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| North Shore (A)<br>(See "In the Cutting Room," Dec. 8.) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept<br>(See "In the Cutting Room," Dec. 29.) | Aline MacMahon-Guy Kibbee | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor of Arts (G) 520<br>(See "In the Cutting Room," Nov. 3.) | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| Bright Eyes (G) 524 | Shirley Temple - James Dunn - Judith Allen | Dec. 28 | 83 | Dec. 15 |
| Call It Luck (G) 446 | "Pat" Paterson-C. Starrett | June 1 | 64 | June 2 |
| Caravan (A) 508 | Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan In London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Constant Nymph, The (A) 434 | Victoria Hopper-Brian Aherne | Mar. 23 | 84 | Apr. 14 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor-Norman Foster-Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 15 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May 6 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 14 |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Murder in Trinidad (A) 432 | Heather Angel - Victor Jory - Nigel Bruce | Apr. 6 | 74 | May 26 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames - Victor Jory - Russell Hardie | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 23 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 16 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| Three on a Honeymoon (A) 433 | Sally Eilers-Johnny Mack Brown | Mar. 23 | 65 | July 9 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |
| Wild Gold (G) 440 | John Boles-Claire Trevor | June 8 | 77 | May 26 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Charlie Chan in Paris 526 | Warner Oland | Feb. 1,'35 | | |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| East River (G) 521<br>(See "In the Cutting Room," Oct. 20.) | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | | |
| George White's 1935 Scandals | Alice Faye-James Dunn | | | |
| Life Begins at 40 | Will Rogers | | | |
| Little Colonel 531 | Shirley Temple - L. Barrymore | Mar. 1,'35 | | |
| Lottery Lover (A) 523<br>(See "In the Cutting Room," Nov. 17.) | "Pat" Paterson - Lew Ayres | Jan. 4,'35 | 82 | |
| Mystery Woman 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | |
| One More Spring 529 | Janet Gaynor-Warner Baxter | Feb. 8,'35 | | |
| Redheads on Parade 536 | John Boles-Claire Trevor-Alice Faye | | | |
| Thunder in the Night | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GAUMONT BRITISH

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Mathews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES

[Distributed through Chesterfield]

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fugitive Road (A) | Erich von Stroheim-Leslie Fenton-Wera Engels | June 1 | 66 | Nov. 24 |
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony for Living | Evelyn Brent, Al Shean | | | |

## LIBERTY PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy | Dec. 8 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire-Skeets Gallagher-R. Haroide-Robert Gleckler | Dec. 29 | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 22 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey | Oct. 1 | 65 | Aug. 11 |

## MASCOT PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore R. Morgan | Dec. 25 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Preston Foster | | | |

## METRO-GOLDWYN-MAYER

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Hollywood Party (G) | (All Star Musical) | June 1 | 70 | June 2 |
| Merry Widow, The (A) | Maurice Chevalier - Jeanette MacDonald | Nov. 2 | 100 | Sept. 8 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Paris Interlude (A) | Otto Kruger - Robert Young - Madge Evans - Una Merkel | July 27 | 73 | July 14 |
| Straight is the Way (A) | Franchot Tone - Karen Morley - May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| David Copperfield (G)<br>(See "In the Cutting Room," Dec. 1.) | Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | | |
| Naughty Marietta | Jeannette MacDonald - Nelson Eddy | | | |
| Night Is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | *80 | Dec. 29 |
| Only 8 Hours | Chester Morris-V. Bruce | Feb. 8,'35 | | |
| Reckless<br>(See "In the Cutting Room." Dec. 29.) | Jean Harlow-Wm. Powell | | | |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | *70 | Nov. 17 |
| Shadow of Doubt | Ricardo Cortez-Virginia Bruce | | | |
| Town Talk (Tent.)<br>(See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15) | C. Bennett-Clark Gable | | | |
| Vanessa: Her Love Story | Helen Hayes-Robt. Montgomery | | | |
| West Point of the Air | Wallace Beery-Robert Young | | | |
| Winning Ticket, The<br>(See "In the Cutting Room," Nov. 17.) | Leo Carrillo-L. Fazenda | Jan. 25,'35 | | |

## MONOGRAM PICTURES CORPORATION

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Dec. 29 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Dec. 22 | 68 | |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Shock (A) 2034 | Ralph Forbes-Gwenllian Gill | Aug. 1 | 66 | July 28 |
| Sing Sing Nights (A)<br>(See "In the Cutting Room," Oct. 20.) | Conway Tearle-Mary Doran | Dec. 15 | 60 | |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 6 |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Great God Gold<br>(See "In the Cutting Room," Dec. 15.) | Sidney Blackmer-Gloria Shea | | | |
| Mystery Man | Robert Armstrong | | | |
| Nut Farm, The<br>(See "In the Cutting Room," Dec. 8.) | Wallace Ford | | | |
| Rainbow Valley | John Wayne-Lucille Brown | | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |
| Texas Terror | John Wayne | | | |
| Women Must Dress<br>(See "In the Cutting Room," Dec. 1.) | Minna Gombell-Gavin Gordon | Jan. 2,'35 | | |

## PARAMOUNT

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert - Henry Wilcoxon - Warren William | Oct 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Ladies Should Listen (A) 3401 | Cary Grant-Frances Drake | Aug. 3 | 60 | July 14 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Menace (A) 3413 | Paul Cavanagh | Oct 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| Now and Forever (G) 3406 | Gary Cooper-Carole Lombard | Aug. 31 | 82 | Aug. 4 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| Pursuit of Hapiness, The (A) 3409 | Francis Lederer - C. Ruggles-Mary Boland - Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| She Loves Me Not (A) 3404 | Bing Crosby-Miriam Hopkins | Aug. 10 | 85 | July 14 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

*Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses | Elissa Landi-Carl Brisson | | | |
| Caprice Espagnole (A)<br>(See "In the Cutting Room," Nov. 17.) | Marlene Dietrich-Cesar Romero | | | |
| Car 99 | Fred MacMurray | | | |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | |
| Father Brown, Detective (G) 3420<br>(See "In the Cutting Room," Nov. 10.) | Walter Connolly - Paul Lukas - Gertrude Michael | Dec. 21 | 68 | Nov. 3 |
| Gilded Lily ,The (A) 3426<br>(See "In the Cutting Room," Nov. 3.) | C. Colbert-Fred MacMurray | Jan. 25,'35 | *65 | Dec. 1 |
| Home on the Range (G) 3421<br>(See "Code of the West," "In the Cutting Room," Oct. 27.) | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| Lives of a Begal Lancer (G) 3427<br>(See "In the Cutting Room," Oct. 6) | Gary Cooper-Franchot Tone | Jan. 18,'35 | | |
| Milky Way, The | Jack Oakie-Lee Tracy | | | |
| Mississippi | Bing Crosby - W. C. Fields - Joan Bennett | | | |
| Moonlight on the Rockies<br>(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | Ann Sheridan-Randolph Scott | | | |
| Now I'm a Lady | Mae West | | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | Jan. 18,'35 | | |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Private Worlds | Joan Bennett-Charles Boyer | | | |
| Ruggles of Red Gap (G)<br>(See "In the Cutting Room," Nov. 17.) | Charles Laughton-Mary Boland-Charles Ruggles-ZaSu Pitts | | | |
| Rumba<br>(See "In the Cutting Room," Dec. 1.) | George Raft-Carole Lombard | | | |
| Win or Lose | Joe Morrison-Dixie Lee | | | |
| Wings in the Dark (A)<br>(See "In the Cutting Room," Nov. 10.) | Cary Grant-Myrna Loy | Jan. 11,'35 | | |

## PRINCIPAL

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damezel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Petersen - O. P. Heggie-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 76 | Aug. 25 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 82 | Sept. 8 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Bachelor Bait (G) 4141 | Pert Kelton-Stuart Erwin | July 27 | 74½ | June 16 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | |
| (See "In the Cutting Room," Aug. 18.) | | | | |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | |
| (See "The Kick Off," "In the Cutting Room," Sept. 8.) | | | | |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Life of Vergie Winters (A) 4140 | Ann Harding-John Boles | June 22 | 82 | June 23 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Stingaree (A) 4143 | Irene Dunne-Richard Dix | May 25 | 76½ | May 12 |
| Their Big Moment (G) 4146 | ZaSu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| We're Rich Again (G) 4145 | Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver | July 13 | 71½ | June 23 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Boy of Flanders | Frankie Thomas-Helen Parrish | | | |
| Captain Hurricane | James Barton-Helen Westley | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Jan. 25,'35 | *78 | Dec. 15 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | *112 | Dec. 22 |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | |
| (See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.) | | | | |
| Laddie | John Beal | | | |
| Murder on a Honeymoon | Edna May Oliver-J. Gleason | | | |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | |
| See "In the Cutting Room," Oct. 6.) | | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Bride of the Lake (A) | Gina Malo-John Garrick | Amer Angle | Sept. 10 | 69 | Sept. 29 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | Kinematrade | | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March - Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Born to Be Bad (A) | Loretta Young-Cary Grant | May 18 | 61 | June 9 |
| Bulldog Drummond Strikes Back (A) | Ronald Colman-Loretta Young | July 20 | 83 | May 19 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| House of Rothschild, The (G) | George Arliss | Apr. 6 | 86 | Mar. 10 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr. - Merle Oberon | Nov. 30 | | Sept. 22 |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric Marsh | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Clive of India | Ronald Colman-Loretta Young | Jan. 25,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| Les Miserables | Fredric March-C. Laughton | | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | | 75 | July 14 |
| 100 Years From Now | | Apr. 5,'35 | | |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Scarlet Pimpernel, The | Leslie Howard-Merle Oberon | Feb. 15,'35 | | |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of a Gentleman (A) 7019 | Paul Lukas - Leila Hyams - Patricia Ellis | May 14 | 66 | May 12 |
| Black Cat, The (A) 7010 | Boris Karloff - Bela Lugosi - David Manners | May 7 | 65 | May 26 |
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Human Side, The (G) 7029 | Adolphe Menjou-Doris Kenyon | Aug. 27 | *60 | Aug. 18 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I Give My Love (G) 7004 | Wynne Gibson-Paul Lukas | June 25 | 69 | June 2 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Little Man, What Now? (A) 7007 | Margaret Sullavan - Douglass Montgomery | June 4 | 98 | May 26 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold - Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton-Paul Cavanagh | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight - Roger Pryor | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red 8082 | Buck Jones | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Good Fairy, The (A) 8003 | Margaret Sullavan - Herbert Marshall-Frank Morgan | Jan. 28,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice. | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | | |
| (See "In the Cutting Room," Oct. 13.) | | | | |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 8 |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Jan. 21,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G) 8008 | Alan Mowbray | | | |
| (See "In the Cutting Room, Sept. 8.) | | | | |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Feb. 4,'35 | | |
| (See "I Murdered A Man" "In the Cutting Room," Dec. 15) | | | | |
| Princess O'Hara 8013 | Polly Walters-Chester Morris | Jan. 28,'35 | | |
| Rendezvous at Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Straight from the Heart | Mary Astor-Roger Pryor - Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 28,'35 | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed | Oct. 6 | *60 | Aug. 25 |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) 453 | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Friends of Mr. Sweeney (G) 475 | Charlie Ruggles-Ann Dvorak | July 28 | 68 | Aug. 18 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Here Comes the Navy (G) | James Cagney - Pat O'Brien - Gloria Stuart | July 21 | 86 | July 7 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell - Glenda Farrell - Robert Armstrong | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | Barbara Stanwyck - Warren William | Dec. 22 | | |
| (See "Concealment" "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bordertown (G) 806 | Paul Muni - Bette Davis - Margaret Lindsay | Jan. 5,'35 | 90 | |
| (See "In the Cutting Room," Sept. 29.) | | | | |
| Devil Dogs of the Air (G) | James Cagney - Pat O'Brien - Margaret Lindsay | Feb. 9,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Earthworm Tractor (story) | Joe E. Brown | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish in Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patriia Ellis | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | Josephine Hutchinson-G. Brent | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| White Cockatoo (A) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Broken Rosary, The | Giovanni | Butcher-British | | | Nov. 10 |
| Broken Shoes | M. Klimov | Amkino | Mar. 28 | 85 | |
| Camels Are Coming, The | Jack Hulbert | Gaumont British | | 85 | Nov. 10 |
| Czar Wants to Sleep, The (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Crime on the Hill (A) | Judy Kelly | British Int'l | | 60 | Oct. 20 |
| Everything for the Woman | Tibor Von Halmay | Danuba Pictures | Oct. 10 | 84 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Gay Love (A) | Florence Desmond-Sophie Tucker | British Lion | | | Sept. 15 |
| Girls Will Be Boys (G) | Dolly Haas | Assoc. British | | | Oct. 20 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss | Irene Agai-Paul Javor | Danuba Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Rakoczi March | Paul Javor | Danuba | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Unfinished Symphony, The (G) | Marta Eggerth | Gaumont British | | | Oct. 15 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec. 1 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1934 unless otherwise stated]*

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| COMICOLOR CARTOONS | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queen of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Robinson Crusoe | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| BROADWAY COMEDIES | | |
| Back to the Soil | Aug. 10 | 2 rls. |
| Hollywood Here We Come | | |
| Punch Drunks | July 13 | 2 rls. |
| 1934-35 | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| Horse Collars | | |
| (3 Stooges) | | |
| In the Dog House | | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 19 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 19 |
| (3 Stooges) | | |
| One Too Many | | |
| Leon Errol | | |
| Perfectly Mismated | | 20 |
| Leon Errol | | |
| Three Little Pigskins | | 20 |
| (Stooge Comedy) | | |
| COLOR RHAPSODIES | | |
| 1934-35 | | |
| Babes at Sea | Nov. 30 | |
| Holiday Land | Oct. 26 | |
| Make Believe Revue, The | | |
| KRAZY KAT KARTOONS | | |
| Masquerade Party | May 11 | 1 rl. |
| 1934-35 | | |
| 1. The Trapeze Artist | Sept | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | | |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | | |
| LAUGHING WITH MEDBURY | | |
| 6—In Ethiopia | June 15 | 1 rl. |
| 7—In the Islands of the Pacific | July 23 | 1 rl. |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury in the Arctics | Sept. 15 | 10 |
| In Malasyia | Oct. 20 | |
| Among the Cacoons | Nov. 9 | |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | | |
| LIFE'S LAST LAUGHS | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | |
| MARCH OF THE YEARS | | |
| No. 9— | May 15 | 1 rl. |
| MICKEY McGUIRE COMEDIES | | |
| 9—Mickey's Medicine Man | May 18 | 2 rls. |
| MINUTE MYSTERIES | | |
| No. 6—Hidden Evidence | May 30 | 1 rl. |
| No. 7—One Way Out | June 15 | 1 rl. |
| No. 8—Simple Solution | July 6 | 1 rl. |
| No. 9—By Persons Unknown | July 14 | 1 rl. |
| No. 10—The Professor Gives a Lesson | Aug. 3 | 1 rl. |
| MUSICALS | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| SCRAPPY CARTOONS | | |
| Gloom Chasers, The | | |
| Scrappy's Dog Show | May 18 | 1 rl. |
| Scrappy's Relay Race | July 7 | 1 rl. |
| Scrappy's Theme Song | June 15 | 1 rl. |
| Scrappy's Toy Shop | Apr. 13 | 1 rl. |
| Scrappy's Experiment | | 8 |
| 1934-35 | | |
| Concert Kid | Nov. 2 | |
| SCREEN SNAPSHOTS | | |
| No. 9 | June 8 | 1 rl. |
| SPICE OF LIFE | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Nov. 2 | 11 |
| WORLD OF SPORT | | |
| Anything for a Thrill | | 1 rl. |
| Cyclomania | May 30 | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Dumb Champs | Apr. 20 | 1 rl. |
| Harnessed Lightning | May 17 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 3 | |
| Good Golfers Start Young | Sept. 20 | 10 |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | | |
| When Men Fight | | |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| QUEST OF PERFECT WOMAN SERIES | | |
| (TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug 1 | 9 |

| Title | Rel. Date | Min. |
|---|---|---|
| SEMI-FEATURES AND SHORTS | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

### [Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| ANDY CLYDE COMEDIES | | |
| Half Baked Relations | June 1 | 19 |
| BATTLE FOR LIFE | | |
| Nature's Gangsters | June 15 | 7 |
| BING CROSBY SPECIALS | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| CORONET COMEDIES | | |
| An Ear For Music | Mar. 22,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 2 rls. |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| FROLICS OF YOUTH | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 2 rls. |
| MARRIAGE WOWS SERIES | | |
| Domestic Blissters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 2 rls. |
| How Am I Doing? | Jan. 4,'35 | 20 |
| MERMAID COMEDIES | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| MUSICAL COMEDIES | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| ROMANTIC JOURNEYS | | |
| Paradise of the Pacific | June 1 | 9 |
| SONG HIT STORIES | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 1 rl. |
| House Where I Was Born The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Feb. 1,'35 | 1 rl. |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| STAR COMEDY SPECIALS | | |
| Dog-Gone Babies | July 6 | 20 |
| STAR PERSONALITY COMEDIES | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Palooka From Paducah | Jan. 11,'35 | 2 rls. |
| TERRY-TOONS | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 1 rl. |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Just a Clown | Apr. 20 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| My Lady's Garden | July 13 | 6 |
| See the World | June 29 | 6 |
| Slow But Sure | June 15 | 6 |
| South Pole or Bust | Dec. 14 | |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 1 rl. |
| Why Mules Leave Home | Sept. 7 | 6 |
| TOM HOWARD COMEDIES | | |
| Wrong Bottle, The | July 13 | 16 |
| TREASURE CHEST | | |
| Bosom Friends | Mar. 30 | 8 |
| Harlem Harmony | Dec. 21 | 1rl. |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Pagliacci | Apr. 6 | 11 |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| YOUNG ROMANCE | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls. |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| ADVENTURES OF THE NEWSREEL CAMERAMAN | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| MAGIC CARPET SERIES | | |
| City of the Golden Gate | June 8 | 9 |
| A Journey to Guatemala | June 22 | 9 |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| MOVIE TINTYPE SERIES | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| HUMAN SIDE OF THE NEWS | | |
| (EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| MELODY MAKERS | | |
| Fields and McHugh | | 9 |
| ORGANLOGUES | | |
| Rhapsody in Black | | 1 rl. |
| Wine, Women and Song | | 1 rl. |
| Eili Eili | | 1 rl. |
| What's in a Name | | 8 |
| SPECIAL | | |
| She Whoops to Conquer | | 2 rls. |
| ZaSu Pitts-Billy Bevan-Daphane Pollard | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| ALL-STAR COMEDIES | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| BURIED LOOT | | |
| No. 1 | | 18 |
| CHARLEY CHASE | | |
| Another Wild Idea | June 16 | 19 |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| IRVIN S. COBB | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| FITZPATRICK TRAVEL TALKS | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Egypt, Kingdom of the Nile | May 19 | 10 |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | |
| Zion Canyon of Color | | 8 |
| GOOFY MOVIES | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| HAPPY HARMONIES | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| LAUREL & HARDY | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| MUSICAL COMEDIES | | |
| Benny from Panama | May 26 | 19 |
| Duke for a Day, A | May 12 | 20 |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 19 |
| MUSICAL REVUES | | |
| Big Idea, The | May 12 | 20 |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| What Price Jazz? | | 18 |
| ODDITIES | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Flying Hunters | May 12 | 7 |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 26 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| OUR GANG | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Hi, Neighbor | Mar. 3 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| TODD-KELLY | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | |
| WILLIE WHOPPER | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire | Feb. 17 | 7 |
| (Color) | | |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |

| Title | Rel. Date | Min. |
|---|---|---|
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

### MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| PORT O' CALL SERIES | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| BETTY BOOP CARTOONS | | |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Little Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | |
| COLOR CLASSICS | | |
| An Elephant Never Forgets | Dec. 28 | |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| HEADLINERS | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Cab Calloway's Jittering Party | Jan. 18,'35 | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Queens | | |
| Little Jack Little Revue | May 11 | 10 |
| Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review, | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon | June 29 | 11 |
| Isham Jones and Orchestra - Eton Boys-Vera Van | | |
| Yacht Club Boys Garden Party | Dec. 28 | |
| HOLLYWOOD ON PARADE | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| PARAMOUNT PICTORIAL | | |
| No. 12—Let's Make Up—Fairy of the Flowers—Song Makers of the Nation, Harold Arlon | June 15 | 10 |
| No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| PARAMOUNT PICTORIAL (NEW SERIES) | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tug Boat—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5— | Dec. 7 | |
| No. 6— | Jan. 4,'35 | |
| PARAMOUNT VARIETIES | | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Madhouse Movies No. 2 | Dec. 14 | |
| Monkey Business | Nov. 16 | 1 rl. |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | |
| POPEYE THE SAILOR | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Beware of Barnacle Bill | Jan. 25,'35 | |
| Can You Take It | Apr. 27 | 7 |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | |
| SCREEN SONGS | | |
| Lazybones | Apr. 13 | 7 |
| Borrah Minnevitch | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| She Reminds Me of You | June 22 | 7 |
| Eton Boys | | |
| This Little Pig Went to Market | May 25 | 7 |
| Singin' Sam | | |
| SCREEN SOUVENIRS | | |
| No. 10 | May 4 | 10 |
| No. 11 | June 1 | 10 |

# (THE RELEASE CHART--CONT’D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 12 | June 29 | 10 |
| No. 13 | July 27 | 10 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | |
| **TWO-REEL COMEDIES** | | |
| Gold Nuggets<br>Walter Catlett | Feb. 2 | 18 |
| Just an Echo<br>Bing Crosby | Jan. 19 | 20 |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan. 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | De. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Love and Hisses | June 8 | 17½ |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **GRIBBON-KENNEDY-STANTON COMEDIES** | | |
| Strictly Fresh Yeggs | Apr. 6 | 21½ |
| Trailing Along | June 1 | 21 |
| What No Groceries | July 26 | 20½ |
| **HEADLINER SERIES** | | |
| No. 4—Autobuyography | Mar. 16 | 20 |
| No. 5—The Old Maid's Mistake | May 11 | 20 |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| In-Laws Are Out | Mar. 2 | 18 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls. |
| If This Isn't Love | Sept. 28 | 21½ |
| Sea Sore | Apr. 20 | 2 rls. |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Derby Decade | July 13 | 21½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Pastrytown Wedding | July 27 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Art for Art's Sake | May 11 | 6 |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstake Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Gibraltar, Guardian of the Mediterranean | May 4 | 8 |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| | | |
|---|---|---|
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 4. Playful Pluto | Mar. 16 | 7 |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| **SILLY SYMPHONIES** | | |
| 3. Grasshoper and the Ant, The | Feb. 23 | 8 |
| 4. Funny Little Bunnies | Mar. 30 | 9 |
| 5. The Big Bad Wolf | Apr. 20 | 9 |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring, The | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 1 rl. |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 28,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Annie Moved Away | May 28 | 7 |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Kings Up | Mar. 12 | 7 |
| Robinson Crusoe, Isle | Jan. 7,'35 | |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGE AS IT SEEMS SERIES** | | |
| No. 38—Novelty | Apr. 23 | 9 |
| No. 39—Novelty | May 21 | 10 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 14,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Beau Bashful<br>Herbert Corthell | June 6 | 21 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Financial Jitters<br>Eddie Nugent-<br>Grady Sutton | July 3 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 19 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh! What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Pleasing Grandpa<br>Sterling Holloway | June 20 | 20 |
| Revue Ala Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 2 rls. |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 | | |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-<br>Daphne Pollard | | |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-<br>Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly | | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan. 26,'35 | 19 |
| Way of All Horseflesh, The<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** | | |
| No. 25—Service with a Smile<br>Leon Errol<br>(Technicolor) | July 28 | 21 |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-<br>J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi-Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 | | |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-<br>J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Sweetheart<br>Winifred Shaw-<br>Phil Regan | | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the<br>Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Guizar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Technicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| **LOONEY TUNES** | | |
| No. 10—Buddy the Woodsman | | 1 rl. |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detect. | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-35) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| **MELODY MASTERS** | | |
| A Jolly Good Fellow<br>B. A. Rolfe | July 9 | 10 |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-35 | | |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchestra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 1 rl. |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| Why Do I Dream Those Dreams? | June 30 | 7 |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Danes | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| **MUSICAL WORLD JOURNEYS** | | |
| **E. M. NEWMAN** | | |
| Central America | June 23 | 10 |
| Dark Africa | Aug. 11 | 10 |
| A Visit to the South Sea Islands | July 21 | 10 |
| **SEE AMERICA FIRST** | | |
| **E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Gold Rush | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb. 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | | 1 rl. |
| **JOE PENNER COMEDIES** | | |
| (Reissues) | | |
| Service Stripes | May 5 | 1 rl. |
| Where Men Are Men | May 12 | 2 rls. |
| A Stuttering Romance | May 19 | 1 rl. |
| Toreador | May 26 | 2 rls. |
| **PEPPER POT** | | |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | Dec. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 1 rl. |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| Eggs Mark the Spot<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl. |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |

# SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS.)

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls.<br>(each) |

## MASCOT

| | | |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-<br>Frankie Darro | June 16 | 2 rls.<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls.<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | Apr. 1 | 2 rls.<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls.<br>(each) |
| Mystery Squadron<br>Bob Steele | Jan. 1 | 2 rls.<br>(each' |

## PRINCIPAL

| | | |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba | | |
| Return of Chandu, The<br>Bela Lugosi-Marie Alba | Oct. 1 | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| | | |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-<br>Noah Berry, Jr.<br>(12 episodes) | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA **chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.**

MOTOR GENERATOR FOR SALE — 20 - 40 - 100 volts. Excellent condition — bargain. DR. ARRA-SMITH, Grand Island, Nebr.

NEW YEAR'S SPECIAL PEERLESS LOW INtensity lamps with Baldor 30 ampere rectifiers including bulbs. Like new. Complete dual outfit, $395.00. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

MORE WHERE THESE CAME FROM—TICKET machine, from $25.00; amplifiers from $15.00; Mazda lamphouses, $29.50; double 30 ampere syncroverters, $83.70; lenses from $4.95; Simplex intermittents, from $9.95; rear shutters for Simplex, rebuilt, $39.50. S. O. S. CORP., 1600 Broadway, New York.

## POPCORN MACHINES

BURCH LIKE NEW, IDEAL FOR THEATRE, bargain. KLINKEL, Albion, Mich.

## PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C.O.D. BERLIN PRINT, Berlin, Md.

## EQUIPMENT EXCHANGE

SHORT THIS MONTH?—WE PAY "SPOT" for used equipment — trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, c/o MOTION PICTURE HERALD, 1790 Broadway, New York City.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

SCREENS, MACHINES, MACHINE PARTS, supplies and accessories at bargain prices at all times. With ever increasing appreciation of your support, we wish our many new friends a Happy and Prosperous New Year. JULIUS H. KATZ and CROWN MOTION PICTURE SUPPLIES CORP., 311 W. 44th St., New York.

NEW REFLECTOR ARC LAMPS, $49.50—replace inefficient Mazdas, old fashioned Straight arcs. S. O. S. CORP., 1600 Broadway, New York.

CHAIRS — CHAIRS — CHAIRS — CHAIRS. New, used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

COLGATE UNIVERSITY CHOOSES SOS—YOU, too, should install SOS Wide Fidelity, $179.70 up complete! Soundheads, $59.50 up; unified control amplifiers, $39.50 up; trades taken. S. O. S. CORP., 1600 Broadway, New York.

## REPAIR SERVICE

NOW IS THE TIME TO HAVE YOUR MOTION picture equipment overhauled. Our shop is equipped to do the best work at the lowest possible price. JOE GOLDBERG, INC., 823 So. Wabash, Chicago.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projecting Sound Pictures." Complete information on sound equipment. Both text books complete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## SOUND EQUIPMENT

WEBER SYNCROFILM SOUNDHEADS COMplete for Simplex, $85.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

"WELL SATISFIED BOTH SOUND OUTFITS" writes George Tidrick, Des Moines, Ia. "Sending additional orders now." This explains our mounting popularity. S. O. S. CORP., 1600 Broadway, New York.

GET YOURS YET? ABSOLUTELY FREE—send for booklet explaining "Tweeters," "Woofers" and other baffling secrets. BOX 496, MOTION PICTURE HERALD.

SOUND RAGGED? YOU NEED THIS. BUZZ, chopper, 9,000 cycle test loop with copyrighted instructions, $2.50. Projectionists, ask your boss. S. O. S. CORP., 1600 Broadway, New York.

## THEATRES WANTED

THEATRES, CUSTOMERS WAITING. McINTYRE, theatre broker, 312 Lisbon, Buffalo, N. Y.

## THEATRE SUB-LEASE

LEASE FOR SALE, THRIVING 500 SEAT theatre, $5,000 cash. BOX 497, MOTION PICTURE HERALD.

## HELP WANTED

SALESMAN WANTED — MAN ACQUAINTED with the theatre trade to represent manufacturer of "best sound on earth," at reasonable prices. PICTURFONE CORP., Lima, O.

## POSITIONS WANTED

PROJECTIONIST — MARRIED—SOBER—THIRteen years' various equipments—R.C.A. sound. BOX 495, MOTION PICTURE HERALD.

# *Still* UNIQUE

WHEN it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
*Panchromatic Negative*

**Siss, BOOM, AHH!**

The potential noise of the probable explosion that you see JIMMY SAVO plotting on this page is nothing to the favorable reports that are now current in film circles concerning his first feature production, "ONCE IN A BLUE MOON," a Ben Hecht - Charles MacArthur production. Lee Garmes, photographer and associate director. A Paramount Release.

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## HOLLYWOOD "EXPOSE" BY NEWS SYNDICATE AROUSES EXHIBITORS

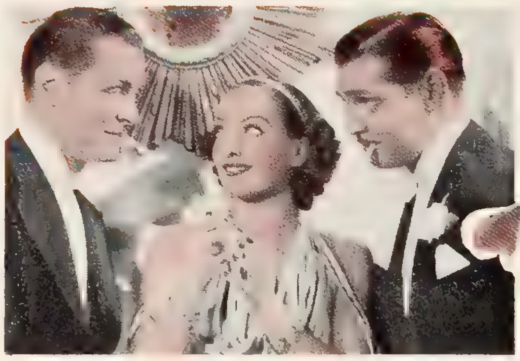
*And Studios Find That Material They Gave Out for Series on "Evolution of the Movies" Is Appearing As "Hollywood Unvarnished"*

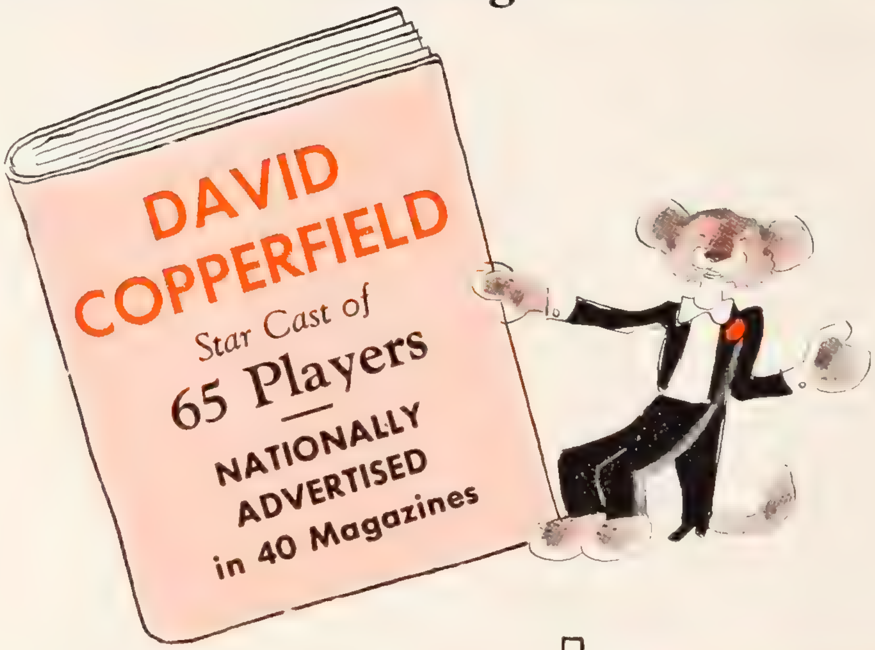
In Two Sections—Section One

VOL. 118, NO. 2 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JAN. 12, 1935

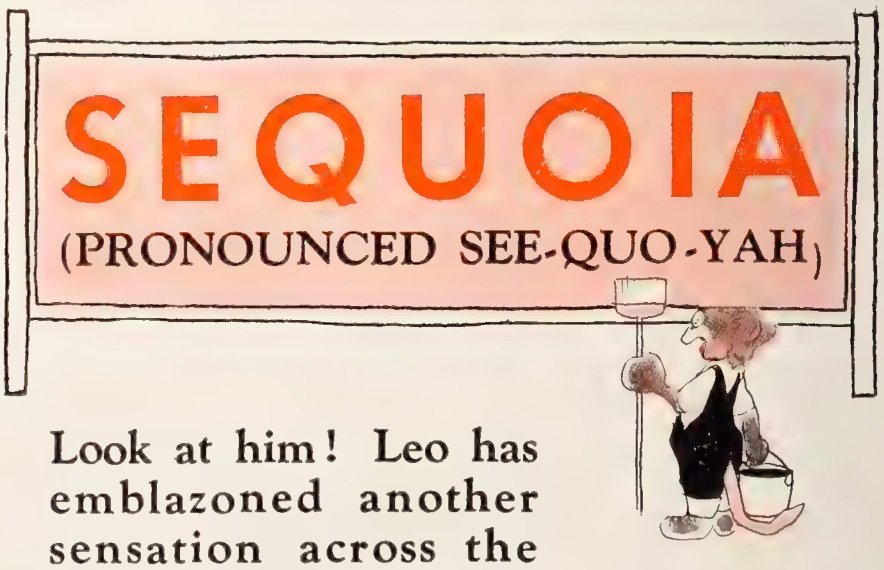
# HE'S FUNNY THAT WAY!

Just when the industry's all ga-ga about Leo's record-breaking hit, CRAWFORD, GABLE, MONTGOMERY in "Forsaking All Others"—

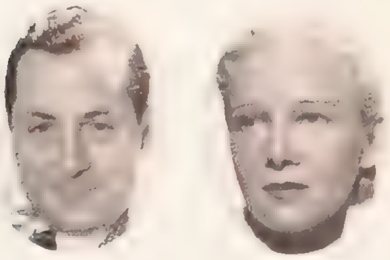



DAVID COPPERFIELD
Star Cast of
65 Players
NATIONALLY ADVERTISED
in 40 Magazines

—Leo drags out another BIG ATTRACTION that has the industry on its ear—and before you know it—


SEQUOIA
(PRONOUNCED SEE-QUO-YAH)

He goes on and on—

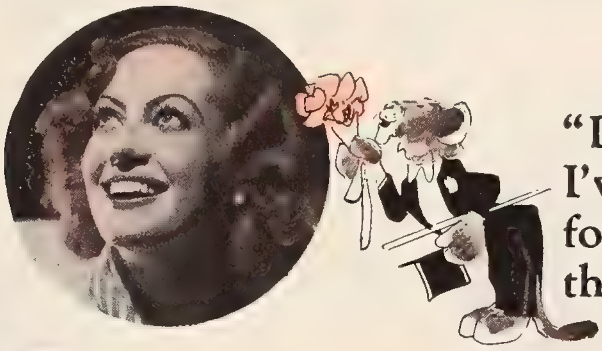


"Bless you my children." Leo remembers "When Ladies Meet" so he unites ANN HARDING and BOB MONTGOMERY again in the swell comedy "Biography of A Bachelor Girl."

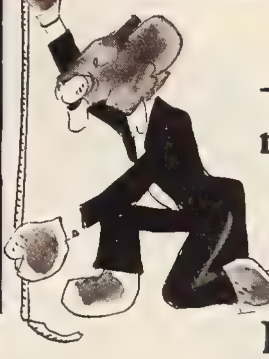
Look at him! Leo has emblazoned another sensation across the nation, "Sequoia" a picture more remarkable even than "Trader Horn"—and then just when you think he can't keep it up, along comes

*(see above next page)*

BANG! Leo knows just how to time the Big Shots. WALLACE BEERY in "West Point of the Air" is his biggest hit since "Hell Divers" and it's just as SPECTACULAR! But Leo's funny that way, he goes merrily on with—



"Dear JOAN CRAWFORD, I've never had a better vehicle for you than 'No More Ladies' the great stage romance"—



—and what's Leo up to now? He's measuring CLARK GABLE. Sure, Clark is the BIGGEST MALE STAR in pictures. His next, with CONNIE BENNETT is "After Office Hours."

No, Leo's not tired yet...He's watching a scene between JEAN HARLOW BILL POWELL in "Reckless" Franchot Tone and May Robson are in it too!

—And Leo is betting that the MARX BROTHERS in "A Night at the Opera" will be their most successful comedy!

Excuse Leo for walking out, but HELEN HAYES and BOB MONTGOMERY want privacy for that scene in "Vanessa—Her Love Story." Leo can't even wait to tell you about RAMON NOVARRO, EVELYN LAYE in "The Night is Young", and a flock of others. Leo's prize packages never come singly. *He's funny that way!*

"What do you mean — hornin' in when I'm talking to a *lady*? It makes me sick even to look at you. I found out what I want and I'm takin' it. I'm movin' up. From now on, if you know what's good for you, stay outta this place and stay away from me."

"Listen—you! *I* made you rich. *I* put those swell clothes on your back. Now — just because you got your neck washed, you think you're a gentleman. *Nobody* can make you *that* . . . You're riff-raff . . . So am I! You belong with me . . . and you'll stay with me!"

# JANUARY 23rd AT THE B'WAY STRAND

New York will settle the argument that's raging among the preview critics

## "WHO GIVES THE GREATEST SCREEN PERFORMANCE OF 1935?"

■

■

■

# PAUL MUNI in "BORDERTOWN"

**or**

# BETTE DAVIS in "BORDERTOWN"

The man who beat the chain gangs matched with the enchanting man-wrecker of "Of Human Bondage"—for better or for worse—with no holds barred . . . in

## THE *Second* OF "THE BIG SHOTS" FROM WARNER BROS.

With Margaret Lindsay, Eugene Pallette and many others. Directed by Archie Mayo. Vitagraph, Inc., Distributors

# He can go South...

## HE'S BOOKED FOX PICTURES

*Such as:* **Shirley Temple in "BRIGHT EYES"; Will Rogers in "THE COUNTY CHAIRMAN"; Janet Gaynor and Warner Baxter in "ONE MORE SPRING"**

# MOTION PICTURE HERALD

Vol. 118, No. 2 January 12, 1935

## TREATING OF ADULTERY

INTELLIGENT and showmanlike dealing with the "Decency Movement" is exemplified in a bit of literature broadcast by the Fox California theatres in Fresno, Stockton and other cities of the region, presenting a quotation from a review of "Painted Veil" by *America*, a Catholic weekly. In part the quoted review said:

> *. . . "Painted Veil," starring Greta Garbo, is a picture based on a wife's adultery. It is a film done with intelligence and taste. It has beauty not marred by the slightest touch of salaciousness. . . . To any audience it will drive home the truth that adultery is a cruel, unlovely, bitter and shameful thing. America is not content to merely say that "Painted Veil" is unobjectionable. It recommends the film as splendid. . . .*

You might read that to the crying critics who allege that the Legion of Decency movement is demanding that the screen present nothing but sweetness and light.

△ △ △

THE motor car critics are doing their big annual reviewing job on the new productions from the Detroit transportation studios. Their unanimous chorus of approbation for all cars and all car makers and the neatly attuned ratios of editorial and advertising space in the newspapers all tend to remind us of how the motion picture fares in the same papers.

△ △ △

## PENNY VAUDEVILLE

THE spectacle which the newspaper and newsreel photographers are making of the Lindbergh-Hauptmann case in the century old courthouse at Flemington in New Jersey makes one wonder how soon the cause of Justice will require the attendance of make-up artists and hairdressers on all trial sets. Currently it is reported, but not published, that a diligent New York newspaper is paying for the Hauptmann defense, as a piece of promotional showmanship shortly to be brought to flower in an "exclusive and authorized" story of the defendant's life, serialized and wagon sheeted. It's penny vaudeville.

△ △ △

## "BET ON WRONG MONKEY"

"WE need a biological new deal," bitterly observed Professor Ernest A. Hooton of Harvard to the American Anthropological Association. "Intelligent artificial selection should replace natural selection. . . . The social engine has stalled . . . there is the possibility that some one has watered the gasoline."

The question of what is the matter used to bother us, too. But we scientifically consulted a scientific consultant, our favorite authority on radio, sound and kindred maladies, Dr. Alfred N. Goldsmith, who is himself a reformed professor.

"The problems of the race," profoundly propounded the eminent and suave Dr. Goldsmith in his most doctorial manner, "are never to be solved, but may be simply stated—the fact is that in considering the evolutionary plan the Creator bet on the wrong monkey."

△ △ △

IT does not appear to have been absolutely necessary for Mr. Will Hays to have advised the Los Angeles Realty Board to do some more boosting for sunny California.

△ △ △

## NOTHING BUT THE STORY

AFTER some two years of labours and travail Paramount has brought to the screen a production of curious interest and high promise under the title of "Lives of a Bengal Lancer."

The picture has achieved certain qualities of special merit in the face of opportunities and temptations to go wrong of a character which Hollywood has rarely resisted.

With all due respect for the writing of Major Yeats-Brown, the author of the book, it has supplied for this picture little more than locale and title. "Lives of a Bengal Lancer" is not a translation of a novel to screen, for there was no story to translate, but it is rather a thrill tale from the hills suggested by the Major's volume.

The story that it was elected to tell is a man's tale, a story of devotion and respect and loyalty, between single men in barracks, with thematic colorations from the stern traditions of the British army and the unwavering cause of empire, with complications contributed by the far submerged relations of father and son. All this is played against the backdrop of the Khyber Pass region of the savage northern border of India.

The election to create such a story by Hollywood in the heat of movie making is surely a repudiation of its record for gilding the banal obvious. And in the telling on the screen the picture has the crisp restraints and salty directness of Rudyard Kipling at his best. In "Lives of a Bengal Lancer" Hollywood has attained a story of the East, with interludes of the cloying splendors of a princely harem without a single close-up of a dancing girl's navel, without a tint or taint of taking the spectator beyond the story into an eye-debauch. Hollywood has done a story which requires that a young man become enthralled by a beautiful woman spy, and finds it possible to tell it without a glimpse or hint of lingerie, boudoir or tall grass.

The result is as poignant a narrative of high strung swift action tragedy drama as the screen is likely to see in a decade—with the remarkable quality of telling one story perhaps beyond the appreciative capacities of the movie millions in the vehicle of another simple enough for the dumbest of the serial consumers.

And Hollywood did it.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## PCA APPROVED

Since July 15, when the Production Code Administration went into action, 299 features and 497 shorts have been approved. Of the total, 255 features, 257 shorts were approved in Hollywood and 44 features, 240 shorts in New York. Twenty-three features, 33 shorts were the December totals on the Coast. . . .

## VAUDEVILLE PLAN DELAY

Delay in organizing vaudeville units by the American Federation of Actors, to be sent into towns minus stage shows, last week was laid to inability to negotiate playing terms with exhibitors. Exhibitors seem unwilling to raise admissions, the AFA considering the offer of percentage of gross an insufficient guarantee. Meetings are continuing. . . .

## SUNDAY SHOWS

The recent spread of Sunday charity shows in Virginia is seen in Richmond as auguring well for the abolition of the state Sunday blue laws by the legislature this year. The Vermont Exhibitors' Association has gone into action with a statewide campaign for permission to open Sunday evenings, the matter to go to the legislature this month. . . .

## AD RATE FIGHT

Following boycott of a month, 16 suburban houses and the Downtown, in Omaha, reached an agreement with, and resumed advertising in the *News-Bee*, Hearst daily newspaper. The exhibitors claim they have won their fight for a reduction in ad rates similar to that granted by the *World-Herald*. . . .

## CHICAGO SETTLEMENT

Settling the Chicago lease dispute between Balaban & Katz and Jones, Linick & Schaefer, over the McVickers, Loop House, an agreement provides for abandonment by J. L. & S. of a threatened anti-trust suit against B. & K. and Paramount, leasing of the house by Paramount until July 31. B. & K. dropped its lease on the house last year, J. L. & S. reopened it, then claimed an inability to obtain product. . . .

## WARNER-BUICK TIEUP

A Warner tieup arrangement with the Buick division of General Motors provides for the "plugging" of Warner films in national Buick advertising. To six of the latest Warner pictures, Buick will devote space in color, single page and spread positions in class and high circulation magazines. Dealer accessories are included.

## BOMBING ARRESTS

With ever-alert federal operatives aiding local police, one Herbert E. Logan, Torrington, Conn., actor, was arrested in Boston last week, charged with complicity in the bombing of theatres there, in Lynn and Pawtucket, R. I. Logan is said to have confessed he was offered $250 to fire a Boston theatre. Later Philip R. Van Arsdale, business agent of the operators' union, and John Mongillo, New Haven operator, were arrested, held in bail. . . .

## MORE TAXATION

Proposed by a California state legislator, E. V. Latham, is a new tax program, comprising 30 measures to be presented to the convening legislature this month, and including an admission tax on all tickets over 40 cents and a personal income tax of one-third the federal income tax. . . .

## NEW THEATRE

In the heart of the Vancouver, Wash., business section, former Mayor John P. Kiggins plans a $155,000 theatre. Seating 800, the building will be started in February. Mr. Kiggins operates another local house. . . .

## *In This Issue*

Hollywood "Expose" in news syndicate series arouses exhibitors Page 9
Federal grand jury investigation at St. Louis under antitrust reported to be seeking criminal indictments Page 11
Exhibitor's court victory for "Bank Nights" adds new complication to vexatious problem Page 15
Actors appeal to Washington for fair practices in production Page 17
New figure, new money, new notion come into industry with Jock Whitney Page 39
Allied proposes new code procedure; text of new constitution Page 41

### FEATURES

Editorial Page 7
The Camera Reports Page 13
The Hollywood Scene Page 52
J. C. Jenkins—His Colyum Page 65

### DEPARTMENTS

What the Picture Did for Me Page 67
Showmen's Reviews Page 26
Managers' Round Table Page 73
Technological Page 48
Chicago News Notes Page 72
The Release Chart Page 81
Box Office Receipts Page 60
Classified Advertising Page 86

## COLOR INSTRUMENT

Professor Arthur C. Hardy, of Massachusetts Institute of Technology, has perfected an instrument, the spectrophotometer, which is said to have potential value in color picture work, making it possible, according to the claim, to define and duplicate any color to an exact degree. It is claimed the device permits completion in several minutes of an operation which ordinarily requires several hours. . . .

## RKO IN RADIO TIEUP

RKO Radio has completed a tieup with the International Broadcasting Club to broadcast transcriptions of major RKO films throughout Europe over the club's affiliated stations. A feature of the celebration of the 400th anniversary of the founding of Peru, to be held at Lima, will be two RKO films, "The Gay Divorcee" and the color subject, "La Cucaracha." . . .

## OHIO TAX CLARIFIED

Through the efforts of the Independent Theatre Owners of Ohio, exhibitors of the state are now subject to a tax on admissions of three per cent of gross business, payable on or before the tenth of the month following that in which collections are made. This modification of the old 10 per cent tax became effective on January 1. Separate and distinct is the recently enacted Ohio sales tax, effective January 21, and with which *Motion Picture Herald* confused the modified admissions tax in an item on this page in last week's issue. . . .

## RECORD GROSSES

Breaking the existing record of the theatre, scored by Radio's "Little Women," the same company's "Little Minister," with Katharine Hepburn, brought an estimated $110,000 to the New York Music Hall in the film's first week, with 158,265 paid admissions. With $42,300 in the second week of "Anne of Green Gables," the New York Roxy broke a four-year record. . . .

## WOULD MAINTAIN TAX

To Salt Lake City friends last week Congressman Samuel B. Hill of the House Ways and Means Committee declared he favors continuance of the theatre tax for another year, estimating business improvement should raise the revenue from $6,000,000 to $10,000,000. . . .

## LON CHANEY, JR.

After three years of refusal, Creighton Chaney, son of the late great Lon Chaney, consented last week to assume the name of his father, became Lon Chaney, Jr. . . .

# EXHIBITORS AROUSED BY "EXPOSE" OF HOLLYWOOD

## And Studios Find That Material They Gave Out for Articles on "The Evolution of the Movie Industry" Is Appearing in News Syndicate Series in Sixty Newspapers As "Hollywood Unvarnished"

**Publicity executives at some of the large studios in Hollywood are suffering headaches of remorse in the realization that they have been unwitting accessories to a most amazing "meddling with pictures for profit" on the part of the *Register and Tribune* newspaper syndicate of Des Moines and some 60 of its franchised metropolitan newspapers in the United States and Canada.**

Hollywood's regret lies in the fact that it gave free access to the studios' carefully-guarded files to an emissary of the syndicate for what they understood was to be a forthright history of the screen's development from its earliest days, but what actually is emerging in a very considerable portion of the press of North America as "Hollywood Unvarnished," a sensational and, to the industry as a whole, harmful "expose of the movies and its personalities."

### *SOME PICTURES ATTEMPT TO MAKE LAUGHING STOCK OF FILM PLAYERS*

Assembled and compiled by Vernon Pope, whose triple job is rotogravure, Sunday magazine and dramatic editor of the Des Moines *Register and Tribune*, and sold to newspapers by the syndicate, "Hollywood Unvarnished" is appearing also under captions of "Hollywood Uncensored" and "Hollywood Unmasked," as a serialized pictorial feature in daily picture pages and Sunday rotogravure sections, in newspapers with a combined circulation running into the millions.

Some of the pictures attempt to make a laughing stock of the motion picture and its people. A sub-caption says the feature is "so named because it tells the truth about the movies." But it isn't truth of a sort that adds prestige to the industry or enhances the goodwill of the screen; nor is it the type that in general sells theatre seats.

Exhibitors in a number of large centers have stormed newspaper offices with protests against the unwarranted destruction of the illusion, glamour and decency of the screen.

### *BOSTON PAPER DROPS SERIES AS ADVERTISING IS THREATENED*

In Boston the exhibitors won their fight only when they took steps to withdraw their advertising. The *Journal-Post* in Kansas City says exhibitors' objections to the feature are a contributing factor in the advertising rate "war" there, in which major theatres in recent months have reduced their lineage in that paper to a minimum. The *Journal-Post,* despite the strenuous protest of George Baker, manager of the Publix Newman theatre, is running the complete series.

While some of the newspapers acknowledge that the feature is distasteful to the industry, they justify its publication in the name of the Great God Circulation. The Kansas City *Journal-Post,* the Des Moines *Register and Tribune* and others say it is boosting their circulation by the thousands.

Original publication began in the Des Moines *Sunday Register* on July 8. Latest reports are that 59 metropolitan papers are running "Hollywood Unvarnished." The syndicate will not complete its major selling until some time in February. The same month will see the end of the series in newspapers which started it last summer.

The syndicate is providing a maximum of 500 prints in the series, with corresponding editorial and explanatory comment.

The cost to the newspaper varies according to its circulation. A middlewestern paper with about 85,000 circulation is reported to have bought it for $500 after a larger opposition paper to which it was offered at $1,200 had turned it down at any price. Some are said to have paid as high as $1,500 for the service. Clients are privileged to adapt the feature and make their own selection of pictures.

Though the actual material is not nearly as alluring or novel as the prospectus

(*Continued on following page, column 1*)

### *HOW THE ARTICLES ARE INTRODUCED*

Here are some of the enticing advance phrases with which the Des Moines Register and Tribune Syndicate introduces to newspapers and public the "mysteries" revealed in the series on "Hollywood Unvarnished":

"*Amazing skeletons in Hollywood's closet, long hidden*";

"*Anatomy running riot*";

"*Pictures which the studios would like to suppress*";

"*Secrets about movie stars Hollywood* won't *reveal*";

"*Pictures that stars would pay thousands of dollars to keep out of circulation*";

"*The 'lowdown' on the Hollywood divorce situation, why many stars have two, three and four mates*";

*Trick photography and other trade secrets;*

*Scenes deleted by the censors of the various states, together wth the reasons therefor;*

"*The sins, scandals and loves of movie stars*";

"*What your favorite star looks like off the screen, and how the makeup artists cover her defects*";

"*Did you know that King Kong was actually only* 20 *inches in height?*"

"*Do you know what happens to chorus girls?*"

*Scenes from French versions, with parallel shots from "tame" domestic versions of the same films;*

"*How the ingenious movie-makers create the astonishing illusions on the screen*";

"*How movies are faked.*"

Among the 59 newspapers publishing the series are:

The Baltimore Sun, Detroit News, Des Moines Register, Kansas City Journal-Post, St. Louis Globe-Democrat, Chicago Daily News, Minneapolis Journal.

The series is not appearing in any Pacific Coast newspaper.

## Omaha Newspaper Ceases Competition with Theatres

Henry Doorly, publisher of the Omaha *World-Herald,* this week assured a committee of local exhibitors that he will cease the competition to motion picture theatres which has taken the form of stage attractions imported under the sponsorship of the newspaper.

# SHOWMEN URGE SERIES BE DROPPED

(*Continued from preceding page*)

promised, from the standpoint of the man who has to sell the shadows on his screen, it is bad enough. This was realized when some of the great "family journals" and "home newspapers" began publishing the series.

And as it progresses, its destructive nature has become increasingly apparent. The rising circulations are being treated to such choice bits as that the late Rudolph Valentino indulged in petty thievery before becoming a star; a picture of Mae West before the bar of justice for her production of an indecent play; "rare" photos exploiting the naked and the vulgar; pictures of nature faking; publicity shots of players before they were raised to stardom, in all manner of undignified, unbecoming and ridiculous poses; disclosures of stars' "fabulous" salaries; that Wallace Beery, "one of the screen's most virile he-men," started his career as "a female impersonator"; the evolution of bathing spectacles; the evolution of the nightie; "the screen's most famous vampires," with the explanation that the new term is "glamorous," as in Garbo; vistas of feminine stars' bedrooms, and a pre-historic shot of Mary Pickford in a bathtub, described as a "Saturday night solo pose."

That nearly all the stills and the sensationally colored incidents revealed in captions are of days long ago was not always mentioned by the syndicate.

The first stills show young Greta Garbo in 1925, "before Hollywood publicity men built her into . . . This Glorious Creature." They have comparative shots of Lucille (Billie) Le Sueur, skirts lifted high above the knees, 10 years ago, and the Joan Crawford of today. She was a bundle wrapper and liked Hollywood parties, the captions say, and "tried to get along on two and three hours sleep a night."

### Divorce Statistics Played Up

Gloria Swanson looks awkward in her ancient bathing suit of 1915 and Jean Harlow stands in the next panel in a swim suit considerably less complete.

"There will be new revelations about the movies every Sunday in 'Hollywood Uncensored,'" says an introductory caption, and there have followed in the sub-captions the few marriage-and-divorce statistics which Mr. Pope's newspaper employers could cram into the space available.

Billie Burke, in a "nightie" of 1916, is used to show one extreme of sleeping raiment, and Carole Lombard, dressed for sleep a la 1934, to depict the other. They do not point out that Miss Lombard's photo is *not* a new one.

**Sally Rand, with an armful of dolls, is shown first as "a shy, demure little girl," and then, unclad save for her fan, as "Sally Rand the notorious fan dancer." Ten years ago, according to the captions, she was the "personification of sweetness and innocence." Her fan pose was taken *not* while she was a film player.**

Continuing to tell "the story of the movies . . . its secrets, scandals, tragedies, triumphs and personalities," the compilers of the series obviously went out of their way to inject antiquated spicy touches into the feature.

"For additional sex appeal" in the film's elaborate bath scenes of the DeMille vogue, the industry is charged with draping "several half clad 'slave girls'" around its marble pools.

## *CALLS FILM STANDARD 98 PER CENT PERFECT*

*The Legion of Decency movement to raise the standard of motion pictures has been 98 per cent successful, according to the Reverend Wilfrid Parsons, S.J., editor in New York of the Catholic magazine,* America, *who told the Catholic Conference on Industrial Problems, held recently in the Hotel Statler in Buffalo, that the "producers, after agreeing with the Bishops to introduce self-censorship, have kept their word and have succeeded in giving us pictures which are on the whole acceptable morally as well as artistically."*

*Father Parsons told the delegates that "Joseph I. Breen, the Production Code Administrator in Hollywood, has passed over 200 pictures and we have found that at most three of those are unsatisfactory. That result, more than 98 per cent perfect, is entirely due to the efforts of the Legion of Decency."*

An extremely tame love scene of 1909, taken from Biograph's "Miser's Daughter," with King Baggott and Florence Lawrence, shows the pair standing over a rustic gate, while another, with Jean Harlow and Clark Gable seen embracing on a couch, tell how "love making in the movies has changed in 25 years." Gable's "protruding ears," it points out, "several times blocked his path to stardom." Obviously the series in no way gives effect to the improvements made by the industry in improving motion picture and publicity standards during recent months.

In one place the Des Moines *Register and Tribune* syndicate semi-charitably observes that, "in fairness to the movie industry, it must be said that while 'Hollywood Uncensored' shows 'there is something rotten in Denmark,' it also shows that all Denmark is not rotten."

A scene with Mary Irwin and John E. Rice, supposedly taken from "The Widow Jones," of 1896, is accredited with having introduced "necking" to the screen. For a second comparison with "the type of love making common in pictures today," Claudette Colbert and Fredric March are shown embraced in an old film.

### Censor Conflicts Introduced

Other scenes picture well known film folk in stills taken from features which had conflicts with censor boards.

Some typical captions are: "Nana (Anna Sten) the Unchaste Woman"; "A Girl (Louise Brooks) Adjusting Her Garter;" "Nose Thumbing;" "Infamous Passion Dance;" "Girls in Scanty Draperies;" "A Kiss on the Neck Is Censored."

Almost always the stills are used in such a manner as to convey the worst impressions, which are further deepened by the captions.

Dolores Del Rio is acclaimed the "most beautiful star" and Billie Dove "the most beautiful of all time." The series has Samuel Goldwyn, "famed judge of chorus girl beauties," select "the most beautiful chorus girl," and he picks Jane Hamilton. In showing Jean Harlow as the girl in Hollywood with "the best figure," an old still of Jean in a bathing suit is used by the writer.

Some of the "secrets" of Hollywood's better knowns are concentrated in a whole roto section, which shows closeups of Mae West's "double chin and round face," Clark Gable's "protruding ears" (again), Jean Harlow's "pointed nose," Claudette Colbert's "wide nose and high cheekbones," Ruth Chatterton's "tilted nose," and Katharine Hepburn's "wide nostrils, short nose and freckles." A caption says that Norma Shearer is "bowlegged."

The captions add that "beautiful" Constance Bennett "usualy wears her clothes high on her chest, to conceal a too-prominent collar bone," whereas "Janet Gaynor is flat-chested and Sylvia Sidney's chest is very noticeable," as a side photo reveals. Paul Lukas, Conrad Nagel and Jack Holt wear wigs, fans are told.

On the subject of "faked scenes" and trick mechanism there is a picture of the King Kong, "thirty-foot monster" as he really was—20 inches high, and of a "life-sized farm," actually running a few feet on a studio back lot.

Not more than ten per cent of the series can be classified as genuinely historical and biographical without any bid for sensation.

Mr. Pope spent four weeks in Hollywood last spring assembling the material.

Two or three studios—including Paramount and probably Warners—cooperated wholeheartedly; others, particularly Fox and MGM, gave his plans a cool reception. Those which cooperated believed the pictures were to be used for a constructive purpose.

### Decency Campaign Factor

A studio executive who at his own request is unnamed believes that the original motive was to prepare a pictorial history but that the opening of the Legion of Decency campaign changed the paper's plans on a basis of reader interest.

Stanley A. Brown, district manager at Des Moines of the Tri-States Theatre Corporation, of which A. H. Blank is president, said Mr. Pope had "explained to me that his organization was anxious to produce a series of articles to be known as 'The Evolution of the Motion Picture Industry,'" and that on this basis he had arranged for introduction to major companies' representatives on the Coast.

Lansing Ray, publisher of the St. Louis *Globe-Democrat,* told exhibitors that when he first contracted for the series, he believed that it as originally presented to him would make St. Louis more motion picture conscious.

Subsequently the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois formally protested against the series.

Theatre owners in Kansas City, Mo., subsequent runs who are members of the Independent Theatre Owners Association, were compelled to run a trailer advertising the syndicated feature, which appears in that city in the *Journal-Post,* due to a revenue-raising contract between the ITO and the newspaper.

None of the pictures in the feature was taken in Hollywood since the industry accepted the platform set down by J. J. McCarthy and the Advertising Advisory Council to raise the standards of stills, publicity and other forms of merchandising. The syndicate did not reveal this fact to its readers.

In contrast to the sensational series, the Kansas City *Star* announced a policy of cooperation with the industry in not publishing pictorial material that may add fire to the church campaign.

The St. Louis *Globe-Democrat* appears to be doing much to restore the goodwill of the industry in that area, through a new daily feature of its own, known as "Hollywood Today," made up of current stills supplied by exhibitors.

# ST. LOUIS GRAND JURY QUIZ BASED ON "FREEZING" FILMS

## And Big Business Fears It's Prelude to General Tightening of the Antitrust Law Reins Under the Existing Codes

## Hundred in Film Business Subpoenaed to Testify; Department of Justice Action Assured of Roosevelt Support

### BULLETIN

**The federal grand jury hearing at St. Louis into the operations of distributors terminated unexpectedly late Wednesday and court stenographers were at work on the findings which were to be returned in open court Thursday. The sudden closing of the secret hearing was considered indication that the Department of Justice had sufficient evidence to warrant the voting of indictments. Block booking and film code were understood to have been considered.**

The United States Government set out on Monday morning, reputedly with criminal indictments in mind, to determine why independent motion picture theatre owners are unable to obtain from the large, competitive circuit-distributors sufficient product with which to operate their properties.

Specifically, the Department of Justice started in St. Louis the first major antitrust action in seven years through the preliminary procedure of a federal grand jury investigation into the reasons why the independent first-run Ambassador, Missouri, and new Grand Central theatres were allegedly "frozen out," product-wise, by the large distributors.

**Of greater significance, however, was the opinion held in Washington that the action really had launched an "anti-monopolistic" campaign, reputedly approved by the President, to convince all American business that the antitrust laws had not been entirely suspended through the liberties granted by the National Industrial Recovery Act. Big business viewed the situation, in private, with much apprehension when it heard that the St. Louis incident was considered by many as the prelude to a general move to "tame down" some large industries allegedly misusing privileges for concerted action as codified industries.**

Leaders of motion pictures in New York and along Film Row in St. Louis interrupted normal business to testify in the grand jury room in answer to federal subpoenas, 100 of which were served.

Administration officials would not talk about the St. Louis grand jury investigation, but the Capital expected that if the St. Louis case were successful, similar proceedings would be brought in other industries.

It was learned on good authority that not only had the Department of Justice been assured of the support of President Roosevelt, but that frantic efforts had been made to head off the inquiry, that the matter had been carried to the White House by both representatives of the motion picture industry and the United States attorney-general, where they were told that the President thoroughly approved of the Department's determination to bring prosecutions.

So far as officials of the Department of Justice are concerned, the motion picture case is said to be merely a routine prosecution. That the film industry was singled out as an example is said to be due, not to the fact that the Administration is necessarily more critical of this business, but simply because it afforded the first complaint on which proceedings could be based.

### Triple Significance

Whether successful or not, the Government's move is expected to change the viewpoint of industry generally as to freedom from the antitrust laws accorded by the Recovery Act.

The St. Louis case has a triple significance: (1) Showing the nation at large, and industry in particular, that the antitrust laws still are in force; (2) Serving as an important test in the motion picture industry's old controversy over the right claimed by distributors to specify what pictures an exhibitor may buy and which exhibitors may buy them, and (3) Serving also as an answer to the complaints of independent exhibitors as a whole that the NRA's motion picture code did not give them the needed protection.

A spokesman for the Justice Department at Washington explained to the press that the case involved the principle whereby a producer who also owned some theatres would, to increase his profits, "get in cahoots" with others, in a "freezing out" of the independent exhibitors. An independent must conform to the "rules" and take such pictures as were specified for him or lose out, he added.

Noticeably absent from participation in the investigation was the Federal Trade Commission which, with the Department of Justice, has jurisdiction over antitrust matters. The Trade Commission has conducted numerous antitrust investigations in motion pictures, few successful from the Government's standpoint.

### *CRIMINAL INDICTMENT IS DECLARED PURPOSE*

*The St. Louis* Post-Dispatch *declared Wednesday that criminal indictments are being sought by the Department of Justice in the St. Louis case, and an Associated Press dispatch quoted the Department of Justice unofficially as having described the inquiry as being an investigation into the activities of Warner Brothers. The* Post-Dispatch *added that the investigation "is the outgrowth of repeated complaints by independent exhibitors in cities throughout the country."*

Although the St. Louis proceedings in which the Government is expected to present evidence in a specific instance to show a conspiracy to deny first-run product to independents in that area, the Government's move really dates back to last summer's "little man" hearings on the code before the National Recovery Review Board, then headed by Clarence Darrow. Too, the grand jury investigation brings into the picture again, as one of the two Justice Department officials handling the case, Russell B. Hardy, special assistant to United States Attorney General Cummings. It was Mr. Hardy who assailed the motion picture code before the Darrow board, acting as a Government agent.

The testimony of independent witnesses before the Darrow Board is expected to bulk largely in the St. Louis case, as evidence that no steps have been taken to correct the socalled abuses revealed by the Darrow investigation.

The Government's contentions in the St. Louis case are said to represent substantially a repetition of charges made against the large companies last year by independents testifying before the Darrow board, and since, principally by independents of New York and Chicago.

### Counter-Fire to Borah

In some quarters it is believed the investigation was calculated in part to head off criticism in Congress by Senators William E. Borah of Idaho and Gerald P. Nye of North Dakota, both insurgent Republicans, who have protested vigorously against liberties from antitrust laws granted large codified industries by the Recovery Act. Both Senators have repeatedly condemned the film code and have frequently threatened to move for Congressional investigation of both the code and the industry. Senator Borah was reported this week to have declared at Washington that if the St. Louis case does not get through the law courts he will bring the situation up on the Senate floor, probably with the support of Senator Nye.

Initial steps pointing to a Congressional investigation of monopolistic practices under codes were taken by Senator King (Utah), who has pending before the judiciary committee of the Senate a resolution seeking to determine

**1. Whether the Recovery Act has encouraged or promoted monopolistic practices.**

**2. Whether codes have tended to nullify the antitrust laws.**

**3. Whether legislation is needed to restore those laws to their former position.**

**4. Whether the antitrust laws are adequate for the control of monopolistic practices.**

Assistant Attorney-General Hardy is expected to repeat before the St. Louis grand

(*Continued on following page*)

# JIM REED HEADS DEFENSE COUNSEL

(*Continued from preceding page*)

jury testimony similar to that which he expressed before the Darrow board last year when he declared that the number of independent theatres had dropped considerably since 1919, and that the socalled "Big Five" was controlling not only the making of pictures, but also distribution and theatre operation. He said at that time that the Department had twice warned the large companies they were in violation of the Sherman antitrust act.

### Information Sought

Another contributing cause to the filing of the St. Louis case was believed at Washington to be the failure of large companies to comply with requests for certain information asked by the Department of Justice.

Unofficial reference was made to the breaking of the "radio trust" in 1928, and the reminiscences of old political observers of the major antitrust case brought during the administration of Theodore Roosevelt against the Standard Oil Company of Indiana, which was fined $29,000,000 by Judge Kenesaw Mountain Landis.

Subpoenas, of a "John Doe" nature, were served last week on 100 motion picture corporations and individuals, executives of virtually all leading distributing companies, and on their exchange managers in St. Louis, district and home office and sales representatives, and others.

Some of those called were Charles Cella, St. Louis theatre owner; Ben Reingold, Fox St. Louis exchange manager; Harry Koplar, theatre owner; James Winn, Warner manager; Joseph Garrison, manager for Universal; Harry Scott, United Artists manager; Louis Ellam, RKO; Clayton Lynch, MGM; Byron Moore, manager of the Shubert theatre in St. Louis, and Robert Hicks, managing the St. Louis Orpheum, both Warner theatres; Harry Greenman, manager, St. Louis Fox theatre; Nelson Cunliff, trustee of Skouras Brothers; Thomas N. Dysart, representing the landlord owning the buildings housing the Ambassador, Grand Central and Missouri theatres; former Mayor of St. Louis Frederick H. Kreismann, and Joseph H. Grand and Jacob Chasnoff, St. Louis attorneys.

### Zoning Records Subpoenaed

One subpoena was for the records of the St. Louis Clearance and Zoning Board, served on Secretary Schofield.

Others on hand to testify and otherwise participate in the case were Harry Arthur and Jack Partington, of Fanchon and Marco; Louis Phillips, attorney representing Paramount; Sidney Bromberg, MGM attorney; Robert Youngman, attorney, and Jules Levy and Cresson Smith, sales executives, of RKO; Edward Raferty, counsel for United Artists; Spyros Skouras, circuit owner; Abel Cary Thomas, general counsel for Warner Bros.; Adolph Schimel, representing Universal; William Jaffee, counsel for Columbia, and John H. Leahy, attorney for Allen Snyder, lessee of the three theatres involved.

The large companies were further represented by Joseph Bernhard, head of Warner Theatres, and M. A. Silver, western circuit division manager; Andrew W. Smith, Jr., eastern sales manager of Warner; Sam Dembow, Jr., former vice-president of Paramount theatres; Neil Agnew, Paramount sales manager; Louis Astor, assistant sales manager of Columbia; W. J. Kupper, western division manager for Fox Film; Harold S. Bareford and Joseph Hazen of Warner and Paul Burger of United Artists.

The subpoenas were issued by Federal Attorney Harry C. Blanton of St. Louis, after Russell Hardy and Harold L. Schilz, special antitrust assistants to Attorney General Cummings, had arrived in St. Louis to assist.

## *ONWARD, CHRISTIAN SOLDIER*

*Millionaires in this country would be the first to be called for war under a bill introduced in Congress by Representative Thomas O'Malley, Democrat, of Wisconsin.*

*Contending that wars are fought to "preserve the wealth of the capitalist," Congressman O'Malley said he was convinced the only effective method of curbing them was to compel those who "profit most by their consequences to serve in the ranks and answer the military roll call before anyone else may be called."*

*He named Henry Ford, J. P. Morgan and the Rockefellers as first-choice privates in the ranks and suggested that the motion picture industry would be well represented.*

*"Censor Will Hays might even be given a chance to make a real dramatic debut," Congressman O'Malley observed.*

A bitter contest is assured, as James A. Reed, former United States Senator, and reputed critic of the Roosevelt Administration, is head of the defense counsel. Mr. Reed has been aligned in the past with Senators Nye and Borah in insistence that the Government deal sternly with monopolies under the Sherman law.

The exact legal nature of the charges has not been made public, since the case still is within the closely guarded federal grand jury room. Nor has any of the testimony or names of those testifying been revealed. The proceedings will continue secretly until the grand jury files its report in open federal court.

**It is generally believed, though not officially confirmed, that the specific proceedings are due to the complaints made by the owners and managers of the Ambassador, new Grand Central and Missouri theatres as to inability to obtain product for those houses. It is further understood that Warner Brothers is the principal object of the complaint. There has been a prolonged struggle for control of the first-run situation in St. Louis, with Harry Koplar, pioneer exhibitor, and his associates, Fanchon and Marco, battling against the Warner interests.**

The key to the situation appears to be the operations involving the St. Louis holdings built up by the brothers Skouras—Spyros P., Charles P. and George P., who from the position of bus boys in a local hotel became dominant factors in theatre affairs throughout the country. Harry Koplar was associated with the Skourases in the St. Louis Amusement Company and Skouras Brothers Enterprises, which are the St. Louis holding companies for the local properties from which the brothers stepped into national exhibition activities with Warner and later with Fox.

### Alliance With Paramount

Prior to selling out their St. Louis holdings, in September, 1928, to Warner, the Skourases had formed an alliance with Paramount-Publix in operation of the Ambassador and Missouri and also three first-run theatres in Indianapolis. Through many interlocking corporations the St. Louis first-runs and a string of neighborhood and suburban properties were dominated by the Skourases and their associates. Mr. Koplar, who was one of the associates, in time affiliated with Allan Snyder, a St. Louis utility engineer, who had entered the local first-run field after the Ambassador, Missouri and new Grand Central had been bought in at foreclosure proceedings by committees representing bondholders.

Since Warner Brothers became interested in the St. Louis theatres, considerable litigation has involved the holding companies of Skouras Brothers Enterprises and St. Louis Amusement, and it is generally believed in that city that Mr. Koplar was prominently identified with the interests sponsoring much of the litigation against the controlling interests of the companies, although the original suits did not mention Mr. Koplar by name. These suits were something more than the usual lawsuits between minority and majority stockholders, being marked by much personal bitterness.

After the bondholders' protective committees had bought in the Ambassador, Missouri and Grand Central theatres and entered into a leasing arrangement with Mr. Koplar's associate, Allan Snyder, Mr. Snyder retained Fanchon and Marco to manage the properties.

At the head of Fanchon and Marco is Harry Arthur and associated with him in an executive capacity is Jack Partington. Directing the five first-run St. Louis theatres operated by Fanchon and Marco are Harry Koplar, Harry Greenman and Charles Kurtzman.

The St. Louis theatre, which is not involved in the Government's case, and the Grand Central theatre have been dark for some time because, it had been said, of inability to obtain sufficient first-run product.

### Outbid at Public Sale

Warner Brothers had been outbid at the public sale of the Ambassador, Missouri and Grand Central theatres, and so concentrated its St. Louis theatre operations on the Shubert theatre on Grand boulevard, and the Orpheum, at Ninth and St. Charles. Besides their own Warner and First National product, the company has held the exclusive first-run franchise for Paramount and RKO product.

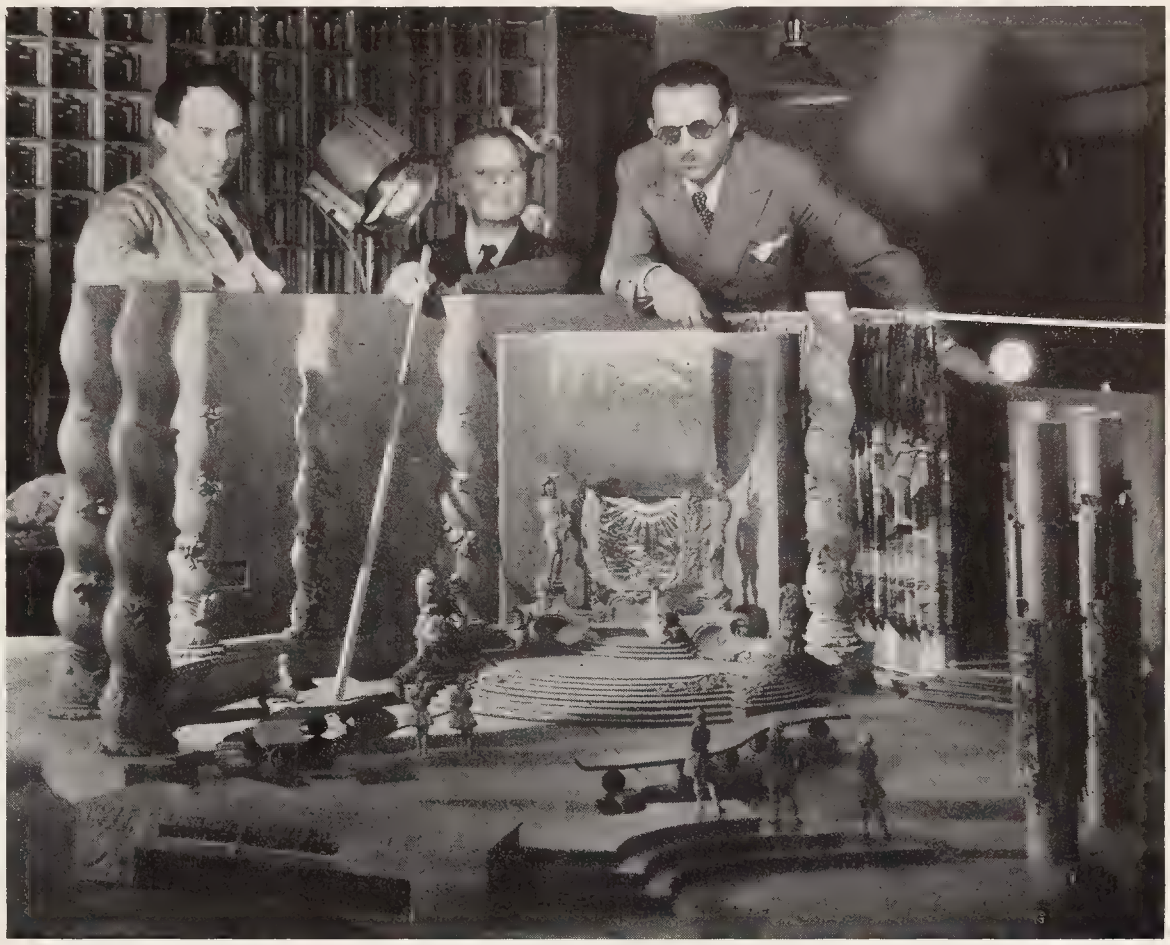
Late last summer United States District Attorney Blanton at St. Louis and also the Department of Commerce at Washington received, presumably from the Allan Snyder-Fanchon and Marco interests, a complaint about unavailability of product. The Department of Justice immediately started a secret investigation.

At a recent hearing before Referee in Bankruptcy Hope, when the St. Louis first-run situation came up for formal discussion, counsel for the bondholders' protective committee for the Ambassador, Missouri, and Grand Central, indicated that legal action would be taken in an attempt to enforce a contract which those theatres had held for the St. Louis first-run right to Warner product and First National Pictures. It was charged that the pictures of these companies were part of the security for the bond issue.

The Ambassador theatre has been able to get only product of Universal, Fox and Columbia for showing in 1934-35.

# THE CAMERA REPORTS

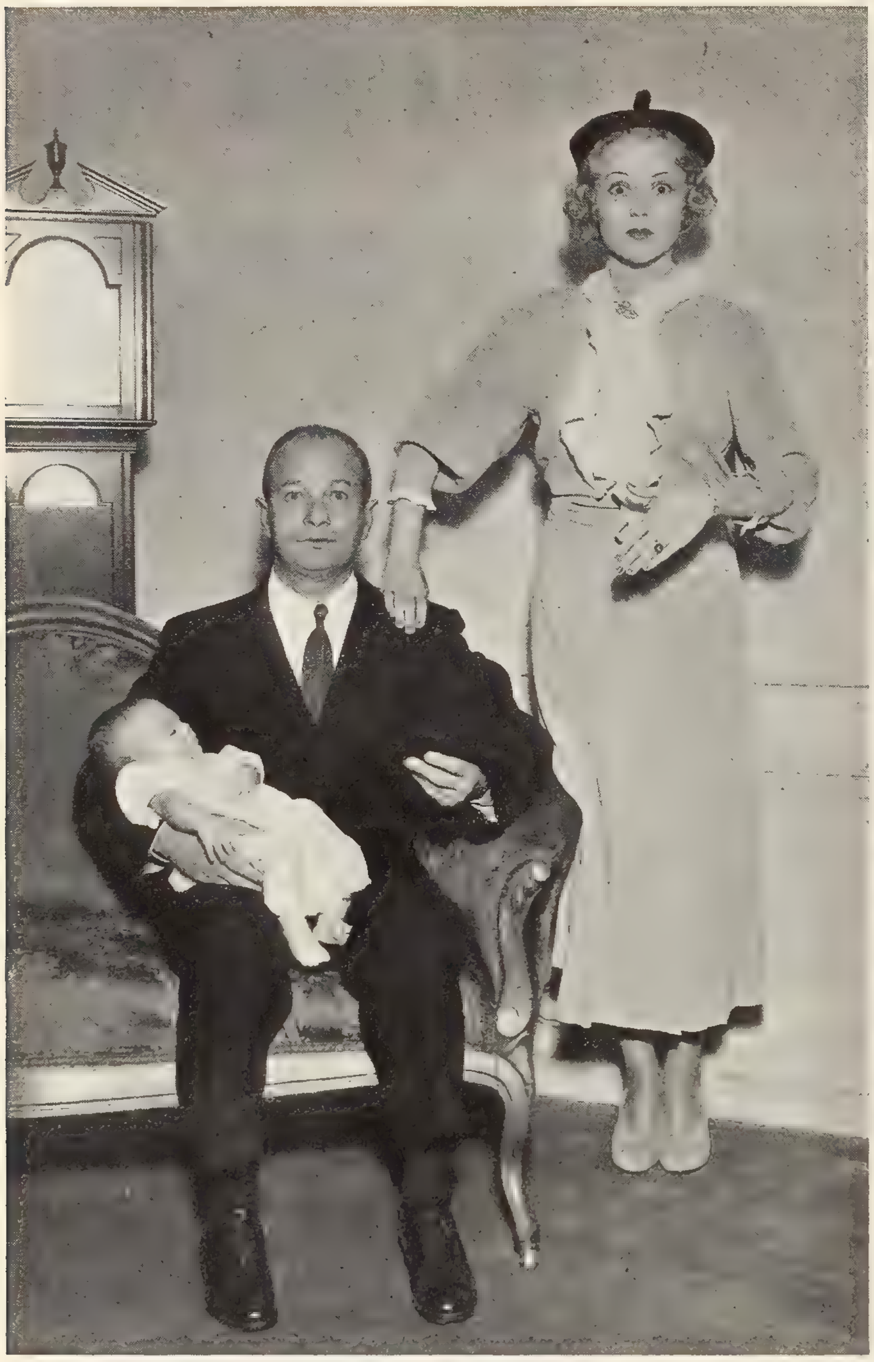
ON BROADWAY. (Below) Constance Cummings, who, leaving the screen (temporarily, of course), is contributing to the apparent success of "Accent on Youth," New York stage play written by Samson Raphaelson, playwright and Fox scenarist.



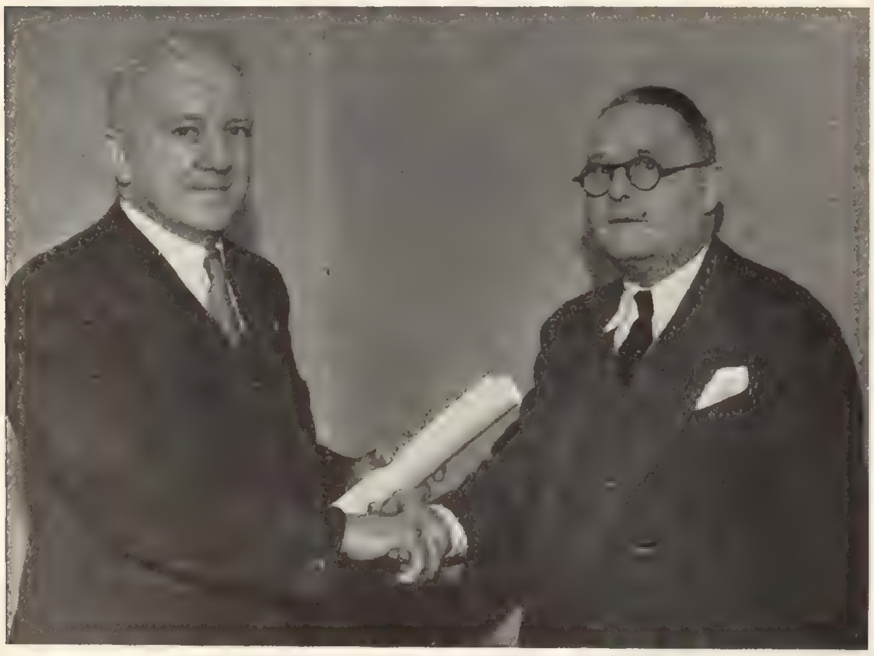
PLANNING THE ACTION. (Above) A miniature model of a set for Warner Brothers' screen production of Max Reinhardt's "Midsummer Night's Dream," Shakespearian fantasy being created with Mendelssohn's music. Shown studying the set are William Dieterle, director; Reinhardt, and Anton Grot, art director.

DANCE CREATORS. (Below) The De Marco's, who have been signed by Warners to create a special dance in "The Caliente."

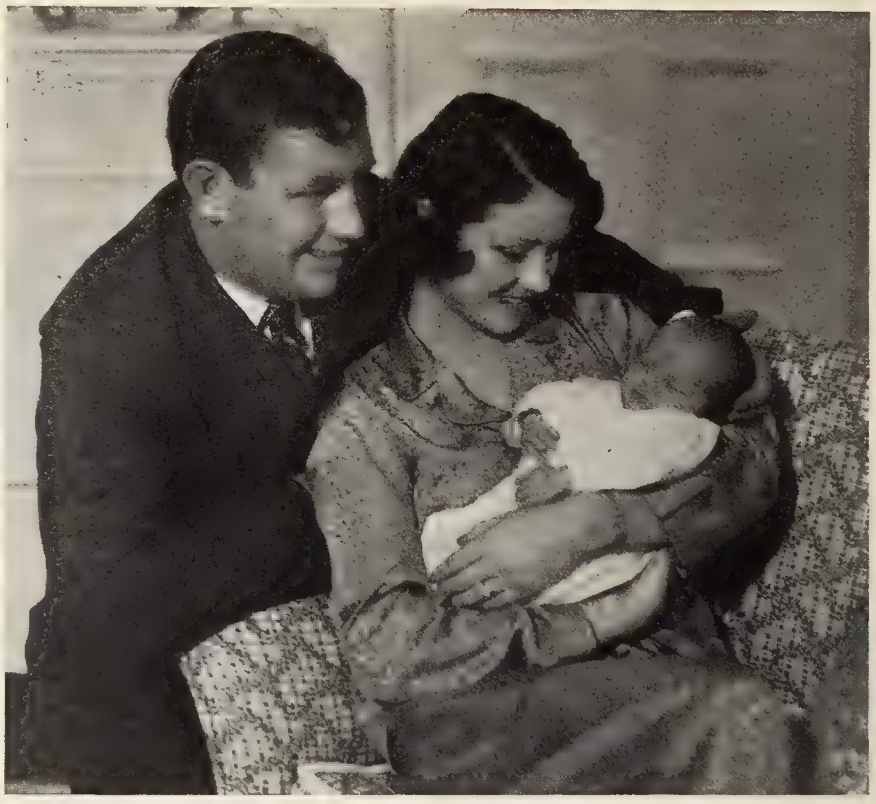
IN SECOND SERIES. Joe Cook, stage and screen comedian, who has started on his second series of two-reelers for Educational. The first of the group, which is being made at Astoria, L. I., will be "Mr. Widget."



FOR THE FAMILY ALBUM. Concluding (if you've been reading this page correctly) this week's little baby show with Harry Joe, Jr., son of Harry Joe Brown, director-producer, and Mrs. Brown, which is to say, Sally Eilers. Miss Eilers recently completed the lead in Columbia's "Carnival."



A TENNESSEE COLONEL. And Tennessee is right, believe it or not. There are only twenty of that variety, and this is how Howard Waugh (right), Warner zone manager in Tennessee and Kentucky, became one of them. Shown making the commission presentation is Capt. Billy Stanton, Tennessee official.



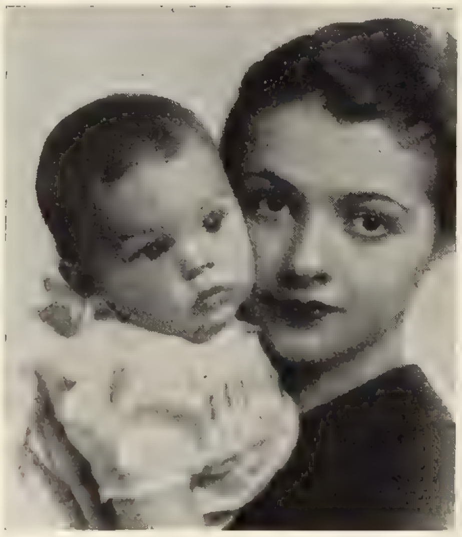
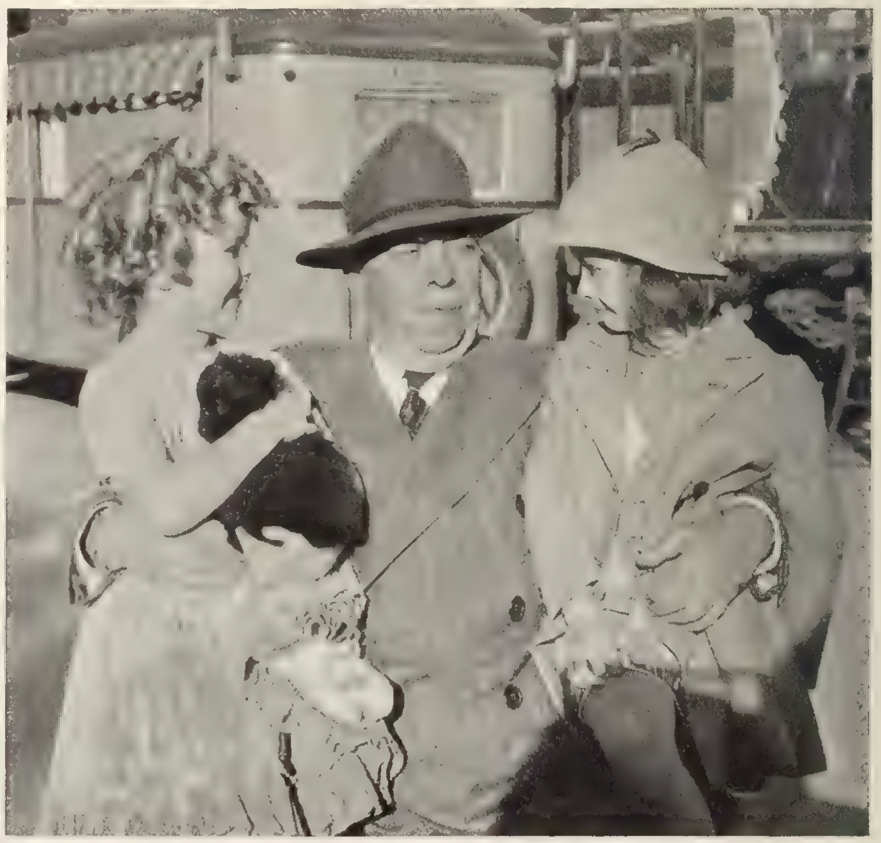


EXHIBIT A. Which begins (above) something of a display of new filmdom babies. He (for he it is) is officially Timothy Andrew Devine, but just Tad to Mr. and Mrs. Andy Devine, his parents. Mr. Devine is of course Universal's popular comedian.

AGE 3 (MONTHS). At left, Mary Jane Barrett, Educational player and wife of Ernest Truex, Educational comedian, with her son, Barrett Ernest.



A LAP-FULL. Contrived by Irvin Shrewsbury Cobb, the noted humorist, upon a visit to the Fox studio with his granddaughter, Patricia Brody. Little Miss Brody (left knee) was thus privileged to meet the famous little girl on the right knee, the Fox star, Shirley Temple.

# CONFLICT ON "BANK NIGHTS" WIDENS; IOWA EXHIBITOR WINS IN TEST CASE

## Injunction Weakens Code Authority's Police Power; Courts and Attorneys Argue Legality under Local Lottery Laws

That clause in the Motion Picture Code which concerns "Bank Nights" and other forms of business stimulant, has taken front place ahead of clearance and zoning as the code problem of most vital concern at the moment to operations of many hundreds of subsequent run theatres.

The merchandising device generally known as "Bank Nights" is the cause of much wrangling among competitive exhibitor users and non-users, the flood of such code complaints further clogging the already over-burdened, slow-moving wheels of Grievance Board and Code Authority machinery.

### Attorneys at Variance

State attorneys-general in many sections appear unable to make up their collective minds as to the legality of the "Bank Night" under local lottery laws, and at least one late decision in a bitterly fought court action, ruling in favor of the alleged violator, not only dismissed the violation but brought a double victory to the exhibitor in the form of an injunction restraining the Code Authority and the film exchanges from cutting off his film supply for refusal to comply. This injunction weakens considerably the Code Authority's limited police power.

**Section 1 of Part 3 of exhibition trade practices specifically says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced scrip books, coupons, throwaway tickets, or by two-for-one admissions, or by other methods or devices of similar nature which directly or indirectly lower or tend to lower such announced admission prices and which are unfair to competing exhibitors, or which deceive the public."**

Subsequently Sol A. Rosenblatt, then division administrator of the NRA and now its compliance director, ruled that the clause was intended to embrace "Bank Nights" and such, but, as is usually the procedure in handling complaints of unfair competition, each Local Grievance Board must determine each case on its individual merits.

Evidently the Grievance Boards and the Code Authority consider the copyrighted plan of Affiliated Enterprises, which is generally in use, to be a violation, because virtually all the decisions by the Grievance Boards in such cases have so stated, and these rulings were generally sustained by the Code Authority whenever an appeal was taken.

Possible loss of film for failure to cease and desist was the subject of the latest "Bank Night" conflict, which resulted in a complete victory for the exhibitor, Don Thornburg, operating both the Strand and Family theatres in Marshalltown, Iowa.

On September 25 the Des Moines Grievance Board, acting on a "Bank Night" complaint filed by Mr. Thornburg's competitor, M. G. Rosckop, of the Marshalltown Casino, decided against the defendant Thornburg, who appealed to the Code Authority.

Meanwhile, Mr. Thornburg wrote letters of protest to President Roosevelt, Mr. Rosenblatt, Deputy Administrator William Farnsworth and others, declaring that if he was compelled to discontinue using the plan at his theatres he would close both houses and bring suits for damages against the aforesaid officials and the whole NRA structure.

Moving quickly to forestall any attempt of the Code Authority to effect compliance by cutting off his film supply for persistent violation of the clause, Mr. Thornburg obtained in court a temporary injunction.

Probably the most inconsistent angle to the entire "Bank Night" situation is the inability of some state courts and their own state's attorney-general to agree on the legality under the lottery laws of those states. There have been countless contests in recent months. In any event, however, the Code Authority acts independently.

In this connection, too, Mr. Thornburg won a victory over the Grievance Board's order to cease and desist. It seems that Walter Maley, first assistant attorney general, had ruled on December 8 that "Bank Nights" are a lottery under the Iowa law. C. C. Dunsmoor, of the Capitol at Marshalltown, then brought a suit against Mr. Thornburg in Marshalltown's municipal court, charging Thornburg with "wilfully making, establishing and making public a scheme for a lottery," contrary to the Iowa statutes.

### Not Lottery, Judge Rules

The case went to trial December 22, and Judge L. R. Sheets ruled that "Bank Night" as practiced by Mr. Thornburg is not a lottery. The judge said three factors must be present to make a scheme a lottery: a consideration, chance and a prize. Those participating, he added, must pay something to take a chance to win a prize.

Finally, word came from Des Moines this week that Edward L. O'Connor, attorney general of Iowa, has suspended Walter Maley's opinion declaring "Bank Nights" a lottery. The attorney general notified the 99 county attorneys in the state to disregard the original ruling pending further investigation. It appears unlikely, however, that the attorney general will take any further action in view of Judge Sheets' decision. The Thornburg case had been arranged for by Mr. Thornburg himself in order to test the original ruling.

Outstanding in Judge Sheets' decision was his opinion that Thornburg through the device "neither directly nor indirectly receives any pecuniary compensation."

It became known this week that proponents of the plan will wage an aggressive fight to eliminate or sharply modify sections of the code restricting prizes, rebates, "Bank Nights" and the like, at hearings on code revision before the National Industrial Recovery Board at Washington, starting this week.

**In Kansas City, R. W. McEwan, a representative of the "Bank Night" distributors, said that efforts particularly will be directed at legalizing the plan under the code. Mr. McEwan declared that petitions bearing thousands of signatures of exhibitors, professional men, merchants and patrons requesting code modification in this particular have been placed on file with the NRA authorities at Washington.**

"Bank Nights" and similar devices have given the Code Authority as much trouble in other exchange territories.

## Ammunition Being Amassed for Fight at Code Revision Hearing in Washington; Many Cases Before Boards

In Kansas City, nine cases pending with the Local Grievance Board or with the Code Authority on appeal have been withdrawn by the complainants. Glen W. Dickinson Theatres, which recently started using "Bank Nights," withdrew complaints previously filed against eight competitors.

### Any Action Awaits Complaint

Neither the Local Grievance Boards nor the Code Authority will take any action against any user of "Bank Nights" unless and until a competitor files a complaint.

Frank H. Cassil, Rialto theatre, St. Joseph, Mo., was compelled to file a certificate of compliance on order of the Kansas City Grievance Board which charged him with continued violation of a previous ruling ordering him to drop "Bank Nights."

In Milwaukee the Local Grievance Board ordered that "Bank Nights" be discontinued at the Riviera, Milwaukee; Paramount, at West Allis; Orpheum and Strand, Green Bay; Embassy, at Neenah; Brin, at Menasha; Allis, at West Allis, and the Rex, at Oshkosh. The seven last named properties are operated by Wisconsin Amusement Enterprises.

The Code Authority Monday heard charges by William Posters, of Fox West Coast Theatres, that the Los Angeles Grievance Board acted in a manner that was "biased, prejudiced and partial" in holding West Coast theatres at Santa Paula, Cal., and Los Angeles to be in violation of the code for staging "Bank Nights." West Coast had taken an appeal.

### Many Appeals Considered

At the same time the Authority was considering appeals from Local Grievance Board decisions on "Bank Nights" involving the Granada, Alhambra, Cal., against the Mission, at San Gabriel, Cal.; Palomar, Oceanside, Cal. vs. Pala, Escondido, Cal.; Princess, Storm Lake, Iowa, vs. Empire, same city; Mission, Ventura, Cal., vs. Oxnard, Oxnard, Cal.; Capitol, Sioux City, Iowa, vs. Rialto, same city; Publix, La Salle, Ill., vs. Peru and State theatres at Peru, Ill.; Watseka, Watseka, Ill., vs. Little theatre, same city; Majestic, Milford, Ill., vs. Lorrain, Hoopeston and Little theatres, Watseka, Ill.; Lisbon Opera House, Lisbon, Ohio, vs. Rex, Lisbon, same city; Loew's United Artists theatre and Mary Anderson, at Louisville, Ky., vs. Rialto, same city.

Earlier, the Code Authority sustained Local Grievance Boards in "Bank Night" decisions found against the Harding, Lincoln, Metropolitan and El Rey theatres, at San Francisco; Avon, at Lenoir, S. C., and the Chieftain, at Sac City, Iowa.

The federal courts at Denver had under advisement a situation similar to the Marshalltown case. Harry Huffman, Denver circuit operator, obtained a temporary injunction against the Authority and exchanges, pending a full hearing, probably later this week, over the use of "prizes."

On September 25, the Denver Grievance Board, on the complaint of the Denham and Ogden theatres, declared the giving away of automobiles by Mr. Huffman at his Aladdin, Bide-a-Wee, Bluebird, Denver, Orpheum, Paramount, Rialto and Tabor theatres, was in violation of the code. Mr. Huffman appealed to the Code Authority, which sustained the Grievance Board's decision.

The Huffman interests refused to abide by

*(Continued on page 18, column 3)*

# INTRODUCED QUOTA BILL WORRIES INDUSTRY IN NEW SOUTH WALES

## Newly Formed Trades Council Wants Distributors Exempted, Protests Any Ministerial Control, Asks Uniform Legislation

## Distributor Quota Would Be 15 Per Cent at End of Fifth Year, Exhibitor 12½ Per Cent; and 11 on the Advisory Board

By CLIFF HOLT
*Sydney Correspondent*

Introduction of the awaited quota bill in the New South Wales legislative assembly by Chief Secretary Chaffey is speeding the activities of the newly formed Motion Picture and Allied Trades Council, organized by exhibitors, producers and distributors in order to present a united front in dealing with the Government on the proposed legislation.

It is doubted that the Quota will become law before next month, as Mr. Chaffey, in conferring with representatives of all branches, said the business should be given full opportunity to be heard.

### Industry Somewhat Perturbed

At a late hour the industry is becoming somewhat perturbed as to what the effects of quota legislation will be. Distributors are anxious to be excluded from the new law entirely; exhibitors are not unduly alarmed with it so long as it is judicially conceived and applied; and producers, while they welcome it, maintain that the probable growth of mushroom companies and the consequent flood of inferior pictures will hamper their efforts to establish the Australian producing industry on a stabilized and commercially profitable basis.

The N. S. W. Government's ostensibly swift decision to bring down quota legislation came as a surprise to those unacquainted with the inside trend of events. In any case, it seems that if the industry did know what was coming, its political roundsmen left their action until too late. I doubt if the Government will take much heed of their pleas at this late hour—more especially as the Quota Bill has been framed along lines identical with those laid down by Mr. Marks. If delayed, some drastic changes may be made to the bill, but if it obtains an early passage, the bill will be as follows, with perhaps two or three minor alterations:

**Distributors: First year, 5 per cent; second year 7½ per cent; third year 10 per cent; fourth year, 12½ per cent; fifth year, 15 per cent.**

**Exhibitors: First year, 4 per cent; second year, 5 per cent; third year, 7½ per cent; fourth year, 10 per cent; fifth year, 12½ per cent.**

The Minister is given the authority to modify the requirements if in any year he is confident that the requirements are not commercially practicable.

Producers, distributors and exhibitors must be registered.

The standard of merit will be decided by an advisory committee of 11, appointed to assist the Minister and consisting of two representatives of producers, of Australian pictures, two distributors, two exhibitors, and five outside the industry, one of whom will be the Commonwealth censor. No picture can be submitted for quota benefits until it is passed by this committee as reaching the necessary standard.

The clause under which it is proposed to permit exhibitors to reject any number of films other than Australian quota pictures, in order to meet their obligations, contains the stipulation that this right of rejection must be exercised in regard to foreign films before rejecting British product. The British interests had feared that Australian exhibitors would shelve British productions in favor of Australian and American, rather than interfere with American contracts, especially with a little judicious "pressure" from American exchanges. This, of course, would have proved a severe handicap to British producers, who have long come to regard the Australian market as one of their best sources of revenue. Indeed, the British would like to have their product exempted in entirety from the rejection privilege.

On the other hand, in its representations to the Government on the eve of the bill's first reading in Parliament, the Motion Picture and Allied Trades Council made no reference to rejection, but set out its recommendations as enumerated:

**(1) An opportunity to confer with the Government in detail.**

**(2) Elimination of the distributors' quota law.**

**(3) Uniform legislation in all States, as one state alone cannot operate a quota.**

**(4) Elimination of the right of the Minister to control the film business.**

**(5) Simplification of the quota law, based upon quality and the right of the exhibitor to buy his pictures where he likes.**

Those resolutions, passed at the inaugural meeting of the Council, suggest that Britain is alone in her fight to have the rejection clause eliminated or applied solely to foreign films. A possible exception is the fly-by-night producer who may see in the quota the chance for exploitation, but the more prominent and established studios, I feel sure, would themselves recommend rejection. Cheaply and poorly made quota "quickies" will do more to retard the progress of the local producing industry than any one other factor, and if those inferior films are rejected wholesale by exhibitors, the better class producer will be automatically freed of an irritating competition which can only hamper his efforts.

Mr. Chaffey said he was informed at the Conference that the industry as a whole was not opposed to the principle of quotas for Australian pictures, as suggested in the recent report of the film commissioner, F. W. Marks, on whose report the Quota bill is founded, but it felt that such legislation should be a federal matter, with proper safeguards against hardship in any one branch of the business. As an alternative to federal action it was suggested that final action in New South Wales await adoption of a similar act by a majority of the other states. He was told that the industry for the most part was opposed to a quota for distributors and to ministerial control of the film business.

Now that the quota is to become law in N. S. W., uniform quota legislation throughout the Commonwealth before long can be regarded as a certainty. Already there are whisperings that Victoria is again becoming active and that the Quota Bill will be brought before the House for a second time in the early months of this year. If it does eventually introduce a quota, the Victorian Government will have constituted one of the most amazing reversals of policy imaginable. With the bill accepted by the public as virtually passed some months ago, Victoria threw it out at the last possible moment, under pressure from British production interests, but Britain may no longer be anxious to step in once the law gets under way in the more important mother state. Assuming that a quota is eventually brought into being in N. S. W. and Victoria, its early appearance in Queensland, South Australia and West Australia will become inevitable.

---

# *Deitrich, Hearst Film Official, Dies*

Theodore C. Deitrich, director of publicity for Hearst Metrotone News and Cosmopolitan Productions, died last Sunday in New York from a complication of diseases. He was 58 years old.

Mr. Deitrich had been in the newspaper and motion picture businesses most of his adult life. He was a reporter on the *New York American* for years, later joining International News Service. He began his career as a reporter for the *Pittsburgh Times in* 1896, working his way finally to the post of managing editor of the *Pittsburgh Dispatch* and *Pittsburgh Gazette-Times.*

Moving to Chicago, Mr. Deitrich became a special writer for the *Chicago Chronicle,* remaining in that post for three years. He served later on the staffs of the *Chicago Examiner, San Francisco Examiner* and *New York American,* and in 1915 joined the Hearst motion picture enterprises.

---

### License Suspended

The Seattle city council has revoked for 30 days the license of the Star theatre, third run downtown house, on the recommendation of the local censor board, because of the showing of an allegedly obscene film, for which Spencer Fox, manager, had been fined $100 and given a suspended jail sentence two months ago.

# FILM ACTORS ASK GOVERNMENT FOR BETTER WORKING CONDITIONS

## Committee of Five Charges Producers Have "Tricked, Hamstrung and Lied to Them"; Compares Earnings of Players

## *Players' Pay in 1933 Classified in Appeal of Committee of Five to Sol Rosenblatt*

| NUMBER OF PLAYERS | PERCENTAGE OF TOTAL | PER PERSON EARNINGS IN 1933 |
|---|---|---|
| 432 | 28% | Less than $ 1,000 |
| 332 | 21 | $ 1,000 to 2,000 |
| 158 | 10 | 2,000 to 3,000 |
| 108 | 7 | 3,000 to 4,000 |
| 82 | 5 | 4,000 to 5,000 |
| 64 | 4 | 5,000 to 6,000 |
| 42 | 3 | 6,000 to 7,000 |
| 38 | 2 | 7,000 to 8,000 |
| 23 | 2 | 8,000 to 9,000 |
| 25 | 2 | 9,000 to 10,000 |
| 196 | 12 | 10,000 to 50,000 |
| 63 | 4 | Above $50,000 |

Motion picture actors this week went to the United States Government with a plea to obtain better working conditions for them in Hollywood. Charging the producers with having "tricked, hamstrung and lied to them," the actors brought their fight to a climax when actor members of a special code committee Monday presented to the National Recovery Administration at Washington a report and argument in support of adoption of a set of fair practices.

The report, arraigning the industry for low wages paid to players, declared the producers had resorted to "every dishonest practice known to an industry" against the actors.

The actors' committee of five, composed of Robert Montgomery, Claude King, Ralph Morgan, Kenneth Thomson and Richard Tucker, had been appointed by compliance director Sol A. Rosenblatt, of the NRA, to draft the rules with a committee representing producers. These rules were submitted to the producers, but a deadlock was reached after 11 meetings.

### Compares Earnings of Players

Before discussing the specific rules proposed, the 52-page report gave consideration to the present condition of the average actor and to the history of relations between producers and players, which, it said, were never of the best.

"At the outset," said the report, "it is necessary to lay a few ghosts. The idea has been widely publicized that the average actor is a plutocrat, rolling in wealth, and that for him to protest about his working conditions is the basest ingratitude." To disprove that the earning power of players as a whole was large, the report drew from NRA Director Rosenblatt's investigation of industry salaries, under date of July 7, 1934, when it was observed by the NRA that 1,563 actors and actresses were employed during 1933, excluding extra players. Of this number some 28 per cent earned less than $1,000 in that year, 21 per cent between $1,000 and $2,000, and 10 per cent between $2,000 and $3,000, while on the other hand 12 per cent drew between $10,000 and $50,000. Combining wage classifications the committee pointed out that 50 per cent made less than $2,000; 75 per cent less than $5,000. Moreover, it was explained this was not *net* income, some 10 per cent going to the actor's agent and out of the remainder the player had to buy wardrobe.

**"Perhaps it may be contended," said the report, "that the quarter who made more than $5,000 are able to take care of themselves, though from experience we know this is not the fact. Certainly, however, the majority of the actors need protection. Moreover, even the higher paid group has a short period of earning power during which the demands on them are excessively heavy."**

The report then set forth some of the very large incomes of producers and other motion picture executives, in trying to give the lie to producer objections to the actor proposals for fair practices on the producers' grounds that such rules "will increase production costs to such an extent that they will ruin the industry."

"If a betterment in actors' working conditions doubled the cost of actors' salaries, it would not even make a dent in the business," said the report, which quoted Irving Thalberg on production costs as follows: "In the boom years of 1927-28-29, the film industry spent for motion picture production around $150,000,000 a year. This expenditure produced in revenue in the box offices of the world some $2,000,000,000. The product cost only 7½ per cent of the total intake. There is probably no other business in the world where the cost of material is as small as this proportion. Even during the worst of the depression, when the cost dropped down to $100,000,000 and the intake to not much more than $1,000,000, cost of the material on which the industry survived or failed was still only 10 per cent of the intake."

### 18 Per Cent of Cost to Actors

The report cited figures obtained from United Artists which indicated that only 18 per cent of the cost of production went into actors' salaries. "So in the worst year of the depression," said the report, "actors received only 1 4/5 cents of each dollar which came into the box office, and according to the Rosenblatt salary report previously referred to, for 1933, the cost of production only equaled 8 per cent of the dollar which came into the box-office. Of that 8 per cent, one-fifth went into actors' salaries . . . actors during 1933 receiving 1 3/5 cents of each box office dollar."

Industry, company and Senate reports on grosses and on large salaries of producers and other film executives were then cited at length, "not to show how much money executives make, but to give some idea of how ill it becomes these gentlemen to protest that the industry cannot afford fair working conditions for actors. It is even worse when we remember that most of the men who now run the business and assert that actors' working conditions cannot be bettered, dragged the industry to the verge of bankruptcy, took their employees' money for the purchase of stock at excessive figures, and made a record of financial ruin that has been seldom equaled in the annals of American business."

"There is apparently no penalty for failure for a motion picture executive," the report said. "Where are the men who guided Paramount into bankruptcy? Adolph Zukor is the new head of the new Paramount. Sidney Kent is the head of Fox.

"Where is the man who was the production head of Fox during a debacle that cost thousands of American millions of dollars? Mr. Winfield Sheehan is still the production head of Fox.

"The same group of men, who have taken millions of dollars out of the American public through their manipulations of the motion picture business, are still in control. With a few exceptions, they have never contributed anything to the actual making of motion pictures or to the advance of the art. Yet these same men arrogate to themselves a despotic feudalism over the working conditions of those who actually make pictures, creative talent.

"Only the baronial insolence of men whose record speaks for itself has led to the obstructionist attitude with which each proposal (of the actors for a set of trade practices) for reform has been met."

### No-Strike Agreement Expires Soon

Citing in detail the various conflicts between producers and players and the nature of their relations since 1927, the report ominously pointed out that the five-year non-strike agreement expires in March, 1935.

**Charging that "employers made the code", and explaining that the players failed to obtain their rights under the code, the report declared that "instead of correcting abuses, the code to date has cost the actors time, effort and money in resisting further encroachments".**

Eleven meetings were held in Hollywood between the committee of five actors and a like number representing producers and a final deadlock was reached a few weeks ago. "At no time were the producers willing to concede anything under the code," explained the actors' committee. "They refused to discuss most of the rules in detail and made no counter offers. They did admit that many of the proposals were reasonable and just, but said that they were unwilling to have them in an NRA code enforceable by the federal government."

"History shows," the report continued, "that

(Continued on following page)

# PLAYERS ASK NRA'S HELP

(*Continued from preceding page*)

no agreement with producers is worth the paper it is written on, unless it is with a strong actor-controlled organization with the power to enforce it.

"The actors have exhausted every effort to agree with the producers on working conditions. They have been exceedingly patient. They have been tricked, hamstrung, and lied to. Every dishonest practice known to an industry, the code of ethics of which is the lowest of all industries, has been resorted to by the producers against the actors. In the face of such treatment, the actors, with confidence, are coming to the Government which promised them better working conditions under the NRA to see if such better working conditions can be thus obtained."

### Rules Proposed by Committee

While the report cited dozens of abuses of actors by producers, and listed corrective measures, the basic platform demanded by the special code committee provided:

**(1) Elimination of the "call bureau", a clearing house operated by the large producers for contract players.**

**(2) Granting the right to players to represent players in all dealings with producers, including matters not relating to fixing of salary and obtaining of roles.**

**(3) Enactment of a new standard contract, with provisions for arbitration of all individual actor-producer disagreements.**

Some of the rules of fair practices governing relations between producers and actors as proposed by the committee, all of which rules would become provisions of the industry's code, follow:

Violations by producers shall be unfair trade practices under the code. The right to waive any rules shall be vested only in the main organization of actors.

The basic work day for actors shall be eight hours, and every actor shall be given at least 15 hours rest between the end of one work day and the beginning of the next. One hour for lunch shall be allowed and is not to be calculated as part of the eight-hour day. An actor may work longer than the basic eight-hour day, provided that the next 15-hour basic rest period shall be increased by the amount of overtime the actor works. Day players working longer than eight hours shall be paid at the rate of one-eighth of their daily salary for each overtime hour.

Sunday or holiday work is permitted, but the actor must be given a compensating day of rest in the same week.

The foregoing rules shall be incorporated in all contracts.

All contracts between producers and actors must be in writing. There shall be no verbal contracts.

### Minimum Contracts Proposed

The report included at this point minimum standard contracts for free lance players and for day players, both providing for arbitration of disputes.

The free-lance players' contract provides for terms of employment, his rights during employment, the rights of the producer. The contract for day players does likewise.

A set of rules and regulations to govern the making of contracts entered into between producers and contract players sets down regulations controlling layoff periods, machinery for arbitrating disputes and other relations between both parties. Too, players would not be loaned by one studio to another without the actor's consent.

Rule VIII says: "No producer shall aid, promote, participate in, assist, or use any bureau or agency having as its purpose or practice the calling, reserving, or hiring of actors for more than one company, or having as its purpose or practice the collection and maintenance of data on actors' salaries and state of employment." Furthermore, no producer would be permitted to participate in or engage actors through any general booking or employment agency.

All motion picture actors would be brought under the rules, but "nothing herein contained (in the rules) shall require the violation of any bona fide contract existing before these rules go into effect."

Specifically mentioned in the various contracts are: Retakes, production starting dates, radio appearances, traveling and transportation conditions, production suspension, termination rights, travel time, hours of labor, delivery of contract, notices, arbitration, lending of services working in more than one picture at a time, options and the like.

## Final RCA Shares To Be Distributed

The final 665,539 shares of Radio Corporation of America stock held by Westinghouse will be distributed to the Westinghouse stockholders in the form of a dividend declared in New York on Tuesday and payable February 18 to stock of record January 21.

Westinghouse originally owned nearly 3,000,000 shares of RCA and distribution of the remainder held by that company is the result of the decree issued by the Government which involved divestment of the company's RCA holdings by Nov. 21, 1935.

## A. T. & T. Net $5.75 a Share

Advance estimates of the 1934 earnings of American Telephone and Telegraph Company show an amount equal to $5.75 a share on 18,662,275 shares of stock. This will provide for absorption of another substantial deficit of Western Electric and would compare with $5.38 a share in 1933.

## IATSE Board Meets

The annual meeting in New York of the executive board of the International Alliance of Theatrical Stage Employees got underway in New York Tuesday and was expected to continue throughout the week.

## Stromberg Signs Again

Hunt Stromberg on Tuesday was given another long-term contract as a Metro-Goldwyn-Mayer associate producer.

## Film Board to Induct Officers

The newly elected officers of the New York Film Board of Trade will be inducted into office on January 16 at a dinner at the New York Motion Picture Club.

## Fred C. Dawes Dead

Fred C. Dawes, veteran Los Angeles projectionist, died Tuesday at the Hollywood hospital after a brief illness. He was 60 years old and was former owner of the National Film Laboratory.

# *'Bank Night' Test Won by Exhibitor*

(*Continued from page 15*)

the Code Authority's decree, and the Authority last week notified exchanges to stop serving the theatres involved after January 7. Mr. Huffman then sought an injunction in the U. S. district court and Judge Foster Symes granted temporary relief pending a hearing.

United States District Attorney Thomas J. Morrissey indicated that the government may set out to prove that Mr. Huffman is violating the federal lottery laws, as well as the Colorado laws.

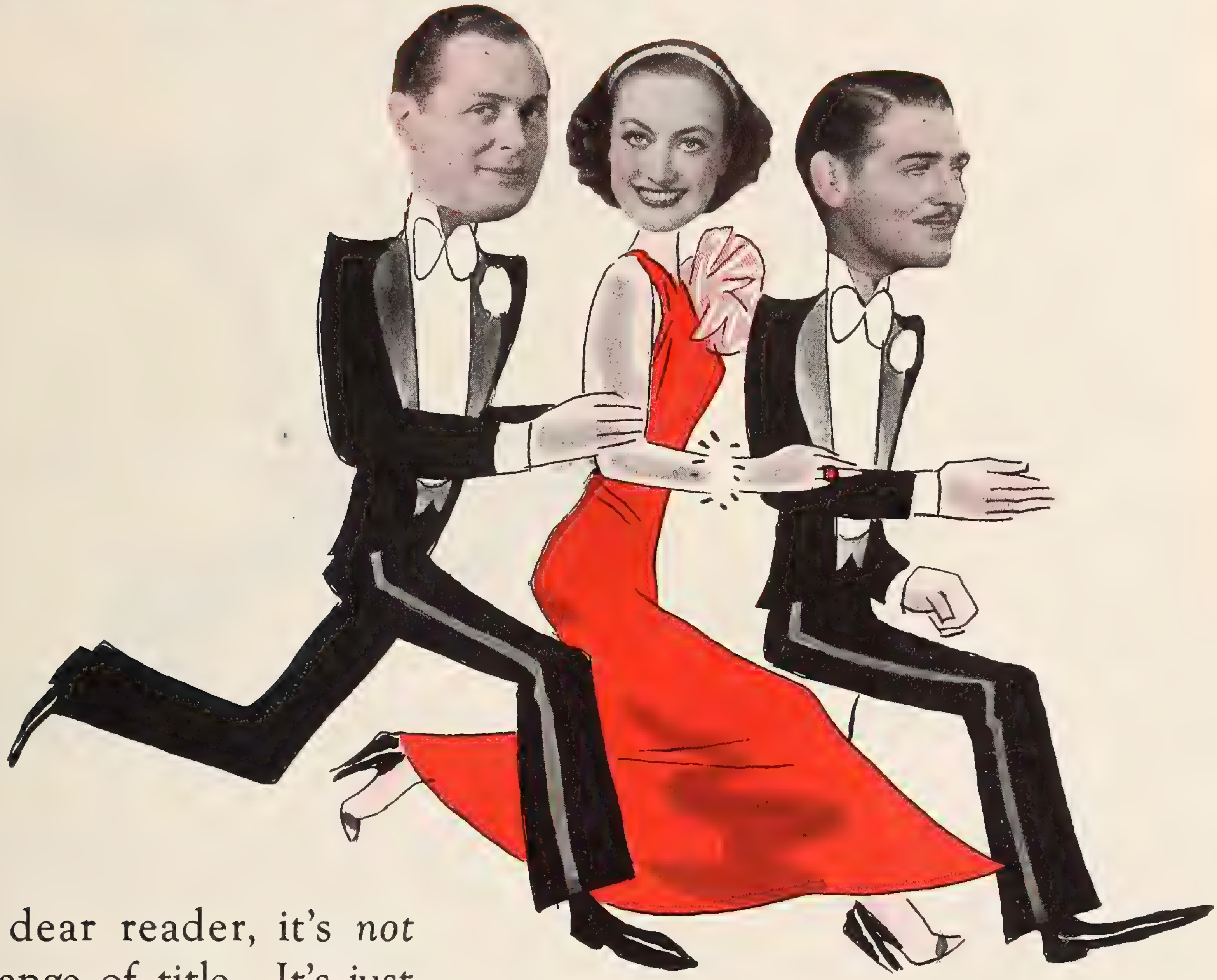
The copyrighted form of "Bank Night" generally in use, which is distributed by Affiliated Enterprises, through independent exchange franchise holders in the various territories, is conducted in this manner:

> Affiliated Enterprises enters into a contract with an exhibitor, for a sum of money (weekly fee, or a percentage of the gross receipts), and furnishes the theatre with register books, trailers and other paraphernalia. On a designated night of the week the theatre itself offers a prize of some specific amount of money and the drawing thereof, as a rule, takes place at about nine o'clock in the evening. Registration by the patron is said to be absolutely free and is further described as follows:
>
> In Register Number 1, persons, patrons, over the age of 16 years, may register by signing their names and addresses, and opposite each name space is a number, in regular order from number one up. Register Number 2 is provided by Affiliated, in which there are placed, in alphabetical order, the names appearing numerically in Register Number 1. Set opposite each name in the second register is the number corresponding to the number opposite the respective name in the first register. This system of registration is provided in order to eliminate any duplicate registration.
>
> Register Number 1 is placed in or near the entrance or exit of the theatre or, it may be placed at some other convenient place. Each person when registering places the prefix of "Mr.," "Mrs." or "Miss" before the name, and no one shall be allowed to register more than once.
>
> A bank is chosen by the exhibitor, wherein a certain designated amount of money is deposited by him for each week of the stunt. The name of said bank shall be exhibited over Register Number 1, and the name of the bank may be used in all advertising pertaining thereto.
>
> It is distinctly provided that no additional sum or compensation shall be added to the regular admission to such theatre by reason of the stunt, and, according to Affiliated Enterprises, "the purpose of the system shall be for advertising only."
>
> At a certain time or times fixed by the exhibitor, the numbers corresponding to those set opposite the names in Register Number 1 are placed in a box, from which is chosen or selected one number; and in the event the person, whose name is written in Register Number 1 opposite the number so chosen from the box, shall be present in that theatre, or on the outside, without a paid admission, or appears at the box-office to claim the award, he shall be entitled thereto, and he shall have the right to go into the theatre without a paid admission and shall be entitled to the cash offer as though he or she were in the theatre by a paid admission at the time of the drawing; and the owner of the theatre shall immediately make available said amount to the person entitled thereto.
>
> In the event that the individual representing such number thus chosen is not in the theatre at the time of the selection, or does not appear at the theatre and claim the award within a reasonable time after the selection, he or she shall not have or be entitled to said amount. In the latter event, the amount of said bank account shall be carried over to the next week and shall be increased by the regular designated amount. Thus the amount shall accumulate from week to week until the registration of a party is selected or chosen who claims the said amount, either by being in the theatre or on the outside, or who presents himself within a reasonable time after the selection. There will only be one number chosen each week, and, according to Affiliated, "it shall be distinctly understood that the registration shall be absolutely free and that no admission or ticket shall be required in order to register and participate in same."

## Warner District Head Among Those on 'Havana'

Henry F. Needles, one of the passengers rescued from the steamship Havana, which struck a reef in the Bahamas last week, is district manager for Warner theatres in northern Connecticut and part of Massachusetts. His headquarters are in Hartford.

# FORSAKING ALL RECORDS!



No, dear reader, it's *not* a change of title. It's just one way of describing the sensational business done at *every* box-office by JOAN CRAWFORD, CLARK GABLE, ROBERT MONTGOMERY in M-G-M's happiest entertainment "FORSAKING ALL OTHERS."

Dec. 15, 1934

THE Hollywood REPORTER

# MGM'S 'BIOGRAPHY' REAL JOY;

## Harding-Griffith Team Scores Again

### "BIOGRAPHY OF A BACHELOR GIRL" (MGM)

Direction ........................E. H. Griffith
Original Play.................S. N. Behrman
Screen Play.........................Anita Loos
Additional Dialogue....Horace Jackson
Photography...........James Wong Howe
Producer ......................Irving Thalberg

Cast: Ann Harding, Robert Montgomery, Edward Everett Horton, Edward Arnold, Una Merkel, Charles Richman, Greta Meyer, Willard Robertson, Donald Meek.

Miss Harding is herself again and she's a joy, the picture is a pleasure, and the production is an entertainment you can't afford to miss. It's an elegant adaptation of a stage play by Anita Loos and Horace Jackson, so smoothly, so expertly, so painlessly directed by E. H. Griffith that you want the serio-comic mood to last forever instead of being over in a mere hour or so. Book it, and book it big by all means, it's a treat for the customers.

A girl-artist returns to America quite broke. The editor of a magazine makes her an offer no girl could refuse for the publication rights to her biography because the tabloids have played up her past love-life as a circulation-builder. Back into her life comes a childhood beau who is running for U. S. Senator. When said candidate for Congress learns she is to publish her life, he tries frantically, by himself and with the aid of his prospective father-in-law, to make her retract. In the end, the girl makes the editor tear up the contract for the biography and makes a good husband out of him to boot.

Miss Harding is once again the gal you learned to love in "Holiday." With a performance like this one, it is to be hoped that she will continue her screen career forever, preferably under the expert guidance of E. H. Griffith who seems to have found the secret of how to make Miss Harding give only the best. And that direction of his carries right through every performance in the picture and also accounts for the fact that no possible laugh is unaccounted for and the timing is just about perfect.

Robert Montgomery is excellent as the slightly smug, embittered young editor who is taught tolerance through love. Edward Everett Horton, in the fattest part he's been accorded in a long time, is simply grand as a composite portrait of a Congressman sired by a Babbitt. Charles Richman, as a Southern publisher of health magazines and an ardent physical culturist, steals away most of the scenes he's in. Edward Arnold, Una Merkel, Greta Meyer, Willard Robertson and Donald Meek, each is outstanding in contributing to a swell picture.

There are so many delightful moments so well worked out in the writing, so deftly accomplished without ever dragging humor in by the heels just for a laugh and keeping the love scenes keyed to the proper romantic pitch, that Anita Loos and Horace Jackson earn themselves an enormous pat on the back. It's one of the best movies ever made from play material. And James Wong Howe succeeds in making things look their best with his photography.

## Tuneful Operetta

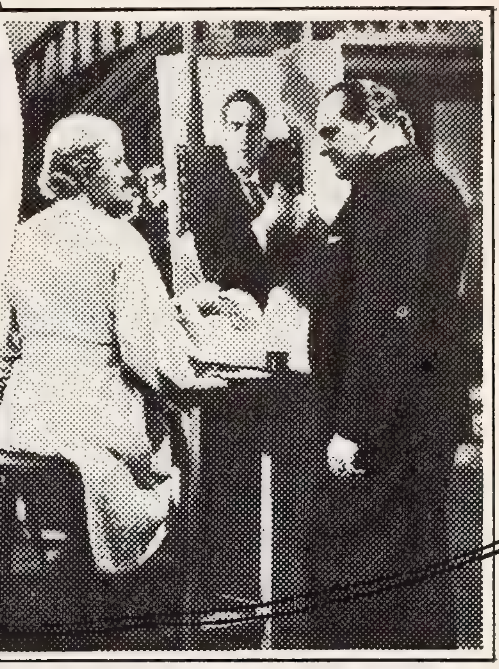
# A REVIEW AND AN AD!

*Put the review in your lobby!*

# BACHELOR GIRL TELLS ALL!

**SENSATIONAL** revelations of "kiss and tell" bachelor girl forecast boom in railway traffic as former Don Juans prepare to leave town! Every new romance a new chapter in her diary!—one man daring her to print it while a dozen beg her not to! Screen story supplies final chapter!

**TOGETHER** again for the first time since "When Ladies Meet"—ANN HARDING and ROBERT MONTGOMERY—in a delightfully audacious and merry screen presentation of the Theatre Guild stage success that rocked Broadway with laughter for eight months!



**WAS HIS FACE RED?** Ann Harding bares story of affair with politically ambitious Edward Everett Horton when Horton, Sr. accuses her of blackmail.

# ANN HARDING
# ROBERT MONTGOMERY
IN
# "BIOGRAPHY of a BACHELOR GIRL"

*with*

**EDWARD EVERETT HORTON • EDWARD ARNOLD • UNA MERKEL**

Directed by Edward H. Griffith

*A Metro-Goldwyn-Mayer Picture*

**YOU CAN'T PRINT THAT!** Publication of biography threatens rift in Horton-Merkel engagement. Publisher Montgomery dangles fortune for serial rights.

*Put the ad in your local newspaper!*

**AND YOU'LL THANK LEO WHEN THE CROWDS FLOCK IN!**

# SALUTE!

DAVID COPPERFIELD

**The greatest barrage of advertising ever given a picture since the industry started!**

# PAVING THE WAY TO M-G-M's MIGHTIEST HIT "DAVID COPPERFIELD"

Retain this list of 40 national magazines containing full page ads reaching 34,048,736 families

| MAGAZINE | DATE OF ISSUE | OUT | CIRCULATION |
|---|---|---|---|
| Screenland | Jan. 1935 | Nov. 25 | 232,500 |
| Motion Picture | Jan. " | Nov. 25 | 250,000 |
| Movie Mirror | Jan. " | Nov. 25 | 300,000 |
| Screen Book | Jan. " | Nov. 28 | 300,000 |
| Hollywood | Jan. " | Nov. 28 | 200,000 |
| Film Fun | Jan. " | Dec. 1 | 125,000 |
| Screen Romances | Jan. " | Dec. 1 | 135,000 |
| Modern Romances | Jan. " | Dec. 1 | 325,000 |
| Modern Screen | Jan. " | Dec. 1 | 475,000 |
| Radio Stars | Jan. " | Dec. 1 | 250,000 |
| Picture Play | Jan. " | Dec. 1 | 262,500 |
| Home | | | |
| Mystery | | | |
| Serenade | Jan. " | Dec. 1 | 1,250,0000 |
| New Movie | | | |
| Tower Radio | | | |
| Movie Classic | Jan. " | Dec. 5 | 250,000 |
| Photoplay | Jan. " | Dec. 5 | 425,000 |
| Screen Play | Jan. " | Dec. 5 | 200,000 |
| Silver Screen | Jan. " | Dec. 7 | 385,000 |
| True Story | Feb. 1935 | Jan. 5 | 1,705,922 |
| Red Book | Feb. " | Jan. 5 | 750,310 |
| Literary Digest | Jan. 12 | Jan. 9 | 1,042,508 |
| McCall's | Feb. 1935 | Jan. 10 | 2,334,161 |
| Cosmopolitan | Feb. " | Jan. 10 | 1,614,746 |
| Pictorial Review | Feb. " | Jan. 10 | 2,059,704 |
| Women's World | Feb. " | Jan. 10 | 1,055,044 |
| News-Week | Jan. 12 | Jan. 10 | 100,000 |
| Ladies' Home Journal | Feb. " | Jan. 11 | 2,535,563 |
| Collier's | Jan. 19 | Jan. 11 | 2,326,808 |
| Saturday Evening Post | Jan. 19 | Jan. 12 | 2,765,228 |
| Liberty | Jan. 19 | Jan. 12 | 2,207,140 |
| Parents' Magazine | Feb. 1935 | Jan. 25 | 310,026 |
| Boys' Life | Feb. " | Jan. 15 | 226,549 |
| Shadoplay | Feb. " | Jan. 15 | 175,000 |
| Woman's Home Companion | Feb. " | Jan. 15 | 2,591,515 |
| American Magazine | Feb. " | Jan. 15 | 1,872,460 |
| Delineator | Feb. " | Jan. 15 | 2,173,056 |
| American Boy | Feb. " | Jan. 15 | 256,590 |
| Open Road for Boys | Feb. " | Jan. 15 | 228,252 |
| | Grand Total | | 34,048,736 |

# *Home Television Is Only a Dream, Says Dr. Goldsmith*

Television, although thus far it represents a scientific achievement of the first magnitude and a major technical triumph, is yet faced with tremendous economic problems, in the opinion of Dr. Alfred N. Goldsmith, consulting engineer, former president of the Society of Motion Picture Engineers. Certain popular notions relative to television are highly illusory, he said.

Promoters and program sponsors would have to spend hundreds of millions of dollars, said Dr. Goldsmith, while the commercial exploitation of television on a scale comparable with the radio or motion picture would require an enormous expenditure. "The day of the midget television set is far off," said Dr. Goldsmith. "Hollywood's annual output of from 300 to 500 feature films a year would last only one month on a television network." Television in the home is unlikely within a generation. It is only a dream now, he declared.

"Present research is proceeding along three basic lines," said Dr. Goldsmith. "One is reproduction by wire. Television by wireless via ultra short waves is a second field. The third may be described as taking, for example, a motion picture newsreel of an important event, or a film drama, and televising by wire or radio."

Noting the enormous cost which would be involved in program television, Dr. Goldsmith declared, "If $350,000 is taken as the average production cost of a Hollywood picture lasting 70 minutes, the indicated cost of putting it on a television network would be $5,000 a minute."

## Palmer Wins Point in Fox Metropolitan Action

Archibald Palmer, counsel for independent bondholders of Fox Metropolitan Playhouses, this week won his fight for the right to examine members of the bondholders' protective committee as to their affiliations, activities and other information considered by him to be pertinent to the committee's functions, when the United States circuit court of appeals in New York handed down an opinion to that effect on Monday. Mr. Palmer's petition had been denied by Federal Judge Julian W. Mack.

In his appeal, Mr. Palmer charged that Halsey, Stuart & Company dominated the committee and declared he wanted the examination in order to determine whether the committee had profited through buying or selling Fox Metropolitan bonds as a result of its knowledge of developments within the company.

At a reorganization hearing next week will be considered a bondholders' application for leave to intervene in the reorganization proceedings and to send copies of the plan to bondholders. Federal Judge Martin Manton on Tuesday continued the Fox Theatres and Fox Metropolitan reorganizations be combined. Metropolitan's houses continue to be operated by Skouras and Randforce, whose deals may be cancelled after May 1, 1936.

## Roxy Suit vs. Fox Is Set For Jan. 21

The suit of Roxy Theatre Corporation, seeking to recover from William Fox defaulted Roxy theatre stock payments of $1,000,000, will get underway in New York state supreme court January 21.

Chicago Title & Trust Company, as assignee for Herbert Lubin, is instituting the suit, which contends that Mr. Fox issued written guarantee covering the payments on the stock purchases at the time of sale of the Roxy stock to Fox Theatres Corporation for approximately $4,000,000. Of this amount, the trust company's brief says, $3,000,000 had been paid by the theatre company up to the time of the default in 1932.

# *New Wisconsin Unit Organized*

With organization plans for the new Independent Theatres Protective Association of Wisconsin and Upper Michigan completed, and A. C. Gutenberg, former MPTO of Wisconsin director, and E. Langemack, former treasurer of the same group, named president and treasurer of the new organization, respectively, the ITPA's new board of directors will convene within the next week to formulate a plan of action on problems facing the industry in the state. The initial meeting of the board also will see a decision on a selection of quarters and election of a business manager.

The two-day gathering in Milwaukee last week was chiefly concerned with shaping and adopting by-laws drawn from the former MPTO of Wisconsin and Upper Michigan and the Allied Independent Theatre Owners of Wisconsin associations.

The new group, composed strictly of independent exhibitors, includes members of both former organizations. F. J. McWilliams, of Madison, Wis., former president of Wisconsin Allied, is vice-president.

Directors are W. Silcock, Lake Geneva; A. C. Berkholtz, West Bend; L. F. Thurwachter, Waukesha; F. L. Koptelberger, LaCrosse; George Fischer, B. K. Fischer, E. F. Maertz, Ross Baldwin, Tom Saxe, Charles Washicheck, R. J. Patterson, all of Milwaukee. One hundred and fifteen theatres are represented in the group.

In Cleveland this week Ernest Schwartz was reelected president of the Cleveland Motion Picture Exhibitors' Association. Other officers named were Albert E. Ptak, vice-president; John Kalafat, treasurer; G. W. Erdmann, secretary.

Allied of New Jersey and the Independent Exhibitors Protective Association, Philadelphia, have ratified a plan for southern New Jersey Allied members to share in the Philadelphia unit's activities.

## Floyd St. John in East After Trip to Orient

Floyd St. John, Monogram franchise holder in the California territory, arrived in New York this week for conferences with Norton V. Ritchey, of Ritchey International Corporation, Monogram's foreign distributor. Mr. St. John has just returned from three months in Japan, China and the Philippines.

# *Laemmle, Jr., Now A Unit Producer In Universal Shift*

Carl Laemmle, Jr., will hereafter head a production unit at the Universal studio, thus relinquishing the post of general manager in charge of all production which he has held since 1929, it was announced last weekend on the Coast by Carl Laemmle, Sr., Universal president, who will assume the general management of the studio. Young Laemmle will have the title of associate producer, and will produce six features a year.

In making the announcement Mr. Laemmle declared that for some time his son "has been eager to pass the duties and details of complete studio direction to others that he might concentrate on an independent production unit." The first of the six specials which Carl, Jr., will produce will be "Showboat" and "The Return of Frankenstein."

Universal has completed half of its schedule for this season, and within the next three months expects to complete the major part of the season's program.

In work are "The Return of Frankenstein," "It Happened in New York," "Princess O'Hara," "Transient Lady," with Gene Raymond, is virtually completed. Lily Damita is being considered for the role of Anna Held in "The Great Ziegfeld" in which William Powell will star. Upon his return from New York, John M. Stahl will start on "Magnificent Obsession" while others advancing are "Diamond Jim" with Edward Arnold; "Moon Mullins"; Edmund Lowe in "The Great Impersonation," "Sing Me a Love Song," Irene Dunne in "Showboat," "Within This Present," "Sutter's Gold" and "The Raven."

# *Regular Film Fare Seen for Airliners*

Passengers on air liners will be entertained by motion pictures as they rush through the air in the not far distant future, in the opinion of Captain Eddie Rickenbacker. "The big transatlantic flying boats and the long distance cross-country planes will be equipped with movies before long," he said. He based his prediction on the success of an air preview last week of the picture, "Baboona," filmed in the jungle by Mr. and Mrs. Martin Johnson, which is to be a Fox release.

Mr. Johnson was so pleased with the results of the air screening that he has decided to equip one of his planes with a sound projector for the purpose of showing the film to the African natives on his return there this summer.

## Harway Stays on Coast

Don Harway will continue to represent *Photoplay Magazine* and *Shadoplay* on the Pacific Coast, Macfadden Publications announced this week. Mr. Harway's headquarters will be in San Francisco.

# ROOSEVELT URGES CONTINUANCE OF ADMISSION TAX AS CONGRESS OPENS

## Budgets for Federal Agencies in Film Activities Will Be Maintained; Three Bills Directly Affect Industry

The professional lobbyist and the industry's own corps of protectors against adverse legislation turned to Washington this week with the convening of the 74th Congress. Out of the opening sessions came the following of interest to the motion picture business:

**(1) President Roosevelt recommended continuance of the amusement tax, which is supposed to expire on July 1, and from which collections have been made as follows: 1933-34, $14,600,000; 1934-35, $15,000,000, and for 1935-36, an anticipated $16,500,000.**

**(2) Not a single budgetary item for the participation of the various governmental agencies and departments in motion picture activities will be reduced.**

**(3) Representative Celler of New York introduced a bill to remove the present prohibition upon interstate transportation of fight films.**

**(4) Representative Culkin, also of New York, proposed a bill for a federal motion picture commission which would control the industry as a public utility.**

**(5) Representative Celler proposed a second measure for placing the industry under control to prevent restraint upon open competition and to eliminate block booking.**

**(6) Senator King of Utah moved for an investigation of monopolistic practices under recovery codes.**

While the opening of Congress witnessed the introduction of an unusually large number of bills, the motion picture industry was not especially singled out, being the subject of but three bills, as outlined. However, it is felt in certain industry circles that motion pictures may yet be the target for a legislative onslaught during this 74th session, what with the furore created by the Legion of Decency and the campaigning during 1934 of outside interests for elimination of block booking and other practices.

### Others Cite Industry's Moves

On the other hand there are many who believe that the beneficial results of the industry's voluntary efforts to improve production standards through its own Production Code Administration may forestall any censorship attacks during the new Congress.

There is threatened an intensive demand for investigation of the motion picture code and NRA officials connected therewith when the legislation for perpetuation of the Recovery Administration comes before the senate.

Senator William E. Borah, of Idaho, was reported to have threatened this week to introduce a bill which would curb monopolistic practices in the industry.

Senator Copeland, of New York, was also said to have in mind a film bill of one kind or another, reputed to be intended as a check on such pictures as "Ecstasy."

Representative Sirovich, of New York, is expected again to bring up on the floor the copyright problems.

Meanwhile, the legislative committees of both Allied States Association and the Motion Picture Theatre Owners of America were preparing to fight any adverse legislation.

### Receipts Aid Seen

A comprehensive picture of the outlook for the coming year was given by President Roosevelt's two messages to Congress, one his annual statement as to what legislation he will desire and the other on the budget.

Better box office possibilities were seen in the President's announcement that he was desirous of abandoning direct relief for a work program which would give employment to the 3,500,000 employables among the 5,000,000 now on relief. Later he asked for $4,000,000,000 to effect this program.

The President's message, which formally signalled the opening of Congress, held no little interest for socalled "big business," including that branch of the motion picture industry. Of special significance was the President's warning that the days of unconscionable returns are over. He emphasized that this is not to be taken as an intent to destroy "profit motive."

The brighter picture which he painted in his message was, for the film industry, dimmed by his demand for continuation of the admission tax as at present until at least June 30, 1936.

**The President indicated clearly that if Congress follows his suggestions no additional tax legislation will be necessary, but that if it goes on a spending spree it will have to provide the wherewithal.**

Continuation of the present three-cent rate of postage on first-class mail also was recommended.

### $15,000,000 Revenue Indicated

The budget itself showed that the admission tax during the fiscal year ended June 30, last, returned a revenue of $14,613,414. During the current fiscal year it is anticipated the revenue will be $15,000,000 and, if the present rate is continued, the receipts for the fiscal year 1936 will be $16,500,000. These figures are a barometer of the upturn in amusement returns.

Scattered through the budget were a number of items relating to motion pictures in the various governmental departments, the Department of Commerce being given $23,756 for its specialties and motion picture division, against $22,841 this year, and the Department of Agriculture $67,045 for the motion picture work of the extension service, against $64,426 in 1934-35. These increases, however, are required for restoration of pay levels, which return to their pre-depression status on July 1, next.

The most significant increase is one of $10,800 for the purchase and rental of films by the bureau of navigation of the Navy Department, which this year has an appropriation of $85,000 and next year will receive $95,800. These funds are used for the acquisition of films for entertainment of the enlisted personnel at sea.

## Culkin and Celler Propose Federal Control Over Industry; Activity Seen from States' Legislatures This Year

Congressman Celler's motion picture bills are not considered seriously in Washington, having been before Congress for several years without action, and are looked upon as in that group of measures which are introduced and thereafter forgotten.

Among the several thousand other measures introduced at the opening of the session is one sponsored by Representative Treadway of Massachusetts, providing for a general manufacturers' excise tax of 2¼ per cent.

### Films in Excise Tax Bill

The tax would apply to all articles produced in or imported into the United States except food and clothing, articles already taxed by the Government, and gasoline. Motion pictures are covered by a provision that where an article is leased or licensed the tax shall apply to the amount paid for such lease or license. This would also apply to film imports, but not to raw stock. Raw stock purchased by producers would be exempt under a provision releasing sales by one manufacturer to another or articles for further manufacture.

A bill to make it unlawful for the directors of any interstate business to pay salary, bonus or commissions in excess of $25,000 without approval of a stockholder majority was introduced Tuesday by Representative Wesley Lloyd of Washington.

Legislation proposing the creation of a federal motion picture commission which would have full control over the industry, declared in the measure to be a public utility, was introduced in the House by Congressman Culkin.

The bill is not new; it was submitted last Congress by both Mr. Culkin and Representative Patman of Texas, who will be too busy getting cash payment of the soldiers' bonus this session to bother with any other matters.

As Congress swung through its first week, some of the activities of the various state legislatures were beginning to cause concern.

In California it was reliably reported that an income tax appears a certainty.

A bill to prohibit professional baseball after 7 o'clock in the evening has been introduced in the Massachusetts Senate.

Governor Guy B. Park's proposal that Missouri double the present ½ of one per cent sales tax will be opposed by the Missouri Retailers Association, although, it is reported, the proposal is favored by many film men in the Missouri territory, who feel that the sales tax is a protection against the ever-present threat of film and admission taxes.

### May Extend Mortgage Moratorium

In addition to Senator John T. McCall's proposed censorship bill in the New York legislature, the Albany lawmakers this week were considering an extension for another year of the moratorium on mortgage foreclosures. There is, also, a bill to legalize Sunday performances in legitimate theatres. Charles H. Breitbart, Democrat, Brooklyn, reintroduced his bill to censor juvenile films.

Canada, too, comes in for its share of legislative activity at this time of the year, as witness the plight of theatres in Montreal, where a battle is being fought against a new nuisance tax bill coming up this month. This is a tax of 5 per cent on all advertising.

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Grand Old Girl

### *(RKO Radio)*

**Drama**

The school teacher whose life is devoted entirely to the wellbeing of her many charges is eulogized in this dramatic story, wherein May Robson, that ever competent and sympathy-inspiring actress, is the epitome of all that is best in the old fashioned teacher, with ideals and ideas of character building as well as the implanting of facts in the fertile minds of her pupils.

It is throughout Miss Robson's picture, and she makes the often-tearful most of her role. That she has a large and steady following should make the selling of her picture no particularly difficult task. In the fact the film is wholly concerned with the gallant fight of the elderly high school principal for the welfare of her students, the exhibitor has an open opportunity to seek actively the patronage of the educational interests and personnel of his community. In the same measure it is a film in which parents, as such, should have a definite interest.

The names in support of Miss Robson are not especially valuable as selling points, Mary Carlisle and Alan Hale being the only two who may be expected to be particularly familiar. But Miss Robson's name alone, with the addition of emphatic selling, should be enough to carry the burden. The title may well be linked effectively with the star.

The drama of the old teacher who is ready and willing to sacrifice her post and her career and pension in the interests of the children is the dominating element of the story. The romantic interest present is but slight, the comedy but incidental, all being subordinated to the story of the teacher.

Miss Robson, high school principal and a teacher for 38 years, in defending the pupils' welfare, comes into open conflict with Hale Hamilton, who dominates the town. Miss Carlisle's daughter is as arrogant as she is wealthy. Hamilton protects Alan Hale, whose soda shop includes a back room where the pupils may drink and gamble. Miss Robson sets out to "get the goods" on Hale. Her stanchest supporter is Fred MacMurray, young truck driver, once a pupil of Miss Robson, and to whom lively Miss Carlisle is attracted, although receiving scant response from him.

Through a ruse, Miss Robson discovers the backroom, confiscates the dice, but the case against Hale is thrown out of court. She is warned that her meddling will prove troublesome, but she refuses to back down. Adopting desperate measures, she learns what shooting dice means, and with Hale's own crooked dice wins his money. Opening a rival store, with music and dancing, she is successful until Miss Carlisle and her friends start a fight, the place is closed and Miss Robson gets her notice. Hale has repented, admiring the fine spirit of his antagonist.

He arranges that the president of the United States, a former pupil, shall visit his old teacher. Before a crowd he eulogizes the school teacher and Miss Robson in particular, and the film ends with the understanding that Miss Robson shall retain her position. Miss Carlisle sees the error of her ways, through the influence of MacMurray.

On the whole, the film appears readily salable for the entire family.—AARONSON, New York.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by John Robertson. Screen play by Milton Krims and John Twist. Story by Wanda Tuchok. Cameraman, Lucien Andriot. Art directors, Van Nest Polglase, Al Herman. Edited by George Crone. Recorded by D. A. Cutler. Musical director, Albert Colombo. P.C.A. Certificate No. 429. Release date, January 18, 1935. Running time, 72 minutes. General audience classification.

CAST

| | |
|---|---|
| Laura Bayles | May Robson |
| Gerry Killaine | Mary Carlisle |
| Click Dade | Alan Hale |
| Sandy | Fred MacMurray |
| Mellis | Etienne Girardot |
| Butts | William Burress |
| Mr. Killaine | Hale Hamilton |
| Holland | Edward Van Sloan |
| Bill Belden | Fred Kohler, Jr. |
| Neptune | Onest Conley |
| Tom Miller | Ben Alexander |
| Walter | George Offerman, Jr. |
| The President | Gavin Gordon |

## Night Life of the Gods

### *(Universal)*

**Farce Comedy**

The idea of this show—humans being turned to stone, the gods and goddesses of ancient mythology being made animate—looms as a striking subject for unique exploitation. Naturally the picture is fantastic farce comedy and, frankly, it is undeniably foolish in that quality. As entertainment formula is tossed out the window, the resulting amusement may seem more than slightly ridiculous to the critics. But introduced to the public in the proper atmosphere the ensuing popular reception is quite likely to confound those who base their opinions on the rule of the book. Where laughs, no matter how insanely procured, are the things that arouse theatre-goers, this bizarre concoction may prove an unanticipated surprise. The original novel, by the late Thorne Smith, has been widely read.

In developing the fun of the attraction there's not much of a fundamental story. Hunter Hawk has discovered the secret of reversing the natural order. Not caring very much for his in-laws and a couple of cops, he turns them to stone. Then he meets Meg, an amazing woman who maintains that she is 900 years old. Together they invade a museum and think it would be a grand stunt to bring the sculptured figures to life. They do, and in ultra modern fashion all the ancient melange have a grand and glorious time doing the things for which they are mythologically famous. Of course their antics and conflicts with the moderns result in one laugh after another. Eventually, Hawk and Meg, who during the hilarity fall in love with each other, have trouble with their re-created playmates. To solve the problem that is getting tougher and tougher, Hawk petrifies the whole gang again but in poses quite different from those in which the world has learned to identify them. Finally Hawk makes stone of Meg and himself so that they can be together.

A glance at the character names, plus a knowledge of the attraction's entertainment character, should dictate the caliber of advertising with which "Night Life of the Gods" should be sold. Where usually real names are an important adjunct, the situation, in this case, is reversed. Venus, Apollo, Diana, Mercury, Bacchus, *et al*, being the agents providing the unusual amusement.

Introduced to patrons as a farcical farce without one serious moment, and getting them to accept the production in the mood in which it was created by going to the most unheard-of means and making hash of all established practises, seems to be the method of capitalizing the full entertainment and commercial value.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Directed by Lowell Sherman. From the novel by Thorne Smith. Screen play by Barry Trivers. Photographed by John Mescall. Film editor, Ted Kent. Art director, Charles D. Hall. Sound supervision by Gilbert Kurland. Editorial supervision, Maurice Pivar. P. C. A. Certificate No. 470. Running time, when seen in Hollywood, 75 minutes. Release date not yet set. General audience classification.

CAST:

| | |
|---|---|
| Grampa | Richard Carle |
| Mr. Lambert | Phillips Smalley |
| Alfred | Wesley Barry |
| Mrs. Lambert | Theresa Maxwell Conover |
| Diana | Irene Ware |
| Hebe | Geneva Mitchell |
| Venus | Marda Deering |
| Bacchus | George Hassell |
| Hunter Hawk | Alan Mowbray |
| Neptune | Rabert Warwick |
| Meg | Florine McKinney |
| Daphne | Peggy Shannon |
| Stella | Alene Carroll |
| Mr. Betts | Gilbert Emery |
| Mrs. Betts | May Beatty |
| Ludwig Turner | Ferdinard Gottschalk |
| Cyril Sparks | Douglas Fowley |
| Mike Mulligan | William (Stage) Boyd |
| Reigi | Henry Armetta |
| Apollo | Ray Bernard |
| Perseus.... | Pat De Cicco |
| Mercury | Paul Kaye |

## Life Returns

### *(Universal)*

**Drama**

Because in the climax this picture deals with an amazing incident, it deserves more than ordinary showmanship attention. Several months ago the accomplishment of Doctor Robert E. Cornish, University of California scientist, in restoring life to a dog was a matter of world wonder. The experiment vied with any contemporary happening as a matter of public interest. The final sequences in "Life Returns" are the actual motion pictures of Doctor Cornish's experiment.

While topical material long has been recognized as a distinctive entertainment asset, the usual film adaptation is attained by means of re-creation with either the actual participants or actors repeating the incidents. In such occasion, though there is realism, the illusion of actuality is merely the result of theatrical technique. Topical drama in this picture has the advantage of being grippingly real and factually actual as well.

To develop the situation which is the show's outstanding entertainment and commercial feature, the director has created a human interest fictionized situation. Three young medical graduates become associated with a philanthropic research laboratory. Doctor Kendrick devotes himself to the age-baffling question of finding a formula that will restore life after death. The incident which shatters his hope of immediate discovery also reveals the sham under which the philanthropic institution operates.

Years pass and the doctor, vainly but courageously searching for the secret, becomes a disappointment to his friends. Eventually in a crisis that means much to his son, Danny, he confesses that his knowledge of practical medicine and surgery is nil. As the son turns against the father, dog catchers capture and gas his pet, Lazurus. Kendrick goes to the pound and gets the dog's body. The rest of the theatricalism is subjugated to Dr. Cornish's experiment. With Kendrick, the discoverer of the necessary fluid, making offstage comment, the actual workings of the Cornish experiment are completely and minutely shown. Naturally the show's actor hero is hailed as a miracle man, but Cornish is shown as a real one.

If there was enough public interest in the original experiment to keep it a matter of front page news interest for weeks, it certainly seems that there should be enough showmanship ingenuity to make it equally interesting and attractive on the screen. It may not prove an easy feat to accomplish, but it surely does make possible a talking about something new. The human interest angle of the sustantiating story also should be given a little attention. There is pathos to the drama of the man's life and also to that of his son.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Dr. Eugene Frenke. Original story by Dr. Eugene Frenke and James Hogan. Screen play by Arthur Horman and John F. Goodrich. Dialogue by Mary McCarthy and L. Wolfe Gilbert. Art director, Ralph Berger. Photographed by Robert Planck. Sound supervision, Richard Tyler. Film editor, Harry Marker. P. C. A. Certificate No. 425. Running time, when seen in Hollywood, 60 minutes. Release date not yet set. General audience classification.

CAST

| | |
|---|---|
| John Kendrick | Onslow Stevens |
| Danny | George Breakstone |
| Dr. Louise Stone | Lois Wilson |
| Mrs. Kendrick | Valerie Hobson |
| Dog Catcher | Stanley Fields |
| Dr. James | Frank Reicher |
| Mr. Arnold | Richard Carle |
| Interne | Dean Benton |
| Nurse | Lois January |
| Mickey | Richard Quine |
| Mrs. Vandergriff | Maidel Turner |
| Judge | George MacQuarrie |
| Dr. Henderson | Otis Harlan |

and Dr. Robert E. Cornish

## Radio Parade of 1935

### *(Associated British Pictures)*

**Musical Comedy**

The outstanding merit of this British picture is the combination of really strong story value with a series of performances by well known radio and variety artists, some of them American, which are definitely entertaining and original. Much of the material is British and will be new to American audiences, an asset in some stations and a drawback in others. There is a final color sequence, by the New British process Dufaycolor, which has technical weaknesses but provides a good spectacular climax.

Essentially the activities of the National Broadcasting Group, as pictured, are a satire of the method of the official British Broadcasting Corporation. This is reflected in scenes showing the staff working under conditions of military discipline, and the departmental yesmen who surround the director general. The American public may miss this point, and the bit on "high brow" items, but the episodes have intrinsic humor.

All the individual performances fit neatly into the plot development.

The story follows: The busiest man in the N.B.G., the complaints manager, fails to recognize the director general and tells him what he thinks of the program with such vigor that he is entrusted with the job of program organizer, with a free hand. He gathers a remarkable collection of talent but, on the eve of his first broadcast, the bar is put up by a theatre group who have the artistes under contract. He sets to and recruits a new set of performers from the staff of the broadcasting station. An inventor, opportunely presenting himself, is enabled to score a big triumph by putting the show over by television in color, screens being erected in public places for the purpose.

Clifford Mollison in the lead has pep and humor, and Helen Chandler makes an attractive secretary for him. Alberta Hunter, the Three Sailors, Eve Becke, Will Hay, Haver and Lee, Ronald Frankau, Teddy Joyce and his band, and a host of others put over their special acts.

Exploitation here must make an asset of the British material, and of the fact that a satire of British broadcasting is being presented, and where that appeal can be made good the real originality of the plot and speed of the treatment may balance the absence of obvious American values.—Allan, London.

Produced by British International Pictures and distributed by Associated British Pictures. Directed by Arthur Woods. Story by Reginald Purdell and John Watt. Script, dialogue and lyrics by Jack Davies, James Bunting and Paul Perez. Camera, Cyril Bristow and Philip Grindrod; color scenes, Claude Friese-Greene. Sound, C. V. Thornton. Running time, 85 minutes. Classification, "G." British Censor's Certificate, "U."

CAST

| | |
|---|---|
| Director General | Will Hay |
| Joan | Helen Chandler |
| Jimmy Clare | Clifford Mollison |
| Commissionaire | Billy Bennett |
| Inventor | Hugh E. Wright |
| Director's Assistants | Dave Burnaby, Robert Nainby, Jimmy Godden, Basil Foster, Ivor Maclaren |
| Clare's Assistants | The Three Sailors |
| Carl Graham | Alfred Drayton |
| Reporters | Clapham and Dwyer |
| Piano Tuner | Claude Dampier |
| Window Cleaners | Gerry Fitzgerald, Arthur Young |
| Scrub Women | Lily Morris and Nellie Wallace |

Appearing as radio performers: Teddy Joyce and his Band, Peggy Cochrane, Yvette Darnac, Alberta Hunter, Ted Ray, Joyce Richardson, Buddy Bradley Girls, Beryl Orde

## Death at Broadcasting House

### *(ABFD-British)*

**Mystery Drama**

There is considerable originality in both plot and setting of this British production. It provides an interesting and accurate picture of the methods followed in the official headquarters of broadcasting in a country where the air is a Government monopoly. The central dramatic idea is well put over, and is such as to lend itself to exploitation.

The main appeal in America is likely to rest on the story, but some use may be made of the fact that the actual studios of Broadcasting House have been filmed. There are interesting contrasts with American methods and, among other things, a detailed illustration of the "synthetizing" of radio drama; actors are in one studio, musicians in another, effects workers in a third, and the director controls the whole from a central station.

The story largely depends for its effectiveness on this fact. An actor in a radio play, whose part demands that he shall be strangled at the microphone, is actually murdered when the scene is reached. He is alone in a studio and his dying gasps are regarded as a particularly effective piece of acting. His fate is not discovered for some moments.

The most obvious suspects are the director of dramatic broadcasts, a star actor in the cast, the director of variety, an attendant, a member of the public "audience," and a dramatist. Eventually a detective arrives at the truth by staging a reconstruction of the crime which establishes that the dramatist has arranged a false alibi by means of a six-minutes' telephone call covering the period of the crime.

Various details of the development are not only clever in themselves but will suggest good showmanship ideas. One is the use of the Blattnerphone, instrument which records sound on a steel wire for later repetition. The murder scene had been so recorded, so that the actual sounds made by the dying man can be reproduced and their effect on the various suspects observed.

There is also a good idea in the fact that the sound of a ticking watch has been recorded. All the "possible" criminals' watches are collected and their sounds transmitted by microphone for comparison.

All this helps to create a good atmosphere of suspense which is heightened by the originality of the setting. There is an incidental point of appeal in the introduction of such well-known British characters and broadcasters as Hannen Swaffer, Vernon Bartlett, Gillie Potter, the Gershob Parkington quintette and Eve Becke. The atmosphere is English without any qualification, and that also applies to the accent; where that is not a disqualification, there is good entertainment value.—Allan, London.

Produced by Phoenix Films and distributed by Associated British Film Distributors. Directed by Reginald Denham. Story by Val Gielgud and Holt Marvell. Adaptation by Basil Mason. Running time, 90 minutes.

CAST

| | |
|---|---|
| Detective | Ian Hunter |
| Leopold Dryden | Austin Trevor |
| Joan Dryden | Mary Newland |
| Rodney Fleming | Henry Kendall |
| Julian Caird | Val Gielgud |
| Guy Bannister | Peter Haddon |
| Poppy Levine | Betty Davis |
| Herbert Evans | Jack Hawkins |
| Sydney Parsons | Donald Wolfit |
| Sir Herbert Farquharson | Robert Rendel |
| Police commissioner | Gordon McCleod |
| Joseph Higgins | Ivor Barnard |
| Peter Ridgewell | Bruce Lister |
| Weisskopf | Howard Douglas |

## Only Eight Hours

### *(MGM)*

**Romantic Drama**

The drama, romance and thrill of this picture is told principally against the background and atmosphere of a metropolitan hospital. Essentially it is a character drama of a young doctor more interested in being of service to humanity than in adhering rigidly to hospital rules and regulations when it's a matter of life and death.

Well presented and acted with an air of understandable realism, the picture moves fast, establishes its major points of interest quickly, and holds them expertly. While heavily dialogued in spots, there is sufficient action and just enough illusion to permit the imagination to function. Definitely serious in tone, the picture in fulfilling the impression created by the title crowds much interest into the period covered by its most dramatic scenes.

In the beginning it portrays effectively Chester Morris' willingness to pay scant heed to house rules and thus jeopardize a promising career by violating ethics in a life or death occasion. Dismissal, which forebodes failure in his life work and also menaces his romantic inclinations with Virginia Bruce as she seems to favor the more law-abiding Doctor Robert Taylor, takes on an added interest when Morris comes under the wing of the smitten Billie Burke.

The picture builds to its dramatic climax when Morris, who has been reinstated as a member of the hospital staff, directs a difficult and dangerous operation upon himself. His heroism naturally wins the girl back and firmly establishes him in his vocation.

In incorporating tried and proved entertainment element within itself, the picture is one for which good showmanship should do much. With the title to begin with there is ample room for much ingenious and unusual exploitation. While it lends itself readily to contacts with members of the medical and nursing profession, means to arouse attention of the general public should not be overlooked.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Directed by George B. Seitz. Screen play by Michael Fessier and Samuel Marx. Art director, Cedric Gibbons. Associates, Howard Campbell and Edwin B. Willis. Photographed by Lester White. Film editor, Ben Lewis. Technical director, Thomas F. MacLaughlin. Based on unproduced play, "The Harbor," by Theodore Reeves. Running time, when seen in Hollywood, 65 minutes. Release date, Feb. 8, 1935. General audience classification.

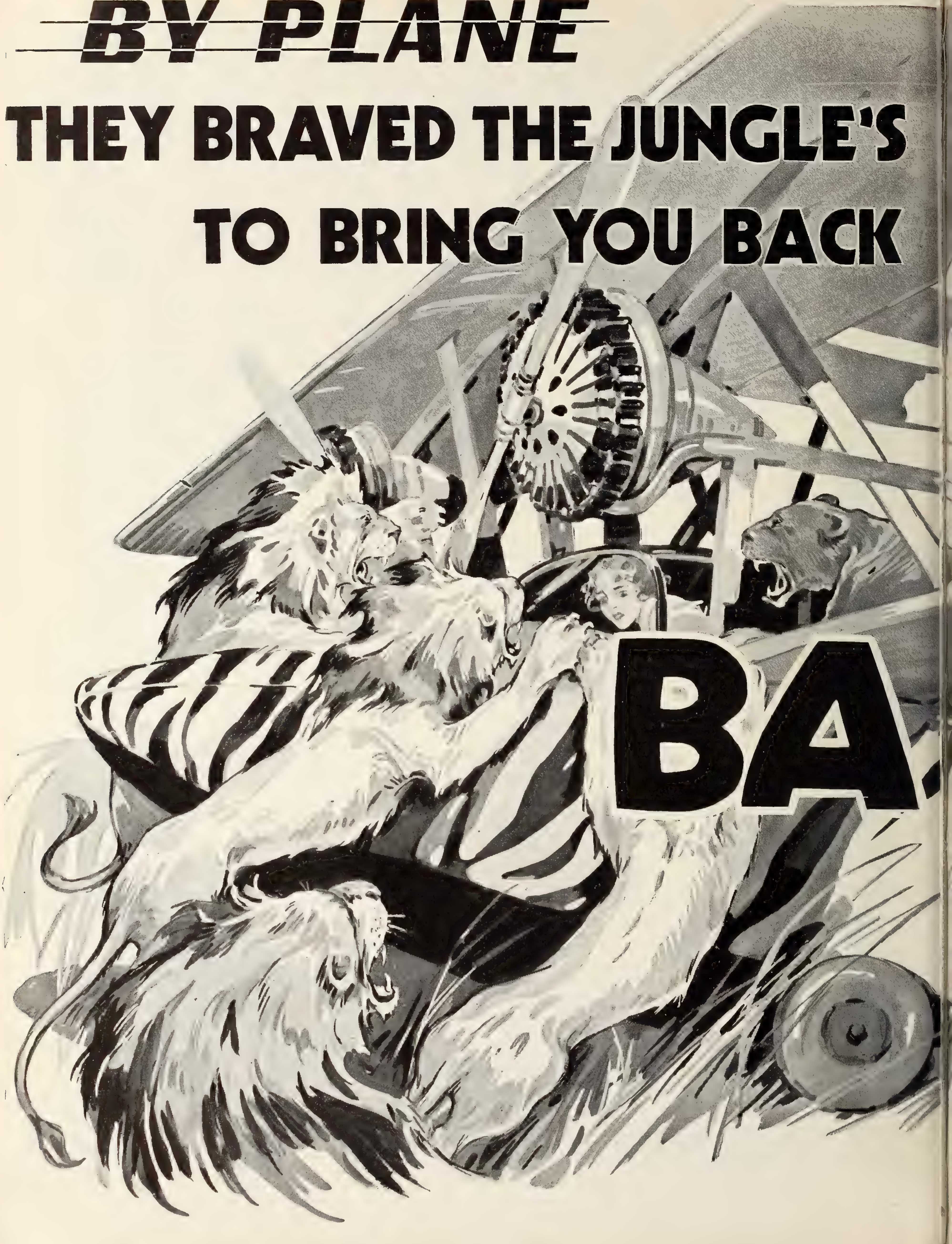
CAST

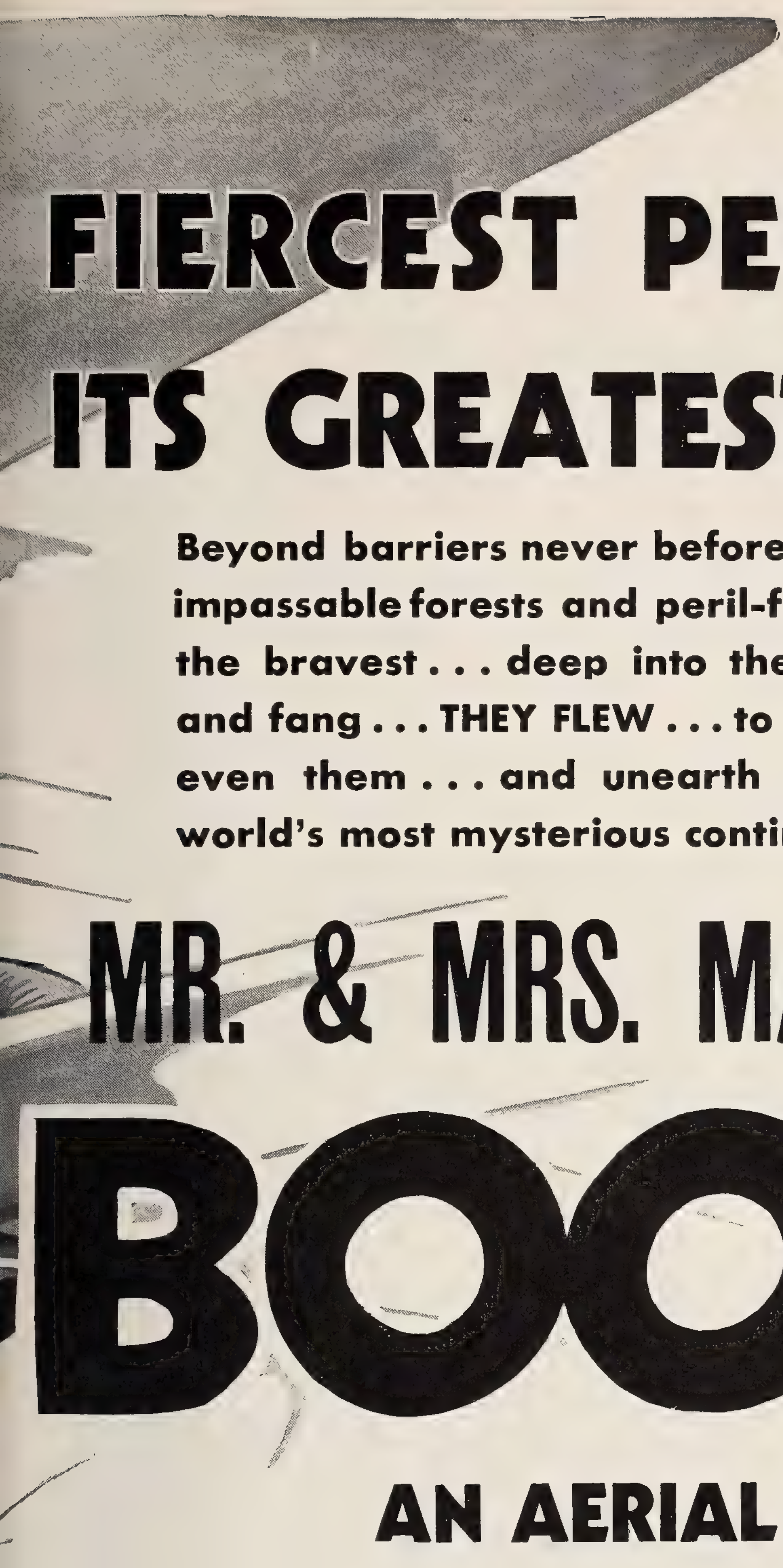
| | |
|---|---|
| Dr. Morgan | Chester Morris |
| Madge | Virginia Bruce |
| Mrs. Crane | Billie Burke |
| Dr. Ellis | Robert Taylor |
| Dr. Waverly | Raymond Walburn |
| Dr. Harvey | Henry Kolker |
| Mrs. Harrigan | Dorothy Peterson |
| Frank Snowden | William Henry |
| Mary | Mary Jo Mathews |
| Harris Snowden | Robert McWade |
| Moxley | Donald Meek |
| Telephone Operator | Louise Henry |
| Hardy | Johnny Hines |
| Harrigan | Addison Richards |
| Albright | Bobby Watson |

(*Continued on page 33*)

## ~~BY PLANE~~

# THEY BRAVED THE JUNGLE'S
# TO BRING YOU BACK





# FIERCEST PERILS ITS GREATEST THRILLS!*

**Beyond barriers never before penetrated by man . . . above impassable forests and peril-fraught rivers that had baffled the bravest . . . deep into the forbidden kingdom of claw and fang . . . THEY FLEW . . . to witness sights that astounded even them . . . and unearth the innermost secrets of the world's most mysterious continent!**

## MR. & MRS. MARTIN JOHNSON'S

# BOONA

## AN AERIAL EPIC OVER AFRICA

**Supervised by Truman Talley**

**FOX**

*Says PHIL M. DALY (Film Daily): "YOU AIN'T SEEN AN AFRICAN PIX TILL YOU LAMP THIS ONE!"

"When the title and credits of this picture flashed on the screen *the preview audience broke into a storm of applause,* and that enthusiastic appreciation carried all the way through the showing. The reason therefore is simple. *'The County Chairman' is Will Rogers at his best,* funnier, more human and delightful than ever before.

"On the basis of the record, *Rogers is the most popular personality in the film business.* His appeal, in the big cities as well as outside, is universal. The general public apparently would prefer to miss any other attraction than a Rogers picture. *Persons who attend but seldom always seem to find time for Will Rogers.* He rates with both young and old.

"All this leads up to one point. The picture has just as many values, if not more, than any other Rogers films, including 'David Harum' and 'Judge Priest,' and *calls for the kind of business-getting campaign that the importance of its star and its entertainment worth command."*

—PREVIEW REPORT FROM MOTION PICTURE HERALD

# WILL ROGERS

in

# The COUNTY CHAIRMAN

by **GEORGE ADE** *with*

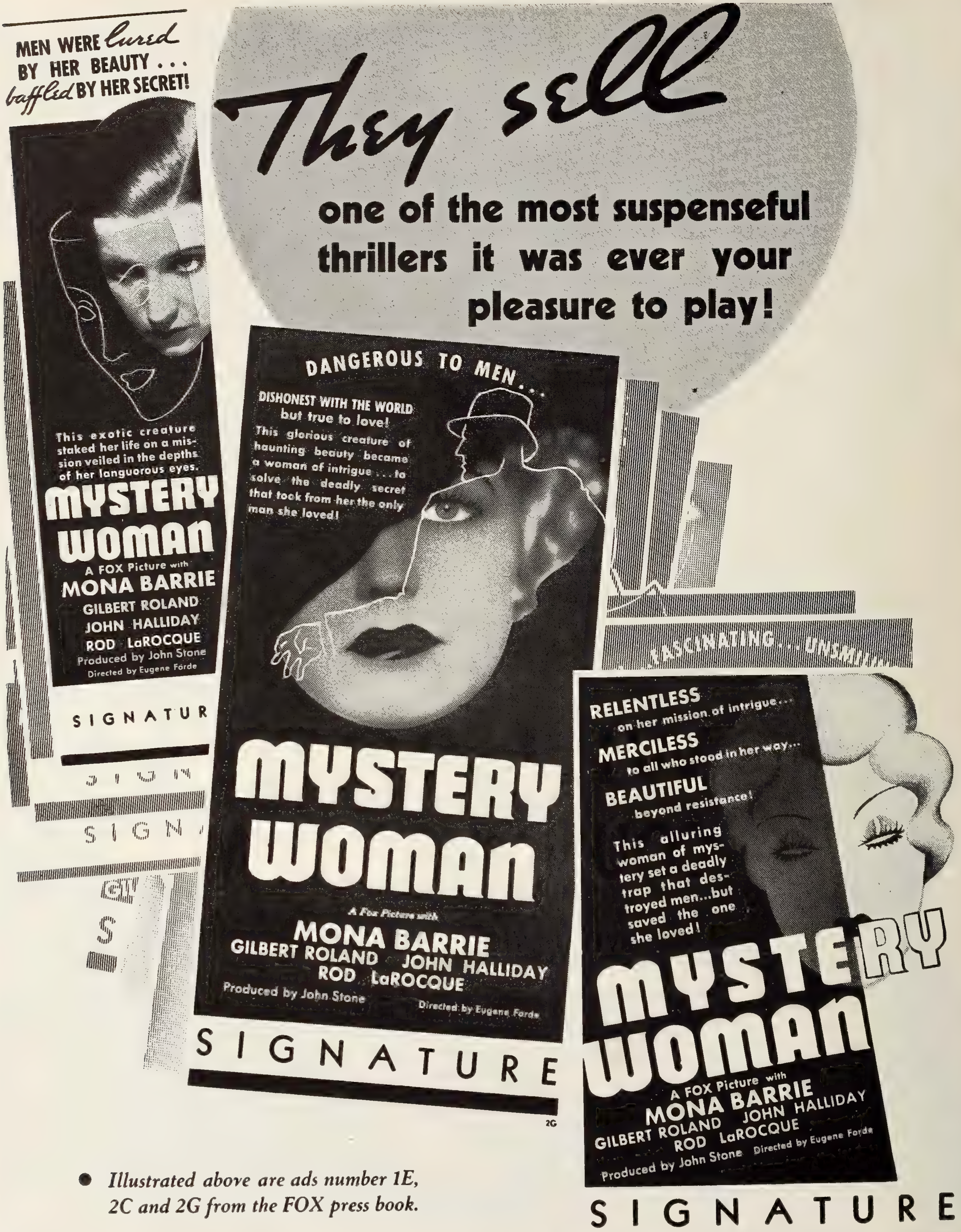
**EVELYN VENABLE · KENT TAYLOR**

**LOUISE DRESSER · MICKEY ROONEY**

*and* **STEPIN FETCHIT**

Produced by Edward W. Butcher
Directed by John Blystone
Screen play: Sam Hellman and Gladys Lehman

FOX



# They sell

**one of the most suspenseful thrillers it was ever your pleasure to play!**

MEN WERE *lured* BY HER BEAUTY . . . *baffled* BY HER SECRET!

This exotic creature staked her life on a mission veiled in the depths of her languorous eyes.

**MYSTERY WOMAN**

A FOX Picture with
**MONA BARRIE**
GILBERT ROLAND
JOHN HALLIDAY
ROD LaROCQUE
Produced by John Stone
Directed by Eugene Forde

SIGNATUR

DANGEROUS TO MEN . . .

DISHONEST WITH THE WORLD but true to love!

This glorious creature of haunting beauty became a woman of intrigue . . . to solve the deadly secret that took from her the only man she loved!

**MYSTERY WOMAN**

A Fox Picture with
**MONA BARRIE**
GILBERT ROLAND JOHN HALLIDAY
ROD LaROCQUE
Produced by John Stone
Directed by Eugene Forde

SIGNATURE

2G

**RELENTLESS** on her mission of intrigue . . .

**MERCILESS** to all who stood in her way . . .

**BEAUTIFUL** beyond resistance!

This alluring woman of mystery set a deadly trap that destroyed men . . . but saved the one she loved!

**MYSTERY WOMAN**

A FOX Picture with
**MONA BARRIE**
GILBERT ROLAND JOHN HALLIDAY
ROD LaROCQUE
Produced by John Stone
Directed by Eugene Forde

SIGNATURE

2C

- *Illustrated above are ads number 1E, 2C and 2G from the FOX press book.*

FOX

### Rustlers of Red Gap

*(Universal)*

**Action Serial**

Universal offers a new, extremely active western serial, which, however cut to pattern it may be, and however stereotyped many of the performances are, nevertheless presents a maximum of the sort of western action that the youngsters should go for in a really enthusiastic way. It is a bit too much of the old and venerable school of "movies" of an earlier day to be expected to attract any number of adults, but for the younger element it should be highly satisfactory. Not only are the cowboys and the bandits in action, but there are the Indians, droves of them, herds of buffalo and even the ancient and honored cavalry of the western plains, since the story is that of the period of the settling of the West. Indian raids, on homes and caravans of covered wagons, marauding bandits, preying on gold and settlers, and the dashing, hard-riding cowboy hero, played energetically by John Mack Brown, all are here. In support are Joyce Compton, in the feminine lead; Walter Miller and Raymond Hatton, as Brown's partners; H. L. Woods and Frederic MacKaye, as the leaders of the villainy, and such oldtimers as William Desmond, Lafe McKee and Jim Thorpe, the Indian. The first three chapters promise much in the way of action to sustain the interest, and each ends, of course, on a sufficiently harrowing moment of danger to hero or heroine. These chapters are titled "Hostile Redskins," "Flaming Arrows" and "Thundering Hoofs," and the running time is 26 minutes, 18 minutes and 21 minutes, respectively.

### Old Faithful Speaks

*(First Division-Audio)*

**Novel, Interesting**

The first of a new series, "Thrilling Journeys," by Audio Productions, released by First Division, this takes the audience into Yellowstone National Park, there to see, and especially to hear, the activity of some of the natural wonders in which the place abounds. The great falls, the numerous hot springs and gaseous pools are especially interesting when the actual sounds they produce are authentically recorded. The highlight of the subject, preceded by a screened diagram indicating the volcanic subterranean forces at work beneath the famous Old Faithful geyser, is the sight and sound of the phenomenon bursting into action with a mighty roar, as pent natural energies are suddenly released. Novel and interesting.—Running time, 8 minutes.

### Revue a la Carte

*(Universal)*

**Fair**

What is really a group of vaudeville turns, in the setting of a night club, makes for fair entertainment in this number of the Mentone musical series, with Jans acting as master of ceremonies. He introduces in turn Bryant, Rains and Young, dancers; Alice Dawn, vocalist; Tom Patricola, of the mandolin and educated feet; Hal Whalen and himself in a skit in which Jans gets much the worst of it, and the Maxcellos, five acrobats, who toss Patricola about to end the subject, which is diversified and lively.—Running time, 17 minutes.

### Irish Melody

*(First Division-Audio)*

**Excellent**

In this new group of Musical Moods subjects, produced by Audio Productions and distributed by First Division, the producers have maintained the standard of pictorial excellence and musical reproduction achieved in the initial series. The photography, in three-color Technicolor, is of the best, bringing out all the natural beauty for which the countryside of Ireland is noted. Several popular Irish melodies are the backbone of the subject, accompanied by scenic material of an appropriate nature, done by Robert Bruce. This, and the others of the series, appear a valuable adjunct to the exhibitor's program.—Running time, 8 minutes.

### Palooka from Paducah

*(Educational)*

**Very Good Comedy**

A comedy of unusual quality, replete with real laughs, is this latest Buster Keaton comedy, in which, in support of Buster are his father, Joseph; his mother, Myra, and his sister, Louise, as well as Dewey Robinson and Bull Montana. Kentucky mountaineers, they are hard put when prohibition is repealed, and Pa decides son Elmer (Robinson) should be a wrestler. There is entertainment in Buster's attempts to train his brother. In the ring Montana is trouncing Robinson, with Buster as referee, when Montana accidentally hits Ma, who has stormed into the ring. From that point Dewey proceeds to pulverize Montana. It is forthright, straight comedy, and funny.—Running time, 20 minutes.

### Switzerland, the Beautiful

*(MGM)*

**Excellent**

Rating as an exceptional short subject of the travel variety, this film, produced by James A. FitzPatrick, is filmed in the beautiful natural color of the country which it pictures. The small nation, ever peaceful, set at the foot of the snow-covered Alps, and at the same time studded with green pasture lands, lakes and rushing mountain streams, presents a remarkable opportunity for effective color photography, of which the producers have certainly made the most. This rates as an outstanding color subject.—Running time, 9 minutes.

### Harlem Harmony

*(Educational)*

**Tuneful**

A fairly tuneful subject, this features Ben Carter and his Pickaninny Choir, juvenile Negro singers, who are in a small way entertaining with their rendition of Negro spirituals and more popular and modern material. Their vocalization is at its best when a quartet of boys handles the burden of the song, accompanied by the rest of the choir. A bit of tap dancing is added for variety.—Running time, 10 minutes.

### Geneva-by-the-Lake

*(Fox)*

**Interesting**

One of the excellent travel series, Magic Carpet of Movietone, this carries the audience to Geneva, the city of Switzerland which has become, in the center of a neutral country, the headquarters of virtually all world organization dedicated to the peace of the world. With the usual fine camera work which characterizes this series, are seen the beautiful lake and its surrounding scenery, watch making, the remarkable examples of sculpture and architecture, and the picturesque native quarter of the city, centuries old. A good travel subject.—Running time, 10 minutes.

### Dumb Luck

*(Educational)*

**Fair**

Mr. and Mrs. Goodman Ace, otherwise known as the Easy Aces, offer only fair comedy in this number of the Marriage Wow series. The comedy lies entirely in the inexpressable "dumbness" of Mrs. Ace, but that can begin to pall after a time. When she wins $50 on a sweepstakes ticket, the story gets about that the winning is far greater, and she is kidnaped. But so unaccountably stupid is she that her captors are only too glad to pay her to return to her home, while the chief kidnaper goes insane. It has its moments.—Running time, 17 minutes.

### Bird Man

*(Columbia)*

**Good**

A good cartoon subject, in which Krazy Kat, the ingenious feline, fancies himself a bird, and builds himself a pair of wooden wings. As he takes to flight, he plunges into a tar barrel, through a pillow and emerges feathered from head to foot. The birds about are alarmed and flee, but when he is attacked by a buzzard, and vanquishes that foe, he is welcomed, until a fall shatters his feather coat and his illusions.—Running time, 7 minutes.

### Gay Old Days

*(Educational)*

**Good**

Highly enjoyable is this subject in the Song Hit Story group, with the rendition of numerous of the popular ballads of the Nineties, by Frank Luther, Brandt, Fowler and Curran, and Jean Lacy, chiefly. In a setting of a Bowery corner in the New York of the Day Before Yesterday, the trio sing as they wait for their sweethearts, and the cop and the fireman woo the nursemaid, singing, with her, that charmingly lyrical and wholly entertaining "No, No, A Thousand Times No." Good.—Running time, 10 minutes.

### Italian Caprice

*(First Division-Audio)*

**Colorful**

For the visual accompaniment to the Russian composer Tschaikowsky's famous Italian Caprice, Robert Bruce, who produced this Musical Moods series for Audio Productions, went into Italy, and with Technicolor cameras caught much of the beauty of the mountain region of the north and all of the color of the lively annual traditional flag festival and horse race of the city of Siena. Between the two is pictured a brilliant religious festival, each of the scenes in the subject indicative pictorially of what the composer meant to express in his music. It is a subject of excellent quality.—Running time, 8 minutes.

### The First Snow

*(Educational)*

**Entertaining**

An enjoyable Terry-Toon cartoon, in which the innumerable puppies who live in a shoe dash out with sleds and skates at the first snowfall. When the stout and very feminine pig falls into the stream and is being rushed away on an ice-floe, the puppies go to the rescue successfully. Not exceptional, it is a good cartoon.—Running time, 6 minutes.

### Barcarolle

*(First Division-Audio)*

**Unusual Quality**

All the beauty which lies in and about the canals of Venice has been caught with brilliant effectiveness by the Technicolor cameras in this Musical Moods pictorial accompaniment by Robert Bruce to a reproduction of the justly famed musical score of the Barcarolle from the opera, "The Tales of Hoffman" by Offenbach. Moving slowly in what is actually an impressionistic picture of the Italian city, the subject closes with a remarkable picture of the setting sun, in full color. The film is "class," with the universal appeal inherent in scenic beauty and good music.—Running time, 8 minutes.

## NRA Hearings On Codes Start In Washington

Drastic revision of the NRA's 540 codes of fair competition, to conform to new policies, was anticipated as hearings began in Washington Wednesday, the first concerned with price fixing. The first hearing having to do with the motion picture code is set for January 18 before Deputy Administrator William P. Farnsworth, on minimum wage scales for Greater New York projectionists. The industry is particularly interested in the January 30 hearing, when employment provisions are to be considered. Hearings on the trade practice provisions of the film code are expected to follow.

The Motion Picture Code Authority this week unanimously approved the resolution of the Buffalo clearance and zoning board requesting the Code Authority's permission to suspend the proposed schedule of clearance and zoning for 1934-35, and in so doing gave rise to general speculation as to whether the Authority might make similar moves in all zones.

Representatives of the industry will be given an opportunity January 22 to present their views on the code budget and method of assessment for 1935.

Voicing sharp criticism of the recovery codes, the Consumers' Advisory Board this week, on the eve of the opening of general hearings on the agreements by the National Industrial Review Board, fired the first shot of an attack on the industrial agreements which is expected to have repercussions in Congress later in the session.

Charging that "special interests" dictated the fair trade practice provisions of many of the codes, with the effect that they have served to restrict rather than expand competition and to have brought about increases in prices to the disadvantage of the consumers, the board recommended the elimination from the "vast majority" of agreements of all but the labor provisions and a few standard trade practice rules.

---

The state's right to enforce the motion picture code and other regulatory agreements of the federal authorities was upheld Tuesday in a decision by Supreme Court Justice Byrne in Brooklyn.

The court granted a temporary injunction against the Flatbush theatre, accused by Morris Barth, formerly an operator there, of violating the code by reducing wages.

Justice Byrne directed the Addie Company, operator of the theatre, to refund the difference between the original and the reduced wages to Barth, estimated at $900.

### To Form New Ad Group on Coast

Initial plans for an organization patterned after the Associated Motion Picture Advertisers in New York were drawn at a meeting of studio publicity men at Levy's Tavern in Hollywood Tuesday. Tom Baily of Paramount was named temporary president and Al Parmentor of Fox as secretary. Membership is to be confined to studio staffs.

### SMPE Group Hears Paper by Technician

The Atlantic Coast section of the Society of Motion Picture Engineers held its regular monthly meeting last Wednesday at the Institute of the Electrical Association of New York headquarters. Rudolf Wolf of Electrical Research Products read a paper on "Visual Accompaniment," describing methods of providing music and speech accompaniment for films in natural color.

## General Theatres Reorganizing Near

Winthrop W. Aldrich, chairman of Chase National Bank, in his annual report to stockholders Tuesday in New York, declared reorganization of General Theatres Equipment is close at hand. During the past year, Mr. Aldrich said, further progress has been made in reorganization and liquidation of the bank's investment position in the industry, and the investment in Fox Film Corporation has been reduced by sale of 200,000 shares of Class A stock at $15 a share, with additional shares placed under option at higher figures for limited periods. Fox Film continues to operate practicably, he said.

Mr. Aldrich said that "the Loew's, Inc., stock acquired by the bank as a result of the foreclosure of the two-year secured gold notes of the Film Securities Corp. in the principal amount of approximately $5,000,000 held by the bank has been liquidated without loss."

## Theatre Presses Radio Complaint

The legitimate theatre code authority, in New York, is drafting a new appeal to the Federal Communications Commission, following receipt of a reply to an earlier appeal which declared that the board has no jurisdiction over attendance at radio broadcasts. Dr. Henry Moskowitz, vice-chairman of the legitimate theatre code authority, is preparing the new appeal.

The authority took the action initially in an effort to obtain a prohibition of free radio broadcasts, deemed unfair competition. The Commission's reply, signed by John B. Reynolds, acting secretary, apparently was confined to the free broadcasts held recently by the Standard Oil Company.

## Loew's 12 Week Net $2,001,308

A net profit for the 12 weeks ended Nov. 22, 1934, amounting to $2,001,308 after subsidiaries' preferred dividends and after depreciation and taxes, was reported this week. This compares with net profit of $1,137,999 for the same period of 1933.

The profit reported this week is equivalent to $14.64 a share of preferred stock, compared with $11.53 a year ago, and $1.23 a share of common, compared with 95 cents.

## G.P. Baker, Noted Dramatic Critic, Dies in New York

George Pierce Baker, noted critic of the American drama and the teacher of many of today's playwrights, actors, critics and designers, died on Sunday at the Neurological Institute in New York after having been under medical care for a heart ailment for more than four years. He was 68 years old.

In the course of his career of 36 years at Harvard University and eight at Yale, Dr. Baker had among his students many men who have become famous in the theatre. He was once described by President-Emeritus A. Lawrence Lowell of Harvard as the father of dramatic writing in the United States.

In 1925 Dr. Baker left Harvard to take charge of the Yale drama department. In eight years under his direction it trained many film and stage actors, stage managers, playwrights, critics and producers.

## Radio Group Receives Setback

The Pennsylvania Broadcasting Company's anti-trust suit for dissolution of the American Society of Composers, Authors and Publishers received a setback in New York Tuesday when the complaining radio group won its motion to require the Society to supply it with a complete list of music of titles to which the Society holds the copyrights. The setback came when Federal Judge Julian W. Mack ruled that Pennsylvania Broadcasting would have to pay for the work of compilation.

The Society estimates it has between 1,500,000 and 2,000,000 titles under control and that preparation of a complete list would require the labor of six persons for six months, 10 hours daily, and would cost about $250,000.

### AMPA Holds First 1935 Open Meeting

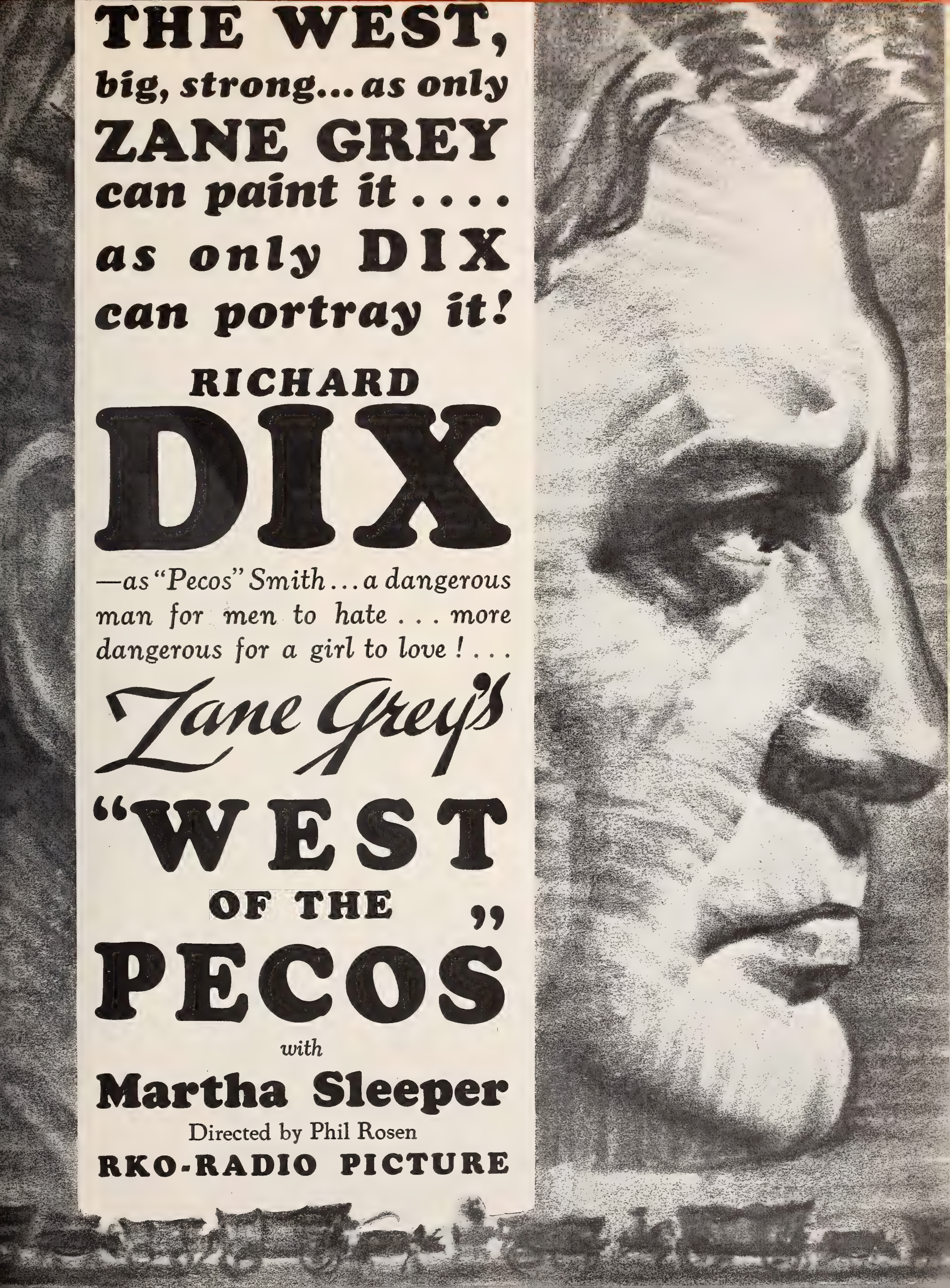
The first open meeting of 1935 of the Associated Motion Picture Advertisers, held in New York Thursday, saw a re-enactment of the March of Time presentation of Film Daily's Ten Best Films of 1934. Officials of First Division distributors, and executives of March of Time reel were guests.

### Gaumont Picture at Roxy

The Gaumont British picture, "Unfinished Symphony," about to be released here, will have its premiere at the Roxy in New York on Friday, when the National Republican Builders, in which many prominent people in society are interested, will attend.

### Mickey Mouse in Color

Walt Disney, this week, announced that beginning with "The Band Concert," a Mickey Mouse to be released through United Artists on February 9, all films coming from his studios will be entirely in Technicolor.



**THE WEST,**

***big, strong... as only***

**ZANE GREY**

***can paint it . . . .***

***as only* DIX**

***can portray it!***

**RICHARD**

# DIX

*—as "Pecos" Smith . . . a dangerous man for men to hate . . . more dangerous for a girl to love ! . . .*

*Zane Grey's*

# "WEST OF THE PECOS"

*with*

**Martha Sleeper**

Directed by Phil Rosen

**RKO-RADIO PICTURE**

# ALL OVER THE COUNTRY

**NEW YORK** — ★ ★ ★ ★ (FOUR STARS) "As fine a photoplay as the Music Hall could get to start its New Year!"—*Daily News*...."Charming and beautiful! ....Hepburn at her best! ..Don't miss it!"—*Mirror*...."The clear fact in today's news is that Hepburn has never appeared to better advantage than in 'The Little Minister'."—*Post*...."Utterly charming!..Hepburn makes Barrie's gypsy leap alive!....It's one you must not miss!"—*American*...."Crowds swirled about the Music Hall, waited shivering in the icy sunshine, to see Hepburn in 'The Little Minister'."—*Sun*...."Tender and lovingly arranged. ..Hepburn as the prankish gypsy lass whose liaison with the little minister sets the community by the ears."—*Times*...."Huge as the Music Hall is, it didn't seem quite large enough for the crowds waiting to get in. Icy winds or no icy winds, they were standing in long and patient lines, attesting to the success of Hepburn's new picture....A beautiful picture... A delightful romance!"—*Evening Journal*

**SAN FRANCISCO**—"Hepburn....thrill at Golden Gate....Katharine Hepburn sustains her great reputation with a magnificent characterization of Babbie in 'The Little Minister' .The Barrie romance has been beautifully transferred to the screen, and Miss Hepburn's performance stands beside that gorgeous Lady Babbie who was Maude Adams. "—*Chronicle*...."Katharine Hepburn in her most sentimental role....It has numerous fine characterizations, a steady flow of humor and a pathos that moistened the eyes ...."—*Call-Bulletin*...."La Hepburn found the picture most fitted for her, more than anything she has done since she made her first big triumph in 'Bill of Divorcement'...."—*News*

**PHILADELPHIA**—"...Hepburn advances a notch higher in screen artistry with her portrayal of the lovely Babbie....It is the best of the Hepburn performances to date....it represents the subtlest, most understanding work this spectacular young actress has yet accomplished...."—*Evening Public Ledger*. .."In 'The Little Minister' Katharine Hepburn proves her right to inherit the purple so long the exclusive property of Maude Adams ...adds another lustrous portrait to her glowing gallery....a film of infinite charm and beauty .."—*Record*

**DAYTON**—"Katharine Hepburn....her role as Babbie the gypsy girl warms her to one's heart even more closely than ever before....Unless I miss my guess Katharine Hepburn has gained for herself another top rating for the new year.. you don't want to miss her in 'The Little Minister'."—*Herald* ..."......it is Miss Hepburn's very best picture .. a genuine and beautiful picturization of a finely sensitive romance...."—*Daily News*

**DETROIT**—"....a picture that charms with its loveliness and the accuracy of settings marking every sequence...." —*Free Press*....".......Katharine Hepburn carves out another brilliant personal achievement through her work in 'The Little Minister'....She boards an emotional merry-go-round making you laugh gaily one moment and wringing your heart the next. If for no other reason than to view this 'The Little Minister' shouldn't be missed."—*News*

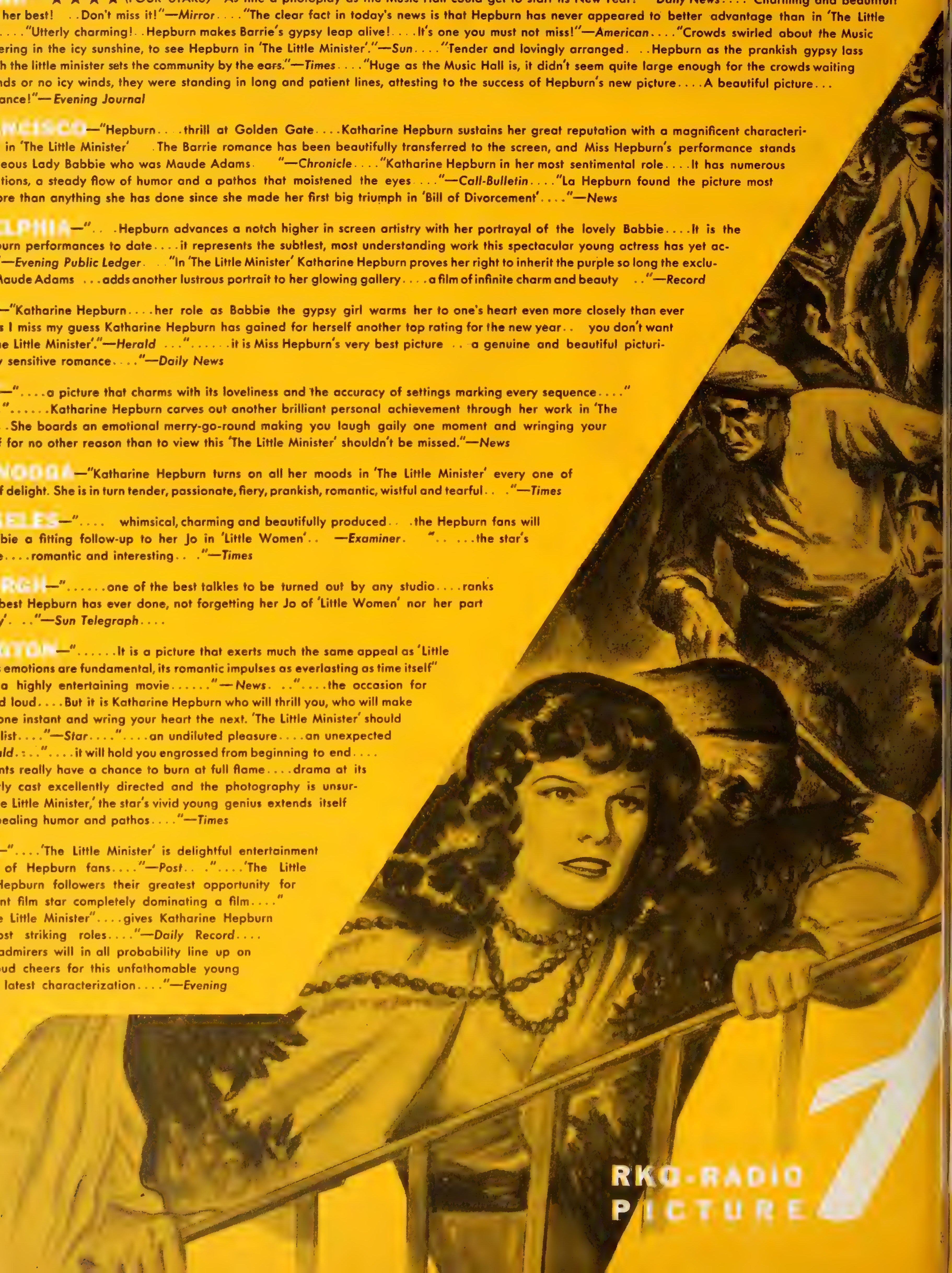
**CHATTANOOGA**—"Katharine Hepburn turns on all her moods in 'The Little Minister' every one of which is a thing of delight. She is in turn tender, passionate, fiery, prankish, romantic, wistful and tearful.. ."—*Times*

**LOS ANGELES**—".... whimsical, charming and beautifully produced.. .the Hepburn fans will consider her Babbie a fitting follow-up to her Jo in 'Little Women'.. —*Examiner*. "......the star's best performance....romantic and interesting.. ."—*Times*

**PITTSBURGH**—"......one of the best talkies to be turned out by any studio....ranks high among the best Hepburn has ever done, not forgetting her Jo of 'Little Women' nor her part in 'Morning Glory'. .."—*Sun Telegraph*....

**WASHINGTON**—"......It is a picture that exerts much the same appeal as 'Little Women'......Its emotions are fundamental, its romantic impulses as everlasting as time itself" —*Post*....."....a highly entertaining movie......"—*News*. .."....the occasion for huzzahs, long and loud....But it is Katharine Hepburn who will thrill you, who will make you laugh gaily one instant and wring your heart the next. 'The Little Minister' should be on your 'must' list...."—*Star*....."....an undiluted pleasure....an unexpected treat...."—*Herald*.:.."....it will hold you engrossed from beginning to end.... the Hepburn talents really have a chance to burn at full flame....drama at its best. It is perfectly cast excellently directed and the photography is unsurpassed....In 'The Little Minister,' the star's vivid young genius extends itself in a revel of appealing humor and pathos...."—*Times*

**BOSTON**—"....'The Little Minister' is delightful entertainment for the legion of Hepburn fans...."—*Post*.. ."....'The Little Minister' gives Hepburn followers their greatest opportunity for seeing the brilliant film star completely dominating a film...." —*Globe*...."The Little Minister"....gives Katharine Hepburn one of her most striking roles...."—*Daily Record*.... "....Hepburn's admirers will in all probability line up on the right with loud cheers for this unfathomable young woman and her latest characterization...."—*Evening American*



**RKO-RADIO PICTURE**

# A NATION IN PRAISE..!

**JUST FINISHED SECOND WEEK**

## RADIO CITY MUSIC HALL

**AFTER BREAKING ALL TIME BOX-OFFICE RECORD**

★ ★ ★ ★

# HELD OVER

**Philadelphia, Chicago, Portland Oregon, Seattle, Toronto, Washington, Boston, Baltimore, Salem, W. Va., Milwaukee, Richmond, Los Angeles, Hollywood, San Francisco, Columbus, New Orleans, Omaha, Cedar Rapids, Davenport, Des Moines, St. Paul, Sioux City.**

# epburn

SIR JAMES M. BARRIE'S

# "THE LITTLE MINISTER"

**JOHN BEAL ★ ALAN HALE**

DIRECTED BY RICHARD WALLACE  A PANDRO S. BERMAN PRODUCTION

# SENSATIONAL SPECIAL RELEASE

BY ARRANGEMENT WITH GUARDIANS AND AUTHORITIES

●

# ONE FULL REEL

LATEST *EXCLUSIVE* PICTURES OF
A DAY IN THE LIVES OF THE

# DIONNE QUINTUPLETS

**SEE THEM FROM DAWN TO BEDTIME**

**Feeding . . sleeping . . bathing . . laughing . . their home . . their parents . . their doctor . . nurses . . special hospital . . *and their washline!***

●

**ONE THOUSAND FEET OF HUMAN INTEREST THAT NO HUMAN BEING WILL WANT TO MISS**

●

***Presented by PATHE NEWS . . . Distributed by***
**RKO-RADIO PICTURES**

# NEW NAME, NEW MONEY, NEW NOTION GIVEN INDUSTRY WITH JOCK WHITNEY

## Arts and Horseflesh First Loves of Young Sportsman with Illustrious Background in Finance and Society

By FRED AYER

*At the hunt, and on the polo field, John Hay (Jock) Whitney is a noted horseman. The actual head of Pioneer Development Corporation, holding company for his motion picture interests, which also include large investment in Technicolor, is shown here with Mrs. Whitney at a recent hunts meeting.*

Jock Whitney, socialite, sportsman, patron of the arts and very much of a young-man-about-town, appears to be "going places" in the motion picture orbit. It is, in fact, considered by many, including stockholders of Technicolor, Inc., that he may do really great things for the industry and especially for the stockholders and Technicolor. Inasmuch as Mr. Whitney contemplates a complete schedule of features all in Technicolor it is to be supposed that he *will* please the stockholders, especially if he continues to act as pacemaker in this line for the rest of the industry.

Just past 30, and as the power behind the throne of an organization known as the Pioneer Development Corporation, Jock—or John Hay Whitney, as he is known to the registrar of births, marriages, et al—already has lent his more than willing financial genius to the betterment of things cinematic and at this writing shows growing interest in the Hollywood scene.

### First Interest in Art and Horses

When Jock Whitney was graduated from Yale University—currently the home of footballing Larry Kelley and, more latterly, of the famous Ted Coy, who also had a fling in one way or another at the film industry—he had a keen ambition to write his name in theatrical annals as a patron of the arts and, at the same time, to set himself up in the sporting world as a connoisseur of horseflesh. To back up these ambitions he had acquired, through inheritance from his father, the late Payne Whitney, a fortune approximating $30,000,000.

**In 1926, apparently, the possibilities of the motion picture had not occurred to him. A few years later he bought 180,000 shares of Technicolor, Inc. stock at $3, and when it reached $9 he sold one-half of his holdings, netting him $520,000. Today he is said to hold at least 23 per cent interest in Technicolor.**

Immediately after leaving the environs of New Haven, however, Jock Whitney launched his career as "patron of the arts." He became an outstanding benefactor to Broadway producers, or, as the wiseacres have it, an "angel." Observers have noted from time to time that Mr. Whitney's career in this respect has not been altogether successful. To be sure, there were such plays as "The Gay Divorcee" which enjoyed lengthy runs on Broadway, but it is pointed out that if a play does not make money, in fact loses it, no matter how long it occupies the spotlight it cannot be dubbed a success. More recently, Mr. Whitney had an "interest" in an unhappy vehicle known as "Dark Victory," which lasted a matter of six weeks, although it was common knowledge along Broadway that the play, in which Miss Tallulah Bankhead appeared, was losing money steadily from the opening performance. "The Gay Divorcee," although it made no money, at least kept the Whitney name in the limelight for 248 performances.

Meantime the Whitney heir had turned his attentions to the development of his racing stables, acquiring stud farms at Saratoga, Llangollen, in Virginia, Kentucky, Long Island and a small stable in England. Here again, Jock was not too successful. He was, in fact, outstripped all along the

(Continued on following page)

# WHITNEY 'GOING PLACES'

*(Continued from preceding page)*

racing line by his own mother, Mrs. Payne Whitney, and his aunt, Mrs. Harry Payne Whitney, who recently has figured to some extent in a legal disagreement over her young niece, Gloria Vanderbilt.

It has always been said of Jock Whitney that he never does anything in half-hearted fashion. Each and every enterprise on which he has embarked he has followed through to the often bitter end, and while he may have been disappointed once or twice as a racing man, the common admission among gentlemen of the turf is that his Saratoga stud farm is the finest anywhere in the eastern section of the country. The stable at Llangollen, Mr. Whitney recently gave to his wife, the former Elizabeth Artemus, the daughter of a coal operator. He had spent over $1,000,000 on the development of this farm and stable, but when young Mrs. Whitney admitted to friends that she loved Llangollen "more than anything else in the world," her husband turned it over to her, entire.

*Jock Whitney's entrance into the motion picture field was, it is said, engineered or encouraged by Edward P. ("Ted") Curtis, sales manager of the motion picture film department of Eastman Kodak Company. Mr. Curtis had served in the War as a major in the U. S. Air Service and during this time struck a lasting friendship with one Merian C. Cooper, soldier, adventurer and, later, motion picture producer. When Jock Whitney became interested in motion pictures and was casting around for a producer to whom he could entrust problems of production, Mr. Curtis of Eastman obligingly suggested Mr. Cooper of RKO Radio.*

Mr. Cooper of RKO Radio to date is the only producer who has received Mr. Whitney's backing, although Mr. Whitney was very much behind "La Cucaracha," the three-color Technicolor short subject which Radio released last year. Currently Mr. Whitney is devoting his attention to the all-Technicolor feature, "Becky Sharp," production on which was held up temporarily by the death of Lowell Sherman, director. Rouben Mamoulian is now carrying on in Mr. Sherman's place.

### Four of Family in Technicolor

It was reported recently that young Mr. Whitney has available $7,000,000 in cash for the production of all-color feature pictures. Persons in positions giving them better authority than mere "observation" set the above amount at somewhat nearer $2,000,000. Not that Mr. Whitney would not spend $7,000,000 if he felt like it, they say, but he is biding his time with $2,000,000 for the present.

In addition to his participation in Technicolor, various other members of his family have holdings which cannot at this time be accurately estimated. It is known, however, that when the Technicolor idea first hit the Whitneys, Jock Whitney, his mother, his sister, Joan Whitney Payson, and his cousin, Cornelius Vanderbilt (Sonny) Whitney, each invested $250,000.

Pioneer Development Corporation is a holding company for Pioneer Pictures, the Whitney producing company. It is presided over by Lowell Calvert, who recently was general sales manager of Gaumont British Pictures Corporation of America, and whose career in the film industry dates back to 1907 when he became associated with George K. Spoor. Mr. Calvert has been identified with exhibition as well as production and the equipment field, and for a time was associated with RCA Photophone, subsequently taking up his Gaumont connection and going last summer to the management of the Whitney interests.

Mr. Calvert attends to all the business details of Mr. Whitney's varied theatrical enterprises; acquires story material for future productions, and goes to Broadway plays.

The official set-up of Pioneer Pictures, which in reality does not exist at all, will have, when Merian C. Cooper's two remaining pictures for RKO Radio have been completed, probably in May, Jock Whitney as president and Mr. Cooper as vice-president in charge of all Whitney production.

Mr. Calvert said Tuesday that all Pioneer productions in the future will be in Technicolor exclusively.

### Illustrious Predecessors

In addition to his own personal financial capabilities, Jock Whitney brings to the motion picture industry the background of a long line of illustrious heritage, men and women who have been successful both in finance and the world of Society with a capital "S." His late uncle, Harry Payne Whitney, inherited about $100,000,000 when his father, the Hon. William Collins Whitney, died. Harry Payne, when he died in 1930, left about that same $100,000,000.

On the other hand, Jock's father, Payne Whitney, inherited a paltry $4,000,000, but when Payne died, in the latter part of Jock's career at Yale, he had increased this sum to $100,000,000, which total was split between Jock Whitney, mother and sister.

### Stroked Junior Varsity

Like his father before him, Jock Whitney was a rowing man. Payne Whitney, back in the closing years of the last century, stroked the Yale Varsity crew and subsequently made the University the handsome present of Gales Ferry, since then Yale's rowing headquarters. The son did not make the Varsity, but he stroked the Junior Varsity crew, and was tapped for the society of Scroll and Keys, one of the highest undergraduate honors Yale has to offer.

A friend of Jock Whitney went with him one day down to his mother's estate on Long Island. As they drove up to the house, the friend noticed a luxurious Lincoln limousine standing just beyond the *porte cochere*. Said the friend:

"I didn't know your Mother drove a Lincoln, Jock."

"She doesn't," Jock replied blithely. "That belongs to Mother's butler."

Jock's valet, it is reported, is the proud possessor of an airplane.

And all Jock Whitney has is some $30,000,000, a sizable block of Technicolor and ambition to "belong" to that select coterie known as motion picture producers.

# *Tri-Ergon Patent Upheld by Highest Court in Germany*

By JOACHIM K. RUTENBERG
*Berlin Correspondent*

The supreme court of the Reich in Leipzig last week upheld the validity of the Tri-Ergon double print patent, the decision being handed down in an action brought against Tri-Ergon, A. G., by one of its licensees.

In 1928 Tobis Patent Holding Company was founded in Germany and acquired, among other rights which came into the possession of this company after the advent of sound, the patents which had been granted the Tri-Ergon inventors—Hans Vogt, Dr. Jo Engl and Joseph Massolle. Since that time the double print patent was among the most important assets of the Tobis company and repeatedly was referred to in legal battles between Tobis and independent German sound film manufacturers such as Breusing Company and Friess A. G.

In 1932 Hubert Schonger Company, Ltd., in combination with the UFA and the AFIFA (Aktiengesellschaft fur Film-Fabrikation) film printing plants, filed a suit against Tobis alleging insurmountable restrictions for the entire German industry as a result of the double print patent. In the first two courts the Schonger-UFA-AFIFA group lost the decision, and appealed. The supreme court at Leipzig, highest court in the Reich, last week handed down a decision in favor of the Tobis group, thereby upholding the double print patent and again rejecting the claims of the UFA-AFIFA group. At the same time, the court reaffirmed the verdict of the appeals court, increasing the sum involved from 60,000 to 200,000 Reichsmarks.

In New York last week, Federal Judge Coxe reserved decision on the application of the American Tri-Ergon company for permission to amend its proof of claim against Paramount Publix to include a claim for an indeterminate amount for alleged infringement of the flywheel patent.

# *Hearst Reel Films Rose Fete in Color*

Hearst Metrotone Newsreel last week in Hollywood released to 17 local theatres 85 feet of reel picturing, in natural color, the Pasadena Rose Festival parade. The theatres were exhibiting the reel six hours after the scenes were taken.

Arrangements were worked out by C. J. Hubbell, Coast editor of the reel; Carroll Dunning, whose color process was used, and David Blankenhorn of Cosmo Color, Inc. In all, 1,200 feet of negative was shot. No mechanical aids, such as reflectors, were used, the bright sunlight serving alone. Dodge Dunning and William L. Prager did the actual camera work. It is not intended that the sequence shall be released for general distribution, chiefly because of the cost element.

# ALLIED HAS NEW PLANS FOR CODE, LEGISLATION, NEW CONSTITUTION

## Demands Inquiry on Code, End of Block Booking, Laws to Stop "Extortions" of Composers Society

Allied States Association of Motion Picture Exhibitors, working from headquarters at Washington, started this week to lay the groundwork of a comprehensive program which will include:

**(1) Enactment of a new Allied constitution and by-laws.**
**(2) A legislative campaign in Congress.**
**(3) A plan for amending the motion picture code.**

Calling upon Allied exhibitor members to contact every Congressman and Senator at Washington in support of a new legislative program, the national association demanded that Congress conduct an investigation into the negotiation, writing and administration of the motion picture code and that it enact legislation to end compulsory block booking and to amend copyright laws so as to terminate the "extortions" of the American Society of Composers, Authors and Publishers.

To coordinate effort in this connection the directors have selected Washington for the annual board meeting, tentatively scheduled for January 24th and 25th.

Allied leaders are urged to bring to the meeting members who have strong Congressional contacts who can be used to offset the efforts of so called "Hays lobbyists" on hand in Washington, "bent on perpetuating the domination of the big eight under the code and in defeating anti-block booking legislation."

### Voting on New Constitution

Allied headquarters this week sent forth to the state affiliates copies of a new constitution and by-laws which already have been approved by the board of directors, and these are to be executed by the several regional associations immediately. When this has been done, the organic law of Allied will conform to the structure of the present national organization, the documents not having been formally amended following changes made in 1932.

Allied's national convention will be held in May, at Atlanta.

National Allied headquarters gave the lie to reports crediting the organization with plans for a new national exhibitor association. "It would require years of scheming, maneuvering and proselytizing before enough of an organization could be formed to wield the slightest influence," said an official statement, which warned independent owners that "prating of a new national organization by a few selfish leaders who are unwilling to take their places at the Allied board, is the bunk and is as treacherous to the independents as it is futile."

### Details of New Plan for Code

The organization Monday made known the details of the plan adopted at New Orleans last month for obtaining necessary amendments to the motion picture code.

"This plan," it was said, "cuts through all controversy and confusion, strikes directly at producer-domination of existing code machinery, and leaves it to a new and balanced Code Authority to recommend to the National Industrial Recovery Board necessary changes to

(*Continued on following page, column 2*)

---

## *Allied States Association Drafts New Constitution and New By-Laws*

**The national board of directors of Allied States Association of Motion Picture Exhibitors, Abram F. Myers, chairman, has unanimously approved a new constitution and new by-laws for execution by the several regional Allied associations. It is expected that a sufficient number of these state associations will have executed approval in time for final and formal adoption by the national directorate at its January meeting, to be held either on the 24th or 25th, at Washington. Text of the new constitution and new by-laws, which give effect to changes adopted, but not made, in 1932, follow in full:**

### *Amended Constitution*

### ARTICLE I
#### Name

The name of this association shall be the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS.

### ARTICLE II
#### Objects

The objects of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be generally to promote and protect the interests of the motion picture exhibitors of the United States in every lawful way; and, to the extent that the interests of the exhibitors coincide with the interests of other divisions of the motion picture industry, to promote and protect the interests of the industry as a whole.

### ARTICLE III
#### Form of Organization

The ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be an unincorporated non-profit association, in the form of a federation, its membership consisting of the subscribing regional associations of motion picture exhibitors and governed by a board of directors composed of one duly designated representative from each such subscribing regional association.

### ARTICLE IV
#### Powers

In attaining its declared objects the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall have and exercise power

(a) To cooperate with and by agreement represent the subscribing associations and the exhibitor interests represented by them in all relations with the Federal and State governments and with the public generally.

(b) To cooperate with and by agreement represent the subscribing associations and the exhibitor interests represented by them in negotiations and dealings with other divisions of the motion picture industry and with the suppliers of equipment.

(c) To use its endeavors to secure for exhibitors belonging to the subscribing associations an adequate supply and equitable distribution of motion picture films and theatre equipment upon terms that are non-discriminatory, reasonable and just.

(d) To use its endeavors to promote and secure fair methods of competition in the motion picture industry and to combat unfair competitive methods, restraint of trade and monopoly wherever in said industry the same shall appear.

(e) To gather, compile and disseminate to the organizations entitled to receive the same useful information regarding matters of interest to or affecting exhibitors, including the policies and activities of the producer-distributors, affiliated circuits, labor organizations and the various departments and agencies of government.

(f) To acquaint the public and the various departments and agencies of government with conditions in the motion picture industry affecting the motion picture exhibitors.

(g) To aid and encourage directly and by cooperation with others both within and without the motion picture industry the development of higher standards of entertainment and of moral and cultural values in the production of motion pictures.

(h) To prescribe standards of excellence in the operation of theatres and to issue a suitable seal or emblem for display by the members of subscribing associations who pledge themselves to maintain and do maintain such standards.

(i) To form a corporation or corporations with the capital stock to be held by the Treasurer as trustee for all the subscribing associations for the purpose of carrying on any and all activities in the interest of the motion picture exhibitors not appropriate for an unincorporated non-profit association to engage in.

(j) To formulate and adopt by-laws and other rules and regulations for the government of the Association and for carrying its powers into execution.

(k) To do all other acts and things necessary or proper to the attainment of the objects of the Association.

### ARTICLE V
#### Membership

Section 1. Any duly organized regional association of motion picture exhibitors under independent management and control is eligible for membership in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS, subject to the approval of the Board of Directors. Execution of a copy of this Amended Constitution through proper organization action shall constitute existing members of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS members under this Amended Constitution. Regional associations not members of said Association on the date of the approval of this Amended Constitution may apply for membership by forwarding a duly executed copy hereof to the principal office of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS. Such regional associations may then be admitted to the privileges and obligations of membership by action of the Board of Directors.

Section 2. The Board of Directors by a two-thirds vote may expel any subscribing organization or individual member for conduct contrary to the Constitution of December 12, 1934, and these By-Laws, and the policies of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS formulated thereunder, for conduct prejudicial to the interests of the motion picture exhibitors in any territory or as a whole, and for failure to discharge their obligations to support the Association.

Section 3. Individual exhibitors in unorganized territories or territories wherein there is no subscribing association may, upon payment of a monthly fee to be prescribed by the Board of Directors or embodied in the by-laws, be admitted to the benefits and privileges of membership but without direct representation on the Board of Directors.

### ARTICLE VI
#### Management

The management and control of ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be vested in a Board of Directors and an Executive Committee of said Board of Directors empowered to act, ad interim, as may be provided in the by-laws. The Board of Directors may delegate any part of its powers to any standing or special committee of the Board, or to any officer of the Association, for the performance of specific duties, the acts of any such committee or officer being subject to ratification by the Board.

### ARTICLE VII
#### Officers

Section 1. The officers of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be (a) a President, (b) a Chairman of the Board of Directors, (c) not less than three nor more than seven Regional Vice-Presidents, (d) a General Counsel, (e) a Secretary and (f) a Treasurer.

Section 2. These officers (other than Regional Vice-Presidents) shall be elected by the Board of Directors

(*Continued on following page, column 1*)

# TEXT OF ALLIED'S NEW CONSTITUTION

(*Continued from preceding page*)

at the annual January meeting of the Association and shall serve for one year or until their successors are elected. Vacancies in all such offices may be filled by the Board at any time, but only for the unexpired term. Regional Vice-Presidents shall be appointed by the President who shall also have power to fill any vacancies therein. The duties of any two or more offices except those of President and Regional Vice-President may be performed by the same person. The duties of the officers shall be prescribed in the by-laws.

## ARTICLE VIII

### Member Representation

Each subscribing association shall be entitled to representation in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS by appointing one representative to the Board of Directors, together with such alternate or alternates or observers as it may see fit to designate. All persons participating in the proceedings of the Board of Directors must bear the credentials of a subscribing association and each such association shall be allowed only one vote.

## ARTICLE IX

### Amendments and By-laws

Section 1. This Amended Constitution and By-Laws of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS may be amended at any meeting of the Board of Directors by a majority vote of the directors present, or by the written consent of a majority of said directors, provided three weeks' notice of the meeting of proposal to amend shall have been given all directors together with a copy of the proposed amendment.

Section 2. The By-Laws of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall provide the rules and regulations governing the management and conduct of the Association. Until added to or amended the by-laws shall be of the terms and tenor of the by-laws attached hereto, bearing even date herewith.

## ARTICLE X

### Effective Date

Section 1. This Amended Constitution may for convenience be referred to as the Constitution of December 12, 1934.

Section 2. This Amended Constitution shall be in force as organic law of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS when executed by a majority of the existing members, which fact shall be promulgated at the proper time by the Chairman of the Board. In the meantime, the status of the Association and its existing members, and their relations one to another, shall remain unchanged.

In witness whereof we have caused our name (or names) to be subscribed hereto by our respective proper officer (or officers) thereunto duly authorized as of the 12th day of December, 1934.

By—————————

President.

Attest:

—————————

Secretary.

## *Amended By-Laws*

## ARTICLE I

### Applications for Membership

Section 1. Application for membership in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall consist in forwarding to the principal office of the Association in Washington, D. C., a duly executed copy of the Constitution of December 12, 1934, together with information as to the name and (in general) the organization and membership of the applicant, the territory covered by the applicant, and the name of applicant's duly appointed representative on the Board of Directors.

Section 2. All applications for membership in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be acted upon at the next meeting of the Board of Directors or Executive Committee following their receipt, or by letter ballot. The Board of Directors or the Executive Committee, with the advice and consent of the member, shall fix its annual quota of the expense of maintaining the Association. A majority vote shall elect an applicant to membership. In the interim between the receipt of the application and the action of the Board or Committee, the applicant shall be deemed a member unless protest from another member is received within one week after the announcement of the filing of the application.

Section 3. Individual exhibitors may be admitted to limited membership as provided in Section 2 of Article V of the Constitution of December 12, 1934, upon subscribing to the said constitution and the By-Laws upon a form to be approved by the General Counsel and agreeing to pay the monthly fee prescribed by the Board of Directors. Individual exhibitors may be admitted to membership or dropped for non-payment of monthly fees without formal action by the Board of Directors or Executive Committee.

## ARTICLE II

### Meetings of the Directors

Section 1. A regular meeting of the Board of Directors shall be held annually in the month of January, upon call of the Chairman, to be known as the annual meeting. Special meetings may be called by the Chairman from time to time in his discretion or in response to the requests of five or more members of the Board. Notice of the time and place of each meeting shall be given to each member of the Board in writing or by telegraph at least ten days before the meeting.

Section 2. A majority of the duly appointed directors or their duly authorized alternates shall constitute a quorum. The Chairman, as an officer of the Association, need not be a member of the Board, but he shall have no vote except in the case of a tie. The Chairman may poll the Board by mail or telegraph on emergent matters.

## ARTICLE III

### Executive Committee

Section 1. An Executive Committee shall be elected by the Board of Directors consisting of not less than three nor more than five directors. For the proper coordination of the work the Chairman of the Board shall be a member ex-officio of the Executive Committee. The Board of Directors in electing the Executive Committee shall designate one of its members to serve as Chairman of the Committee. The Executive Committee shall be elected each year at the annual meeting and shall serve for one year.

Section 2. The Executive Committee may act in behalf of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS upon any matter upon which the Board of Directors is qualified to act, when the Board is not in session; provided, however, that the Executive Committee shall not have power to elect officers of the Association or members of the Executive Committee, or to amend the Constitution or By-Laws, or to expel a subscribing organization from membership in the Association.

Section 3. Directors who are not members of the Executive Committee shall have the privilege of attending all meetings of the Committee and to join in the discussion but not to vote.

Section 4. Meetings of the Executive Committee shall be held at the call of the Chairman of said Committee on at least one week's previous notice.

## ARTICLE IV

### Duties of Officers

Section 1. The President shall be the executive head of the Association and shall be charged with the duty of maintaining and expanding the Association, directing the activities of the Regional Vice-President, and, in general, carrying out the policies and decisions of the Association. He shall preside at conventions and mass meetings held under the auspices of the Association and, in the absence or by leave of the Chairman of the Board shall preside over the deliberations of the Board of Directors.

Section 2. The Chairman of the Board of Directors shall aid in formulating and act in an advisory capacity in giving effect to the policies and operations of the Association and, in particular, shall have supervision over all legislative matters in which the Association is directly concerned as well as all other public relations. The Chairman of the Board may preside at meetings of the Board of Directors and perform such duties in addition to those herein enumerated as the Board of Directors may prescribe.

Section 3. The several Regional Vice-Presidents shall cooperate with and assist the President and Chairman of the Board in giving effect to the policies of the Association in their respective territories and, in particular, shall designate three aids in each subscribing organization embraced in their respective territories to serve as a cabinet in the administration of the affairs of the Association in said territories. Each Regional Vice-President shall hold a meeting of his cabinet not less than once in each ninety day period commencing with the annual meeting in each year. Copies of the minutes of such meetings shall be forwarded to the principal office of the Association and there kept as a part of the Association's records The Board of Directors in electing the Regional Vice-Presidents and defining their respective territories shall indicate the order of their succession to the presidency in the event of a vacancy occurring during a term.

Section 4. The General Counsel shall give his advice on questions of law to the Association and the subscribing organizations and to individual members of subscribing organizations when their problems are submitted through such subscribing organizations and when the work in connection therewith does not conflict with his other and more important duties in behalf of the Association. The General Counsel also shall have charge of and conduct litigation affecting exhibitors generally, as distinguished from individual exhibitors, when directed by the Board of Directors or the Executive Committee.

Section 5. The Secretary shall record (directly or by proxy) and attest the minutes, have charge of the files and records in the principal office of the Association, keep a record of all receipts and disbursements, and attest the signatures of the officers of the Association to the official acts, contracts and other documents of the Association.

Section 6. The Treasurer shall receive, keep and disburse the funds of the Association upon checks countersigned by the Chairman of the Board and, with the aid and assistance of the Secretary shall keep the Board of Directors informed of the condition of the treasury. The Treasurer will seek to collect all sums due the Association from whatever source and, when directed by the Board of Directors will institute suit with the aid of the General Counsel to recover such sums.

## ARTICLE V

### Expenses and Quotas

Section 1. The expense of conducting the Association shall be budgeted each year and the quotas of the several subscribing organizations will be apportioned by the Board of Directors by and with the advice and consent of their respective representatives on said Board. The Board may, in its discretion, prescribe a general rule for determining quotas applicable to all members based upon the number of members, seats in member theatres or other appropriate standard.

Section 2. All yearly quotas shall be payable in twelve monthly installments beginning on February 1 of each year, except that any subscribing organization desiring to do so may pay in advance or in more frequent installments.

## ARTICLE VI

### Effective Date

These By-Laws shall be known as the By-Laws of December 12, 1934, and shall become effective (a) when approved by a majority of the Board of Directors and (b) when a majority of the existing members of ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS have subscribed to the Constitution of December 12, 1934, and that fact has been promulgated as provided in Section 2 of Article X thereof.

---

# New Representation On Code Is Proposed

(*Continued from preceding page*)

make the code in fact as well as name a code of fair competition." Representing the official Allied policy as regards the code, the new proposal follows:

"That the National Industrial Recovery Board be petitioned to amend the motion picture code to give equal representation on the Code Authority to the two main groups in the industry—buyers and sellers.

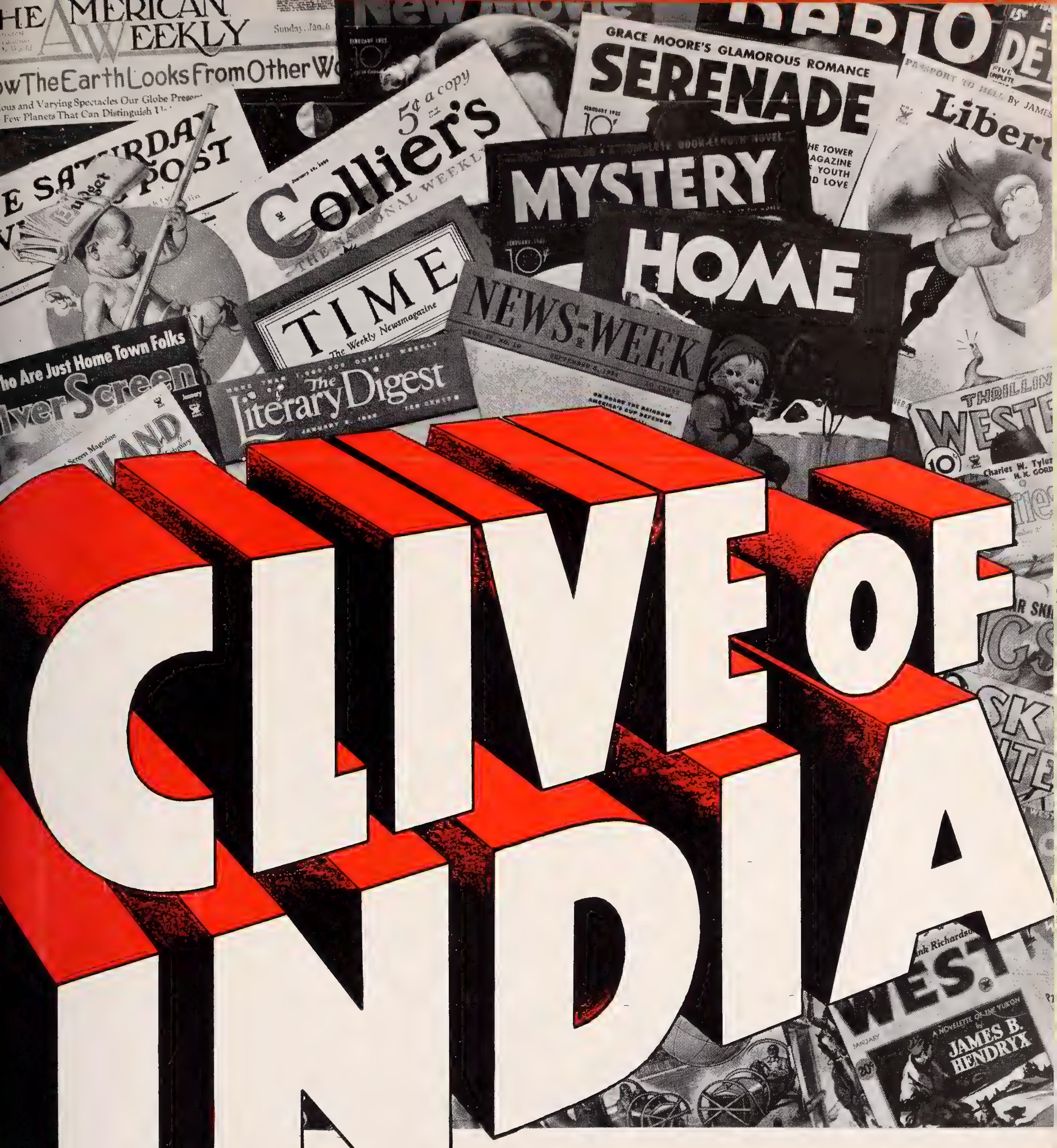
"That the group known primarily as "sellers" include all film production and/or distribution companies, together with the theatres which they own or control, or are in affiliation. . . .

"That the group known as "buyers" include all independent theatres not affiliated in any way with the group known as "sellers." . . .

"That the above basic division apply to local boards also, and that the Grievance Boards be made up of two representatives of "buyers" and two of "sellers"; and that the Clearance and Zoning Boards be made up of three representatives of "buyers" and three of "sellers." Selection of these to be made by the Code Authority when duly constituted as above, each group in said Code Authority selecting the corresponding group on local boards." Three Government men also would have votes.

"We therefore recommend that the new Code Authority be instructed to bring to the Administrator, within 90 days of its selection, and any time thereafter when deemed necessary, suggested changes in the code; and that a hearing on same be held within 30 days thereafter.

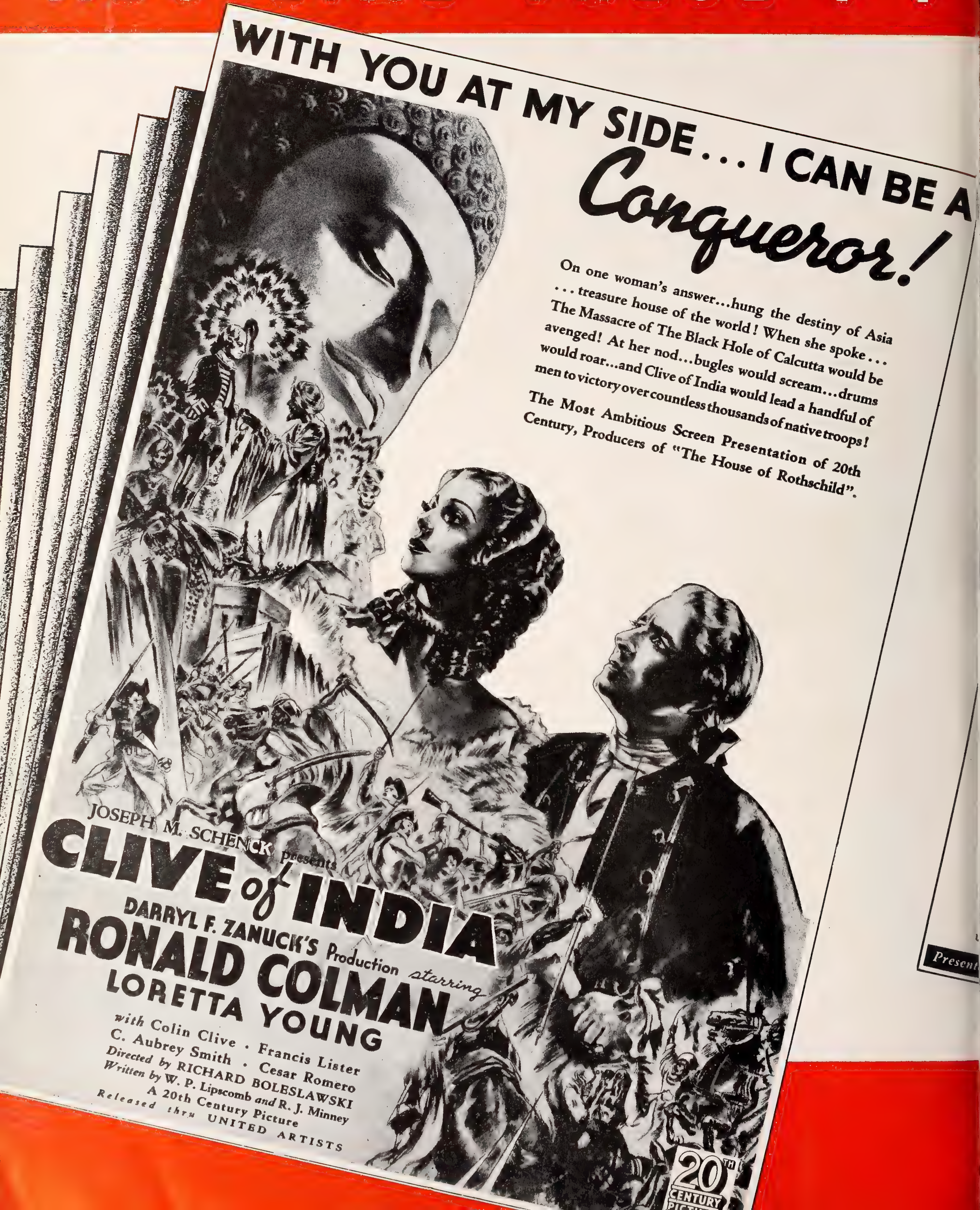
"In case action on this report is refused or delayed, that Congress be petitioned that, in providing for the continuance of the National Recovery Administration after June 16th next, provisions be made for amending the motion picture code as above."


THE AMERICAN WEEKLY
How The Earth Looks From Other Wo
THE SATURDAY EVENING POST
Collier's
5¢ a copy
THE NATIONAL WEEKLY
TIME
The Weekly Newsmagazine
NEWS-WEEK
The Literary Digest
Silver Screen
Who Are Just Home Town Folks
RADIO
GRACE MOORE'S GLAMOROUS ROMANCE
SERENADE
MYSTERY
HOME
Liberty
THRILLING WESTERN
WEST
JAMES B. HENDRYX

# CLIVE OF INDIA

WILL BE PRE-SOLD THRU FULL-PAGE ADS IN NATIONAL MAGAZINES *Reaching* 60,000,000 READERS

# ADS LIKE THESE . .



## WITH YOU AT MY SIDE . . . I CAN BE A *Conqueror!*

On one woman's answer...hung the destiny of Asia ...treasure house of the world! When she spoke... The Massacre of The Black Hole of Calcutta would be avenged! At her nod...bugles would scream...drums would roar...and Clive of India would lead a handful of men to victory over countless thousands of native troops!

The Most Ambitious Screen Presentation of 20th Century, Producers of "The House of Rothschild".

JOSEPH M. SCHENCK presents

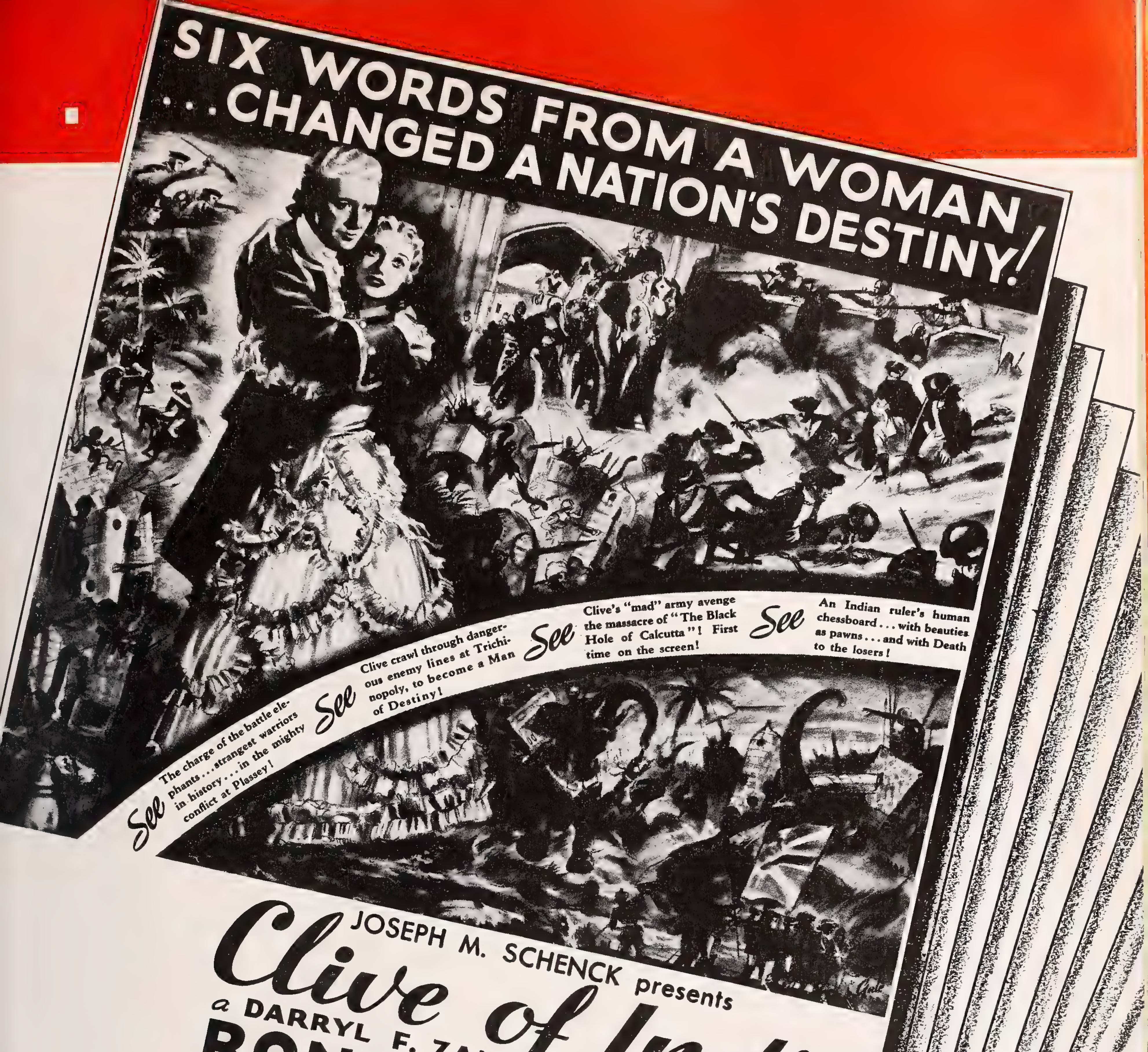
**CLIVE *of* INDIA**

DARRYL F. ZANUCK'S Production *starring*

**RONALD COLMAN**

**LORETTA YOUNG**

*with* Colin Clive · Francis Lister
C. Aubrey Smith · Cesar Romero
*Directed by* RICHARD BOLESLAWSKI
*Written by* W. P. Lipscomb *and* R. J. Minney
A 20th Century Picture
*Released thru* UNITED ARTISTS



# SIX WORDS FROM A WOMAN ...CHANGED A NATION'S DESTINY!

*See* The charge of the battle elephants...strangest warriors in history...in the mighty conflict at Plassey!

*See* Clive crawl through dangerous enemy lines at Trichinopoly, to become a Man of Destiny!

*See* Clive's "mad" army avenge the massacre of "The Black Hole of Calcutta"! First time on the screen!

*See* An Indian ruler's human chessboard...with beauties as pawns...and with Death to the losers!

JOSEPH M. SCHENCK presents

# *Clive of India*

*a* **DARRYL F. ZANUCK** *production..starring*

**RONALD COLMAN**

**LORETTA YOUNG**

*with* Colin Clive • Francis Lister • C. Aubrey Smith • Cesar Romero

*Directed by* RICHARD BOLESLAWSKI • *Written by* W. P. Lipscomb & R. J. Minney

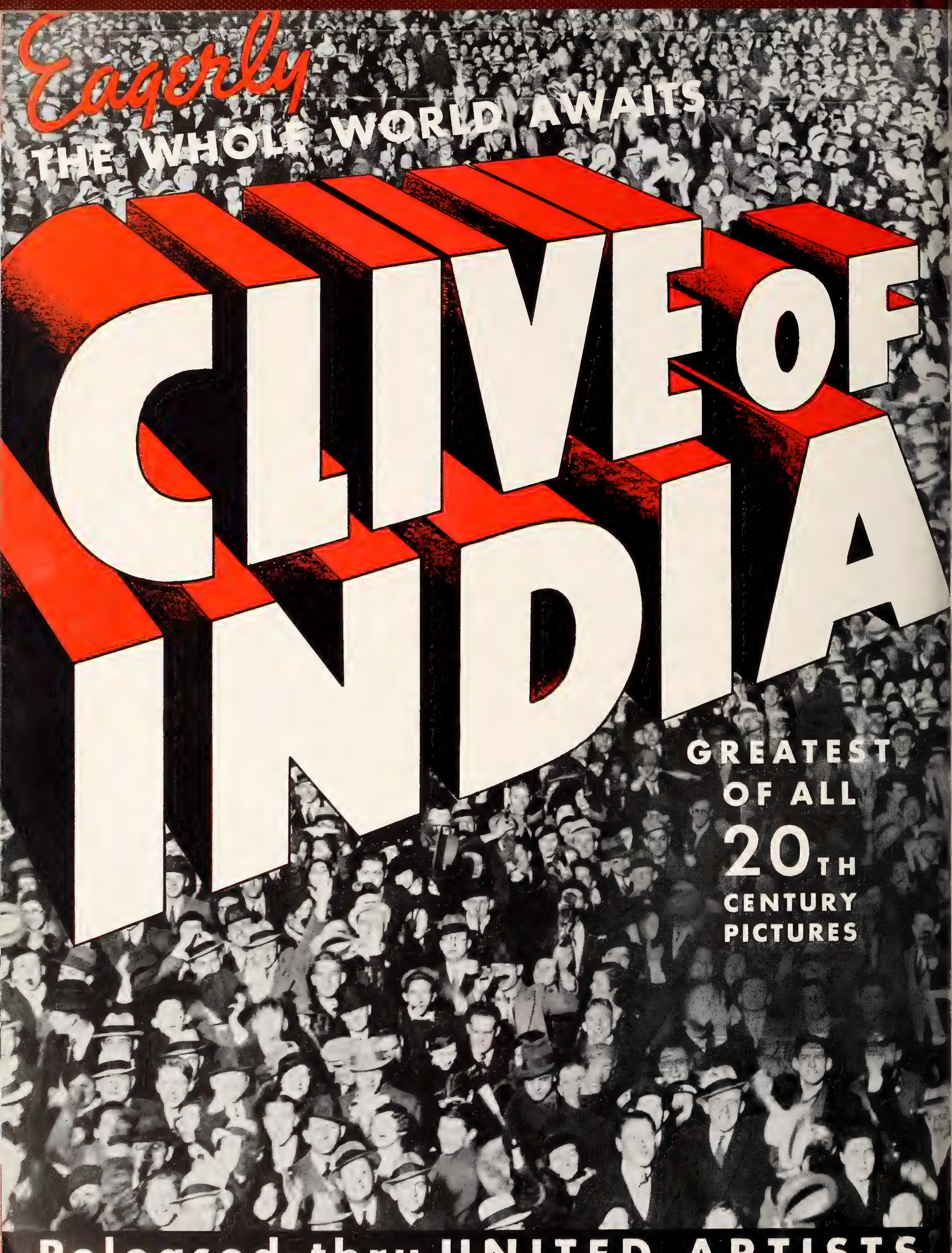
On one woman's answer hung the destiny of Asia. When she spoke...bugles would scream...drums would roar...and Clive of India would lead a handful of men to victory over countless thousands of natives! Fiction can never equal the drama of Clive...who conquered all India for a nation that had exiled him in disgrace...whose sword carved out a throne for a girl he had never seen!

20TH ENTURY CTURE

ased thru ARTISTS

*the Producers of "The House of Rothschild"... as their most important Screen Achievement!*

# WILL APPEAR IN SCORES OF NATIONAL PUBLICATIONS



*Eagerly*

THE WHOLE WORLD AWAITS

# CLIVE OF INDIA

GREATEST
OF ALL
20TH
CENTURY
PICTURES

**Released thru UNITED ARTISTS**

# Walker, Schaefer Called in Line for Paramount Board

Frank C. Walker, former executive secretary of President Roosevelt's National Emergency Council and a vice-president of Comerford Theatres, and George J. Schaefer, general manager of Paramount Publix, this week seemed very likely to become members of the directorate of the reorganized Paramount company. Hearings on the final plan were to be resumed Thursday before Federal Judge Coxe.

Charles E. Richardson, trustee of Paramount during its bankruptcy who resigned two weeks ago, also is being mentioned in financial circles. At that time it was said that in all probability he would be named a director of the new company and, in addition, might be elected a vice-president.

### Temporary Board Members

In addition to the nine previously named members of the new board, Austin Keough, secretary and general counsel of Paramount; Walter B. Cokell, treasurer and Max D. Howell, vice-president of the Chemical Bank & Trust Co., have been named temporarily.

The long pending litigation by Samuel Zirn, counsel for Robert Levy and certain other holders of Paramount bonds, for the right to sue Chase National Bank as trustee under the bond indenture, Paramount Publix, members of its old board, Columbia Broadcasting System and William S. Paley, CBS president, was dismissed in New York Saturday by Justice Salvatore Cotillo in state supreme court.

Mr. Zirn had alleged that violations of the state stock corporation law and the failure of Chase to bring suit under the indenture provisions against those named, resulted in "irreparable damage and injury" to the plaintiffs, holders of $5,000 of a $13,000,000 Paramount bond issue involved.

### Right Rests With Trustees

The court pointed out that the bond indenture provides that any right to institute an action on behalf of the bonds shall rest exclusively with the trustee, Chase National, and denies such a right to bondholders themselves "unless the trustee shall have refused or neglected to institute proper proceedings within a reasonable time after a request by 25 per cent of the bondholders, together with an offer of reasonable indemnity against costs and liabilities to be incurred therein."

Briefs containing the objections of Mr. Zirn and Archibald Palmer to the reorganization plan were completed over the week-end and were scheduled to be filed early this week. These two attorneys have provided the only opposition to date to the reorganization plan. Mr. Zirn asked a reduction of $1,500,000 in the $5.175,000 to the Paramount bank group.

Special Master James Joyce on Tuesday reserved decision on a proposed settlement of claims against Paramount by Tobis-Tonbild-Syndikat for royalties to March 13, 1933, based on a 1930 Paris agreement on sound patents. Mr. Joyce adjourned to February 4 a hearing on the trustees' objections to a $265,498 claim by Sam Katz.

## Preview "David Copperfield"

Important figures in the church, education and civic life were among those attending the first preview of MGM's "David Copperfield," from the Charles Dickens story, when shown last week at Grauman's Chinese theatre in Hollywood.

# STORY SALES

*(Week Ending January 5th)*

| COMPANY | SOURCE OF MATERIAL ORIGINAL | BOOK | PLAY | TOTAL FOR WEEK |
|---|---|---|---|---|
| Columbia | .. | 1 | 1 | 2 |
| Fox | 1 | 2 | 1 | 4 |
| Metro | 2 | 1 | 1 | 4 |
| Paramount | 2 | .. | 1 | 3 |
| 20th Century (U.A.) | 1 | .. | .. | 1 |
| Warners | .. | 1 | .. | 1 |
| TOTAL FOR THE WEEK | 6 | 5 | 4 | 15 |
| TOTAL SINCE SEPTEMBER 1 | 119 | 104 | 32 | 255 |

Anna Karenina, book, by Tolstoy, purchased by MGM for Greta Garbo and Fredric March.

Cafe, original, by Lenore Coffee, purchased by Metro.

Chocolate, play, purchased by Paramount for Cecil B. DeMille's production, adaptation having already been assigned to Sada Cowan.

Crazy People, original, by J. P. Medbury, purchased by Paramount for George Burns and Gracie Allen.

Crime and Punishment, book, by Dostoievsky, purchased by Columbia.

Eight Bells, play, by Percy G. Mandley, purchased by Columbia; scenario by Bruce Manning and Ethel Hill, production by J. G. Bachman.

Lady Cop, book, by Judith Raven, purchased by Fox for Claire Trevor and Lew Ayres.

Mr. Inquisitive, play, by Jack Loeb, purchased by Metro.

Orchids to You, original, by Gordon Rigby and Robert Dillon, purchased by Fox.

Plot Thickens, original, by J. P. Medbury, purchased by Paramount.

Reckless, original, purchased by Metro for Jean Harlow and William Powell.

Saleslady, book, by Frank Howard Clark, purchased by Warners for Joan Blondell.

Santa Clara, book, by Romulo Gallegos, purchased by Fox.

Sing, Governor, Sing! original, by Nunnally Johnson, purchased by Twentieth Century (United Artists), for Lawrence Tibbett.

Song and Dance Man, play, by George M. Cohan, purchased by Fox for Alice Faye and James Dunn.

## Werner Quits Universal To Enter Agency Business

David C. Werner has left Universal to enter business for himself. He joined the company nine years ago as story editor, and since that time has also handled the duties of casting director on the Coast and talent scout. In Hollywood he will establish the firm of David C. Werner, Inc., agents, acting as Coast representative of Curtis-Brown, which in turn will act as New York representative for Werner. No successor has been named as yet to Mr. Werner's place.

## Young Pettijohn Wins In Miami Golf Tourney

Charles C. Pettijohn, Jr., son of the Motion Picture Producers and Distributors of America executive, last week in Miami defeated Curtis Bryam, defending champion, in the first round of the 12th annual Glen Curtiss Trophy golf championship. Young Pettijohn finished with a 72, Bryam with a 73. Par is 70. The elder Mr. Pettijohn is in Miami on a vacation.

# Low Cost Cited As New Equipment Is Exhibited by Erpi

Sound equipment engineers and manufactureres are making a determined drive to lower the cost to exhibitor and studio of much of the intricate machinery necessary to make and reproduce talking pictures. This is borne out in a complete exhibition, staged Monday by Electrical Research Products, Inc., at its Bronx laboratory in New York. The exhibit covered the development of virtually every type of sound recording and reproducing equipment since 1927 and there was detailed explanation by engineers of method, purpose and approximate cost of each item.

There was shown, for example, a new projector and reproducing equipment, specifically designed for theatres seating less than 600 persons which already has been installed by Erpi engineers in about 12 houses. Simplicity of design and economy of space in the projection booth are two of the keynotes of this model, but the feature most interesting to exhibitors whose theatres come within the 600-seat classification—of which, said one of the company's engineers, there are about 10,000 of the 14,000 theatres in the country—is the fact that it will cost 25 per cent less than their present equipment, about 35 per cent less than Wide Range and where, previously, installation charges have been from $400 to $800, they will now be around $75 to $100, especially in locations where union electricians' scales are not too high.

Other equipment shown included the new "G" type newsreel sound and camera apparatus which recently was adopted by Hearst Metrotone News as its standard equipment, and which, including camera, sound equipment, tripods and batteries, has an overall weight of about 180 pounds. The cost of this equipment, it was estimated, is about 30 per cent less than that currently in use by most newsreels. The apparatus includes, in addition to the camera, a moving coil microphone, amplifier unit, battery for driving the camera motor and a modulator.

High speed cameras and the simplified studio sound apparatus were shown. In the latter instance, the engineers have condensed recording equipment to a large extent.

The outstanding development in the reproduction field shown at the exhibit is a new type dynamic speaker for the lower frequencies, which has been designed for baffle boards.

## Du-Art Sues Universal On Printing Arrangement

Du-Art Film Laboratories, Inc., filed application Wednesday in New York supreme court for an injunction to compel Universal Pictures to continue sending its printing and laboratory work to Du-Art. It was alleged that Universal leased the Du-Art plant for its laboratory work and, in anticipation of Universal's $2,000,000 financial arrangement with Consolidated Film Industries, is endeavoring to "walk out" on the agreement. The "show cause" order was returnable Thursday.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

## Answer to Question No. 250

*Bluebook School Question No.* 250 *was: (A) Will distortion of objects on the screen be increased as viewing angle is increased? (B) Explain why increase of projection angle increases distortion. (C) Why do objects on the screen seem abnormally tall when viewed from a heavy side angle? (D) Wherein does the real evil of picture distortion lie?*

The following made good: C. Rau and S. Evans; D. Danielson; A. F. Sprafke; C. Oldham; R. J. Arntson; K. Arrington; L. Cimikoski; T. F. Bochert; L. E. Jeffress; H. Edwards; G. E. Doe; A. A. O'Verko; J. Wentworth; T. Van Vaulkenburg; R. and K. Wells; L. M. and C. B. Traxler; P. H. Kay; F. H. and L. Klar; G. Thompson; L. Grant and R. Geddings; S. Johnson and E. Hodson; D. L. Sinklow; B. T. Davis; M. F. Fallon; T. Turk; L. Hutch and D. Goldberg; D. L Crosby; T. T. Davidson and R. G. Crews; B. L. Francis; C. B. Murray, R. Crawford, D. T. Bennett and G. E. Osborn; S. C. Hollenbeck; D. Stellegos and G. Wayne; M. and J. Devoy; C. Umphrey; N. L. Haynes and A. Richardson; M. and B. R. Walker; N. Goldberg; L. D. Brent; H. Hughes and E. Mantol; D. Lally and F. Ferguson; P. and L. Felt; B. R. Danielson; L. N. Lloyd; L. Howell and W. R. Griever; F. H., S. and P. Dalbey; T. Danielson and L. M. Goss; R. Davis, J. Frazier, G. B. Lantree and F. D. Ormie; F. Harlow and G. Harrison; R. D. Oberleigh and J. Lansing; B. T. Thomas; S. Spooner and B. H. Thaller; D. Breaston and H. Haber; H. Munier, T. L. Samuels, D. L. Hubbard and J. R. Sanborne; N. L. Simms; C. E. Wainscott; T. Rosenblatt; T. Morris and T. L. Danielson; F. L. Saylor and G. N. Guidotti; N. Goldberg; N. L. Tomlinson and G. Lathrop; T. L. Irwin and B. McCoy.

(A) There were several excellent answers, some of them accompanied by very good drawings. However, I'm sorry to say, drawings are barred, due to lack of space. Without drawings, I believe G. E. Doe made the best answer. He treats the matter thus:

"If we view any flat object from straight in front of it we of course get the effect of its full width. As we walk to one side, however, we find it to be 'foreshortened.' That is to say, it seems of less width, for the reason that at an angle we see only the width of the angle formed by a straight line from either side of the object viewed, to the pupil of the eye. By experience it is true we may form a close judgment of the actual width from viewing a foreshortened image, but we cannot possibly see the width at its true value.

"To illustrate, on a sheet of paper draw a line one inch long. From each of its ends draw a line to a point six inches away and opposite the center of the mark. Note the width of the angle. Next, off to one side, but six inches from the center of the one-inch line, make a point and draw a line from it to each side of the aforesaid one-inch line. Note the difference in the width of the angle—distance between the two sets of lines. If we now measure the distance between the side angle lines just opposite the end of the one-inch line nearest the point to which the lines reach, we shall see just how much the line is foreshortened by the side view."

(B) There were many excellent replies to this one. T. Rosenblatt, a Utah projectionist, says, "Increase in projection angle increases distortion of the screen image for the reason that, assuming the screen to remain in fixed position and the image size to remain unaltered except insofar as is due to distortion, the distance from lens to bottom of screen is increased, or perhaps we might better say that the distance to top is decreased and that to bottom increased, considering the vertical screen center as the nominal distance.

"Since the distortion under discussion is caused by the fact that the projected light beam from the lens spreads out fan-shape and becomes wider with each added foot of its length, and since added projection angle adds to the difference in distance from lens to top and bottom of the screen, it follows that increased projection angle produces increased distortion, adding to the width of the bottom of the picture and subtracting from the width of its top."

(C) D. Danielson says, "The effect is due to the fact that (1) the viewing angle decreases the apparent width of objects on the screen (see Section A); (2) on most screens the object is taller than in real life; and (3) we very naturally associate proportional measurements in familiar objects."

L. Cimikoski says, "The effect of abnormal tallness is in part due to foreshortening of the width of objects by angular view. Another reason for apparent tallness is that it very often is reality because of the enormous figures shown on so many theatre screens. However, the alteration in customary proportions wins the argument."

(D) G. E. Doe answers, "There are several very real angles to this question, Brother Richardson. One of them is the difficulty of securing proper light distribution at heavy projection angle with certain types of screens; namely, the specular and semi-specular surfaces. However, I think you have in mind as the real evil the fact that it entails inevitable distortion of the picture, and ordinary common sense tells us a distorted picture cannot possibly be and is not as pleasing as one that retains its normal, natural proportions.

"In this I assume the distortion referred to, to be such as will affect the screen image disadvantageously. It is quite true that the instant the projection lens is raised even so much as one foot above the screen center, though the projection distance be 150 feet (or any other length), there is distortion. But up to a certain point such distortion is harmless for the reason that the eye cannot discern it.

"And now I'll take a chance and try my hand at answering a question not asked; namely, how much may a screen image be distorted without perceptible injury?

"My answer (and I ask correction if wrong) is that the limit is reached when the eye is consciously aware that the side lines of the picture are not parallel, using a normal projector aperture of course."

As to that, Brother Doe, I would say you are quite correct. In theory it is of course true that any distortion at all is injurious. In practice, however, if it is not so that the eye is conscious of the fact that the side lines are out of parallel, there certainly can be no damaging effect. Your answer sets up a test that theatre men can easily apply for themselves, hence in my own and their name I thank you for having "taken a chance."

May I take this opportunity to thank most cordially the hosts of friends who sent Christmas cards. Their number was rather amazing. Cards came even from England, one of them from Stanley T. Perry, president of the British Guild of Projectionists and Technicians, London.

### Loew's Takes "March of Time"

The "March of Time," new reel produced by *Time* Magazine and released by First Division, has been sold to Loew's for all its theatres in the United States and Canada. The reel will have its first showing at the Capitol in New York February 1, simultaneously with its appearance in other key situations.

# Here They Come!

**PARAMOUNT'S "BENGAL LANCERS" SWEEPING BOX OFFICE RECORDS Before Them**

# "THE LIVES OF A

## GARY COOPER · FRANCHOT TONE

C. AUBREY SMITH · MONTE BLUE · KATHLEEN BURKE

# BENGAL LANCER"

**RICHARD CROMWELL · SIR GUY STANDING**

**A Paramount Picture · Directed by Henry Hathaway**

# THE HOLLYWOOD SCENE

*STUDIO PURSE STRINGS WIDE OPEN*
*LITERARY EXPERT NEW "RACKET"*
*RACING AND A HUNT FOR TRUANTS*
*TEN FEATURES START, FOUR FINISH*

By VICTOR M. SHAPIRO
*Hollywood Correspondent*

START of new year production gives every evidence of the studios opening the purse strings wide, in the building of new settings to give eye values and authenticated backgrounds to pictures already in the making or about to begin.

At United Artists, acres and acres of fine gauze are stretched over a field to represent a tobacco farm in New England as one of the many locale shots for Sam Goldwyn's production of "The Wedding Night."

For Darryl Zanuck's production, "Call of the Wild," at the base of Mount Baker, Washington, hundreds of men for the past four weeks have been making a replica of an Alaskan town as narrated in Jack London's classic story.

At the Warner studios in Burbank one finds the huge forest setting for "Midsummer Night's Dream." This set covers the entire area of one of their largest stages and extends for another two hundred feet beyond, which is covered by canvas.

At Paramount where Cecil B. deMille is getting under way the "Crusaders," carpenters are completing one of the largest sets ever attempted on the Paramount studio grounds. It will be the courtyard of Windsor Castle and will hold thousands of extras on horseback.

At Fox, in the settings for "Dante's Inferno," is an artist's version of hell, occupying acres. Next to it, a set used for the same picture, is the long midway to an amusement park of modern times.

At Radio several exquisite settings depicting Parisian cafe life are to be found, all erected for "Roberta."

At Metro-Goldwyn-Mayer in Culver City stands an enormous French courtyard scene erected for the principal action in "Naughty Marietta." Farther up the road at the Pathe studios, Jock Whitney is spending the works for lavish settings being filmed in Technicolor for "Becky Sharp."

▽

### The Latest "Racket"

One of the latest and most brazen rackets to appear on the Hollywood horizon is that of a self-styled literary expert, who for the sum of $10 will condescend to handle an aspiring writer's manuscript and then report if it is suitable for the screen.

**If the prospect looks possessed of money and overly anxious to have his brain child transferred to the screen, the expert will offer to whip the story into shape for $500 and from his glib conversation will guarantee to sell it for $10,000. The sharpster, however, is smart enough to restrain his deals to conversation, not even giving the client a receipt for the money paid.**

▽

The return of horse racing in this part of California, through the operation of the Santa Anita track which opened to capacity attendance Christmas Day, is giving studio executives no end of worry. A large number of studio workers from grips to high executives have made almost an obsession of the sport. One executive called it a detriment to the artistic delivery of creative talent, paralleling somewhat the days when the ticker commanded more thought than picture making.

---

## *ENTERTAINMENT, NOT ART, DECLARED NEED*

*More box-office draw, less art. That's what is wanted, in the estimation of John A. Milligan of the Broadway theatre at Schuylerville, N. Y., who started recently as a contributor to "What the Picture Did for Me."*

"I have been intensely interested in your letters from exhibitors, and can say that on the whole the exhibs are right in their reviews," Milligan writes. "I have received much help from them, and trust that the reviews I am sending you will meet with the approval of other exhibitors. If they don't, say so; I can take it!

"Let's have less art, and more box-office draw. Ninety per cent of the patrons want entertainment, not art."

---

Already the chief executive of one major studio has spotters planted at the track to report on employees playing truant.

It is estimated that out of the total moneys passing through pari-mutuel machines, 70 per cent is contributed by the motion picture and theatrical fraternities.

▽

### News Flashes

Jay Bruce, official hunter for the State of California, served successfully as a guide for Will Hays and his son Junior on a hunting expedition through the hills of San Diego's back country. Father and son each bagged a mountain lion.

Junior Hays returned east right after the holidays to resume his studies at Wabash College; Senior is remaining here for another two weeks of conferences with producers on the forthcoming year's plan of operations.

That the one lion was to be stuffed and the other presented to M-G-M was branded as "just a rumor."

* * *

**Concurrent with Representative Dickstein's promise to reintroduce his Alien Actor bill at the 74th Congress, Wera Engels was ordered by local Immigration authorities to return to her native country, Germany, not later than February 17. Miss Engels came here two years ago on a six-months visa and received several extensions. No further extensions were allowed, despite a plea to Secretary of Labor Perkins.**

* * *

Transfer of the Fox West Coast bankrupt assets to National Theatres Corporation faces a delay for another three months should the two objectors obtain an appeal in the circuit court of appeals. The objectors to the transfer on grounds they are not protected in the event they obtain a judgment from a suit now pending, are Marshal Square Theatres, Inc., and Harry L. Hartman.

* * *

With most of the first-run theatres running added attractions in the form of midnight previews, general theatre attendance in both metropolitan and suburban areas reported the heaviest New Year Eve business in many years. There was little drop the following day despite the more than 150,000 attendance at the Pasadena Rose Tournament and another 20,000 at the Santa Anita race track. All night clubs and hotel supper rooms also reported a heavy sell-out at increased cover charge.

▽

### Ten Features Start

With the New Year, Hollywood's anticipated production spurt became a reality. Ten new features were started. Four were completed.

Universal started three, Radio and Paramount two each and Majestic, Fox and Twentieth Century one.

Finished product included one each from Columbia, Universal, Fox and Paramount.

At Universal, with Jean Parker and Chester Morris in the leads, work began on "Princess O'Hara." Starting simultaneously, "It Happened in New York" will present Hugh O'Connell, Gertrude Michael, Lyle Talbot and Heather Angel. Also under way, with Boris Karloff again the star, is "The Return of Frankenstein."

Radio's new activity includes the Gene Stratton Porter story "Laddie," in which Gloria Stuart, John Beal, Gloria Shea, Charlotte Henry, Virginia Weidler, Donald Crisp, Willard Robertson and Dorothy Peterson will be seen. The second feature, "Dog of Flanders," stars Frankie Thomas, the boy in "Wednesday's Child."

One of Paramount's pair is the first Charles R. Rogers production, "McFadden's Flats," with Walter Kelly (the Virginia judge), Andy Clyde, George Barbier, John Cromwell, Betty Furness and Jane Darwell. "Stolen Harmony" will present George Raft, Ben Bernie, Queenie Smith, Iris Adrian, Lloyd Nolan and Polly Walters.

On location in Northern California, Twentieth Century started shooting the famous Jack London story, "Call of the Wild," with Clark Gable, Jack Oakie, Loretta Young, Reginald Owen, Frank Conway, Sidney Toler and Katherine DeMille.

The Fox contribution, "Red Heads on Parade," is a Jesse Lasky production. John Boles and June Knight are teamed in the leads; in the supporting cast are Chic Sale, Herman Bing, Irene Franklin and Jane Withers.

The sole independent feature included is Majestic's "Mutiny Ahead." Neil Hamilton, Kathleen Burke, Leon Ames and Reginald Harlow will be featured.

### Completed Pictures

Completed at Columbia was "Let's Live Tonight," formerly titled "Once A Gentleman." The cast includes Lilian Harvey, Tullio Carminati, Janet Beecher, Tala Birel, Hugh Williams, Ferdinand Gottschalk, Luis Alberni, Claudia Coleman, Gilbert Emery and Arthur Treacher.

The new Universal feature is "Trail of Crimson Romance," a Buck Jones Western.

After much re-shooting and revamping, Fox finally completed "East River." The cast is Edmund Lowe, Victor McLaglen, Marjorie Rambeau, Charles Bickford, Florence Rice.

In "Rumba," Paramount teams George Raft and Carole Lombard.

# MUST MEET DIFFERING FILM TASTES

*—ARTHUR L. MAYER, RIALTO THEATRE, NEW YORK CITY*

## WARNS SMALL TOWN AND BIG CITY DIFFER

To the Editor of the Herald:

I have been reading with interest the controversy raging in your columns relative to Ben Hecht's and Charles MacArthur's "Crime Without Passion." It is not surprising that the Adelphi theatre, located in a high class residential section of Chicago, or the Capitol in Dallas, did well with this picture. Nor should it puzzle any student of movie grosses that audiences in Mason, Mich.; Canton, Ill.; or Olivia, Minn., were displeased with this cold, ironic study of the grotesque mental perversions of a sadistic introvert.

The "Children's Hour" is the reigning theatrical hit of the New York dramatic season. It requires little knowledge of the hinterlands to know that they would find it both objectionable and un-entertaining.

**The Rialto theatre played "Crime Without Passion" first-run in New York for two profitable weeks to large and enthusiastic audiences. This was not due to particularly extensive or ingenious advertising. The bulk of our patrons liked the picture and a considerable number came back to see it a second and even a third time. There can be no doubt that its appeal is consciously directed to metropolitan audiences eager for the unconventional, the subtle and the artistic.**

Everybody who has operated small town theatres knows that their patrons are more appreciative of human, conventional stories and of conservative technique in their presentation. Neither audience is right or wrong. Each has the privilege of enjoying what it finds most appealing and provocative. The basic difficulty arises from the effort of the producers to satisfy all types of communities with the same kind of pictures. Occasionally this is accomplished. A "Thin Man" or "It Happened One Night" strikes a universal common denominator. They appeal to the high-brow and the low, the sophisticated and the "regular guy" alike. Such cases, however, are rare.

Time after time, pictures which aim to please both classes fall between them and satisfy neither. If anything constructive is to come from a discussion, without passion, of "Crime Without Passion," it is that we meet different sorts of pictures for publics whose tastes vary fundamentally. The producers cannot afford to sacrifice either revenue or progress in motion picture construction to the natural conservatism of the rural communities. On the other hand, they are highly ill advised if they antagonize small town patrons and their legislative representatives by forcing upon them ultramodern and experimental pictures.

Good pictures must be produced, intended primarily for small town consumption. Paramount, with its series of Zane Grey super-westerns, is clearly working in this direction. Other major producing companies might well follow suit.—Arthur L. Mayer, Rialto Theatre, New York City.

## *PARAMOUNT BUILDING MIAMI BEACH THEATRE*

*Paramount this week announced it is building a new theatre. Four years ago little or no significance might have been attached to such an announcement: today the fact that Paramount is venturing to add to its already vast theatre holdings is news.*

*The new house is to be built immediately in Miami Beach, Fla., in the hope of catching some of the winter season trade. It will seat from 600 to 700 persons.*

## CALLS BOTH WRONG AND BOTH RIGHT

To the Editor of the Herald:

The more I read about the feud between Adams of Mason and Messrs. Hecht & MacArthur, the more convincing it becomes that both are wrong and yet both are right. Adams is wrong because he should never have played the picture to a small town audience. Hecht & MacArthur are wrong because the general masses of the American movie-going public are not yet ready, and it is questionable if they will ever be ready, for a startling film of this type.

The writer was fortunate in seeing the picture before it became available, and I want to say that I personally enjoyed it immensely. But to play the picture to a small town of 4,000 people would have been absolute suicide. The picture would not only have kicked up a great deal of dissatisfaction, but undoubtedly would have been a failure at the box office. So the only thing to do was to pass it up, eliminate it, and if Adams would have done the same thing—and I understand that the film has been eliminated by about 70 per cent of the smaller towns—he would not have been the recipient of such a severely critical letter as he received from the well justified, irate Hecht & MacArthur.

For, after all, the film is an appealing type to a select class of movie-goers, and it has demonstrated its ability to bring in business by theatre-owners in larger centers through advertising designed to bring in that particular class of audience.

Accordingly, it would seem to the writer that the blame for the dust-kicking rests mostly with Adams in his failure to judge the picture for his audience, either by not seeing it first, or by his failure to analyze advance reports on the picture.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich.

## CORRECTION

Loew's, Inc., is operating the two Paramount theatres, the Palace and State, in Memphis, Tenn., and is not involved in operation of any other Paramount houses, as was indicated, through typographical error, in Motion Picture Herald's January 5 issue, in a listing of Paramount theatre operating partners and their holdings. The James and Paramount theatres in Newport News, Va., are operated by Hunter Perry, not by George Zeppos, who operates the Rex in Wheeling, W. Va.

Also in the listing it was said that the Mission, Chief and Sunshine theatres in Albuquerque, N. M., were being operated by J. C. Clemmons and Sol Gordon. These three houses are, as a matter of fact, part of the Hoblitzelle and O'Donnell group, Clemmons and Gordon operating only in a section of the Texas territory.

## STILL SAYS IT'S GREAT PICTURE

To the Editor of the Herald:

I have just read your article on page 11 in the December 29 issue of Motion Picture Herald on "Crime without Passion" and I still say it's a great picture. Also noted your article on page 73 where you say the end of the controversy is not yet and this is certainly true. For your information, we have had numerous phone calls and people have inquired at our box office if we were going to play the picture again as it was widely discussed here.

Week of January 12, we are playing Claude Rains' new picture, "The Man Who Reclaimed His Head," and expect to do record breaking business, as the papers are all following Claude Rains' tremendous hit here in "Crime without Passion." We are getting behind this picture 100 per cent and expect to cash in plenty at the box office.—Louis Charninsky, Capitol Theatre, Dallas, Texas.

P. S. Am inclosing clipping out of the Dallas *Dispatch* on our Kid Shows attendance, etc. For your information, we have the biggest children's business here at the Capitol of any theatre in the state of Texas.

Following is a copy of the clipping:

*"Wanted, two oxen for a publicity stunt at the Captol theatre. . . . Manager Louis Charninsky is searching far and wide but the animals are hard to find.*

*"In checking over his records for 1934, Charninsky finds that 308,407 children attended the Capitol theatre during the 12 months. In December alone, 28,301 children passed through the doors. . . .*

*"Charninsky really has the knack of attracting the kids to his theatre."*

## 13 Magazines Added for U. A. National Campaign

Thirteen magazines have been added to those which will be included in the national advertising campaign planned by United Artists for the release of the 20th Century production, "Clive of India," starring Ronald Colman and Loretta Young. The additional 13 magazines will add a circulation of 1,750,000 to the total. Popular, low priced magazines are included in the publications added.

# THE CUTTING ROOM

**Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau**

*The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.*

*The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.*

*"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.*

*This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.*

## MISSISSIPPI

*Paramount*

The major locale for this production is the old South and a Mississippi River showboat. Against that background it tells the romantic tale of a young job-seeking northern crooner, built up by the showboat's Barnum-minded impresario to the status of a ruthless man killer, and his adventures in love.

The yarn is adapted from the Booth Tarkington story and play "Magnolia," with the screen play by Herbert Fields, currently collaborating on "All the King's Horses," and Hugh Wiley, *Saturday Evening Post* writer of Negro stories. Music and lyrics are by Richard Rodgers and Lorenz Hart, both of whom have contributed to several Paramount musicals. Direction is by Edward A. Sutherland and the production is being supervised by Arthur Hornblow, who handled "Pursuit of Happiness."

Bing Crosby is starred; some of his song numbers are "Down by the River," "Soon," "It's Easy to Remember" and "Roll Mississippi." Supplement will be a specialized insertion of Dixie plantation melodies and spirituals sung by a Negro chorus. W. C. Fields as the showboat owner provides characteristic comedy. Love interest for Crosby is shared with Gail Patrick and Joan Bennett, recently in "Pursuit of Happiness" and "The Man Who Reclaimed His Head." Queenie Smith, widely publicized musical stage star and radio personality, makes her initial featured screen appearance, and other radio notables also will be seen. Supporting screen names include John Miljan, Claude Gillingwater, Arthur Hoyt, Stanley Fields and Harry Myers.

Novel setting for the production, plus the added color of the showboat idea, should suggest a new and refreshing departure in topical showmanship.

## CAPTAIN HURRICANE

*Radio*

Production here reverts to a character of entertainment that has proved highly popular in book, stage and picture form. "Captain Hurricane" is a Cape Cod story, dealing in a human way with the type of folk who have become legendary. Basically the yarn is the saga of an old sea captain, the woman he would marry, the complications that prevent the realization of his dream and a final heroic triumph when all seems to have been lost.

The original story, published in book form, is by Sara Ware Bassett. The screen play is by Josephine Lovett, who did "Jennie Gerhart" and "Two Alone." The director, John Robertson, made "His Greatest Gamble" and the recent "Wesdnesday's Child."

James Barton, noted New York stage star who succeeded Henry Hull in the leading role of "Tobacco Road," when that player came to Hollywood, plays the leading role. Opposite him, both as a nemesis and inspiration, is Helen Westley. Principal comedy roles are in the hands of Henry Travers and Gene Lockhart. Youthful love interest is supplied by Helen Mack, an orphaned girl rescued from the sea and adopted by Barton, and Douglas Walton. Other featured players are Nydia Westman, Otto Hoffman, Creighton Chaney and Jed Prouty.

Among the entertainment and showmanship highlights are the Barton household presided over by housekeeper Helen Westley in an iron-willed yet tender-hearted manner; the storm at sea from which Helen Mack is rescued; the manner in which Captain Hurricane is made a sucker in the purchase of a cranberry bog which eventually proves an unexpected gold mine, and a second sea storm in which Barton is again a great hero.

## FOLIES BERGERE DE PARIS

*20th Century*

Portrayed mainly against the background of Paris' famous Folies Bergere, the sensational glamorous color and setting which is, by reputation, familiar to almost everyone, this production is an adaptation of the musical romance drama comedy, "Red Cat," authored by Rudolph Lothar and Hans Adler. The screen play is by Bess Meredyth and Hal Long. Music and lyrics are by Jack Meskill and Jack Stern, direction by Roy del Ruth.

Playing dual identity roles is Maurice Chevalier, last in "The Merry Widow." Opposite him is Merle Oberon, widely publicized European importation. Listed in the supporting cast are Lumsden Hare, Ann Sothern, Robert Greig, Walter Byron, who was seen as the president in "The President Vanishes," Eric Blore, Ferdinand Munier, Ferdinand Gottschalk, Gilbert Emery, Marcelle Corday, Halliwell Hobbes, Feroges Renevant and Frank McGlynn.

Dances in the Folies show and theatre, of which Chevalier and Ann Sothern are the stars, are being arranged by Dave Gould and promise plenty of girl charm for eye values, the whole being produced on a lavish scale. It is the story of Eugene Charlier, great actor, and Fernand, the Baron Cassini, a powerful political-financial figure. Mistaken by the Baroness (Merle Oberon) for her husband, Fernand passes from one delectable adventure to the other, menaced first by sweetheart Ann Sothern who knows who he is all the time and eventually Miss Oberon, who gets wise to his little game. Possessing plenty of that "The Guardsman" smack, the picture is embellished by much atmospheric Folies stage show material. Both Chevalier and Miss Sothern, as well as Miss Oberon, have several songs to sing. The fame of the locale which the title vividly expresses, plus the romance, comedy and drama hinging about the dual identity role, provide an easy key to the exploitation possibilities.

## VANESSA

*MGM*

This is a tale of robust, lusty, colorful romance. It deals with drinking fighting men and demure but shrewd women in the days when chivalry rode the woods and lanes of Merrie England. The original is one of four novels by Hugh Walpole dealing with the adventures and exploits of the Herries family. The novels, particularly the last on which this is based, are packed with the elements that make good reading and consequently promise similar entertainment. The screen play is by Walpole, who collaborated on and also appears in "David Copperfield" in association with Leonore Coffee. Direction is by William K. Howard, recently credited with "Evelyn Prentice."

The cast is headed by Robert Montgomery in the role of a freebooting, romantic rogue in love with Helen Hayes. His audacious efforts to win his lady's heart bring unusual love interest, tense and vivid drama and exciting comedy, which characterize the production's action and dialogue. Montgomery's last previous picture was "Biography of a Bachelor Girl," and Miss Hayes was seen in "What Every Woman Knows." The supporting cast lists more than the usual quota of name value. Featured are Otto Kruger, seen in "Chained"; May Robson, currently in "Lady by Choice" and "Mills of the Gods"; Constance Collier, Donald Crisp, Lewis Stone, Aileen Pringle, Lawrence Grant, Violet Kemble-Cooper, Jessie Ralph, Henry Stephenson and Tempe Piggott.

The production is being elaborately staged and every effort is being extended to capture the spirit of the times, people and events it reflects. Unlike the ordinary and semi-historical romantic drama, the picture will contain much action.

At this point it looks quite certain that the attraction will have story values appealing to the intelligentsia and sophisticates and at the same time, in addition to name values, plenty to interest the masses.

## ALL THE KING'S HORSES

*Paramount*

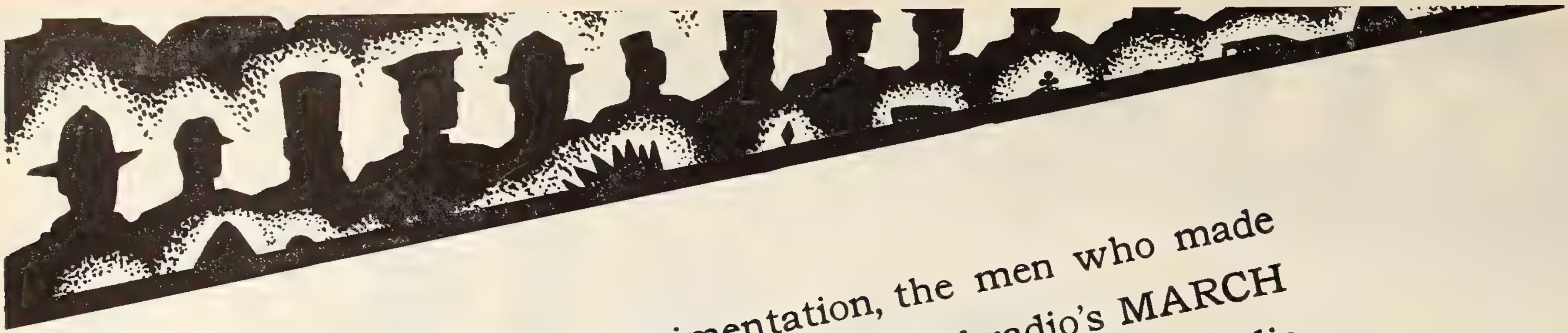
This is a sort of "The Guardsman," given a broader comedy flair and embellished with music. With Carl Brisson playing a dual role and Mary Ellis opposite, it's the yarn of a holidaying American screen star pinch hitting for a king whose inclinations are more practical than romantic. Amazing himself, he makes life a very pleasant experience for the queen, permits the king to change completely under the expert tutelage of Edward Everett Horton, Vienna's ace raconteur, and thereby promise to provide much light and gay amusement.

Adapted from the musical stage play of the same title, by Lawrence Glark and Max Giersberg, which was quite a popular metropolitan attraction, the screen play is by Frederick Stephani and Herbert Fields, the musical adap-

(*Continued on page 58*)

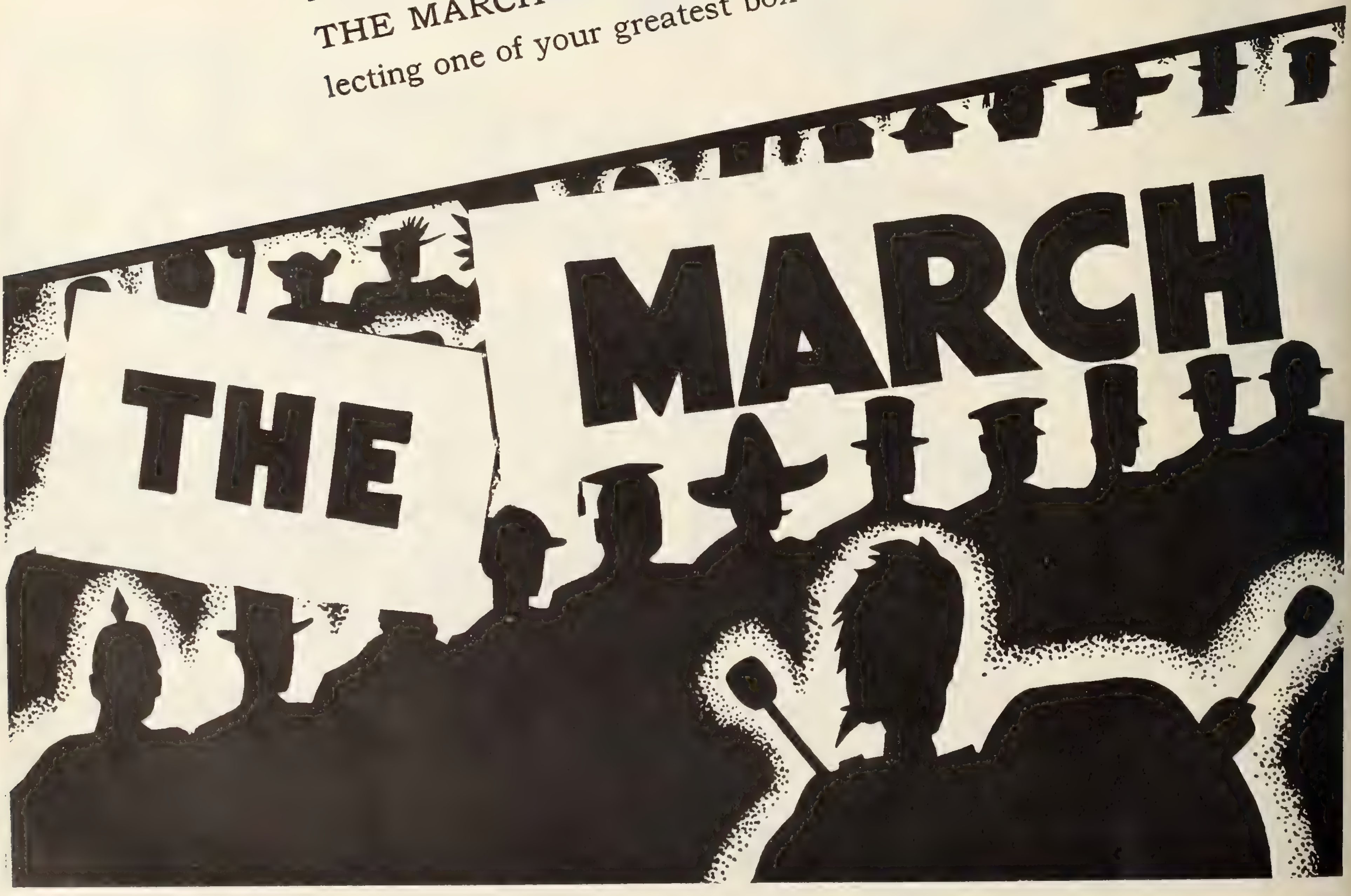
# NEWS FLASH!

**Every exhibitor should read the news on the following pages and act at once.**



AFTER a year's experimentation, the men who made Time and Fortune magazines and radio's MARCH OF TIME have applied this same unique appeal to public interest in the production of a new kind of motion picture, stirring, significant—its dramatic action taken from the romance, science, adventure, fighting and amusement of humanity itself. That THE MARCH OF TIME has been booked by Loew's is highly significant. That this great group of theatres should book THE MARCH OF TIME exclusively in their key houses throughout the country is added proof of its box office value.

Contracts are being closed all over the country. If you have not talked to your First Division Exchange about THE MARCH OF TIME in your house, you are neglecting one of your greatest box office assets for 1935.



## LOEW'S THEATRES FROM COAST TO COAST ARE THE FIRST TO SIGN UP FOR

# THE MARCH OF TIME

Loew's Theatres, the Poli Theatres in New England and the Capitol Theatre in New York will have the

●

## WORLD PREMIERE FEBRUARY FIRST

*Distributed by* **FIRST DIVISION**

Harry H. Thomas, President

ROCKEFELLER CENTER · NEW YORK CITY

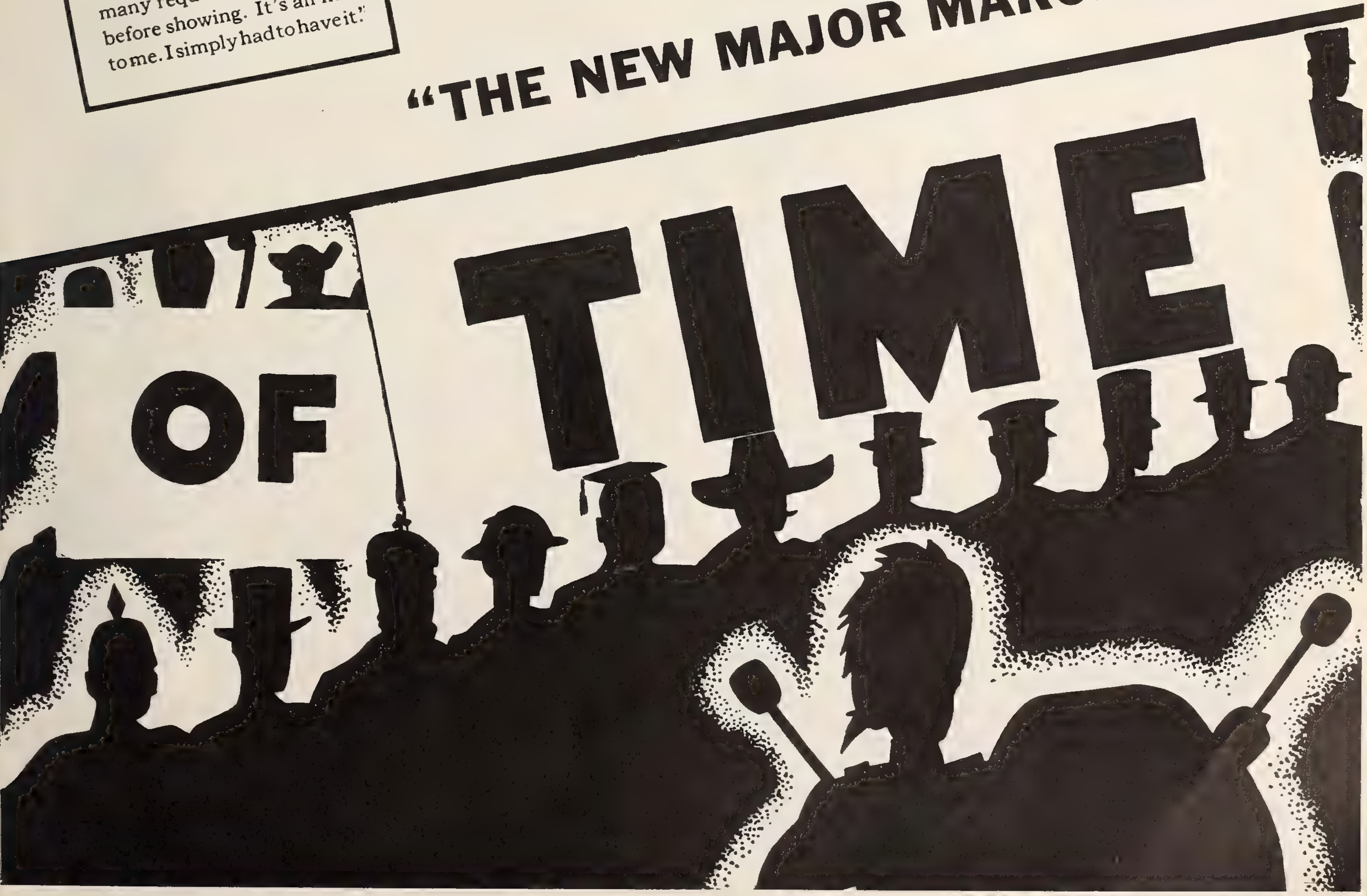
●

## "THE NEW MAJOR MARCHES ON!"

### FLASH!

**MONDAY, JANUARY 7th**
**EMBASSY THEATRE**

Broadway's leading newsreel house has just signed for THE MARCH OF TIME. Said Managing Director Francis Carter Wood, Jr. "Never had so many requests for a picture before showing. It's all new to me. I simply had to have it."



# IN THE STUDIO CUTTING ROOM

(*Continued from page 54*)

tation by Frederick Herendeen and Edward Horan, and the direction by Frank Tuttle.

Brisson's only other American picture is "Murder at the Vanities." This one marks the film debut of Mary Ellis, Metropolitan Grand Opera star. The principal supporting cast includes Horton, Eugene Pallette, Katherine DeMille ("Viva Villa"), Arnold Korff and Marina Schubert.

Music and lyrics by Sam Coslow will bring out six feature numbers, equally divided between Brisson and Miss Ellis. One of the glamour numbers will present a bevy of new chorus beauties in dances arranged by LeRoy Prinz.

The current success of another operatic star, Grace Moore, in "One Night of Love," paves the way for a publicity and exploitation campaign centered upon Miss Ellis that should have the public expectantly awaiting her first screen appearance. Comedy romance, with plenty of glamour and color, looks to be the principal quality to concentrate upon, supplemented by the furore which ordinarily is attached to the importance of a potential new screen personality being discovered.

## MURDER ON A HONEYMOON

*Radio*

Inspector Piper and Miss Hildegarde Withers, school teacher sleuth, with James Gleason and Edna May Oliver in the roles they created in "Penguin Pool Murder" and developed in "Murder on the Blackboard," again combine their talents to solve a murder case. The story is by Stuart Palmer, author of the previous two; the screen play by Seton L. Miller, a specialist in adapting crime-type stories. The director, Lloyd Corrigan, made the recent "By Your Leave."

Major locales are Catalina Island, the Avalon Casino and Los Angeles. The incident that inspires the Piper-Withers comedy-tinged detective work is the discovery of a dead man aboard a plane bound from the mainland to the island. Hildegarde puts her finger on the real killer and establishes the motive.

The cast supporting the leading players includes Lola Lane, Chick Chandler, George Meeker, Dorothy Libaire, Harry Ellerbe, Spencer Charters, DeWitt Jennings, Leo Carroll and Arthur Hoyt.

The entertainment and showmanship quality of the previous two Gleason-Oliver vehicles readily suggests the character of exploitation necessary to arouse patron curiosity in the present attraction. The production is not a sequel to the others except insofar as it presents the leading players in similar roles. The story being entirely new, even to the methods in which Hildegarde unearths her clues, the picture seems to have all the mystery and just as much comedy and thrill as either of its predecessors. Topical exploitation is readily applicable with a peculiar opportunity of tying up the picture's title and story content with baffling local happenings.

## CAR 99

*Paramount*

To the tune of a romantic love interest accompaniment, this is a dramatization of the efficient working of the Michigan State Police. Authored by Carl Detzer, former head of the Michigan state police organization, the series of articles published in the *Saturday Evening Post* were not only widely read but also commented upon in newspapers and other magazines. For entertainment purposes, "Car 99" takes the high spots of several of these articles for one action-packed thriller, telling of the exploits of two troopers and a band of bank robbers through the use of the Massachusetts police radio broadcasting station and their own code.

While value of story content and interest in a current actuality which is decidedly real is the chief entertainment and exploitation factor, the cast selected to bring the idea to screen realism is no less worthy. Though the cast lists no ordinary smash names, it does include several who in recent performances have impressed their worth upon the public. Heading the list of players is Fred MacMurray, whose work in the soon-to-be-released "The Gilded Lily" is almost certain to create a desire on the part of the public to see him more. Also there is Guy Standing, a feature in many pictures, but currently in "Lives of a Bengal Lancer," a picture that undoubtedly will be much talked about. Others listed are Ann Sheridan, Frank Craven, William Frawley, Douglas Blackley, a newcomer, John Cox, never in pictures before but who surprised the sponsors of Paramount's acting school, Mariana Schubert, also a newcomer; Alfred Delacambre, Dean Jagger, Joe Sauers, Mack Gray and Howard Wilson.

With realism, theatrically applied, keynoting the production, it has the value of unique topical interest supporting it.

## ONE MORE SPRING

*Fox*

Drama, comedy and romance are the essentials of this production, but the background and the strength of cast names point the way to its unusual showmanship possibilities. "One More Spring" was adapted from the sensationally selling novel by Robert Nathan, the screen play being by Edwin Burke, probably best remembered for "Bad Girl." Fundamentally the elements of the story are those that hit right home to practically everybody. It's a yarn of today, concerning the unfortunate victims of the depression—respectable persons, reduced to poverty by economic chaos, human beings struggling for existence, food and shelter. It is told in a delightful and somewhat ironic strain with vivid contrasting comedy and appealing romance. Direction is by Henry King, previously associated with Janet Gaynor on "State Fair" and "Carolina."

Opposite Miss Gaynor is Warner Baxter, currently in "Hell in the Heavens" and "Broadway Bill," and previously seen with Miss Gaynor in "Daddy Long Legs" and "Paddy, the Next Best Thing." The supporting cast includes Walter King, seen in "Lottery Lover"; Jane Darwell, one of the outstanding players in "The White Parade"; Roger Imhof, a figure in almost all the Will Rogers features; Stepin Fetchit, similarly noted; Grant Mitchell, Rosemary Ames, John Qualen, Nick Foran and Astrid Allwyn.

The yarn has the three principals, Miss Gaynor, Baxter and King, forced to live as best they can under a "gentleman's agreement" in a one-room shack during the winter, suffering every privation, but accepting their lot philosophically. Then the spring comes and with its sun, hope and of course a mating.

A note of humanness being continually evident in every phase of the picture's entertainment, it seems to be of the character that justifies talking about now, much in advance of actual bookings.

## TRANSIENT LADY

*Universal*

Built entirely of material that has demonstrated its entertainment value conclusively among average theatre goers, this production bears definite indication of being a much better than ordinary mass atttraction. Primarily a melodramatic romance, the yarn is located in a small southern town, deals with familiar small town characters and incidents, and with murder as a medium moves to a smashing exciting climax. There being no pretentiousness about the feature, it moves through an atmosphere of roller skating rinks, tough-guy vandalism, political skullduggery, a murder, a court trial with a young attorney fascinated by the charm of the star skater and defending her innocently accused partner; a court room shooting, a threatened lynching party that precipitates a finale just as exciting as the preceding events.

The yarn is an original by Octavus Roy Cohen, noted magazine short story writer, the screen play being by Arthur Caeser and Harvey Thew. Direction is by Edward Buzzell.

Exceptional strength, considering the picture's flamboyant character, is to be found in the cast. Gene Raymond, currently in "Transatlantic Merry Go Round," is the young lawyer whose love for Frances Drake, roller skate star, and now in "Forsaking All Others," causes him to undertake the defense of her partner, Clark Williams. In the role of the ruthless political boss is Henry Hull, known to domestic audiences for his work in "Great Expectations." Supporting players include June Clayworth, one of Universal's promising juvenile starlets who will be featured in "The Good Fairy"; Frederick Burton, Edward Ellis.

Despite importance of cast names, the story content with its unique availability for interest creating exploitation seems to be the best adaptable value.

## WIN OR LOSE

*Paramount*

Down-to-earth and understandable is the material of which this story is woven. Featuring a player who made a mark in his first real appearance, it's a story of romance that travels a none-too-smooth path. It is tinged with music and liberally endowed with appealing contrasting comedy.

The yarn is an original by Frank A. Adams, with screen play by Charles Brackett and John P. Medbury. Direction is by Elliot Nugent, maker of the recent "She Loves Me Not."

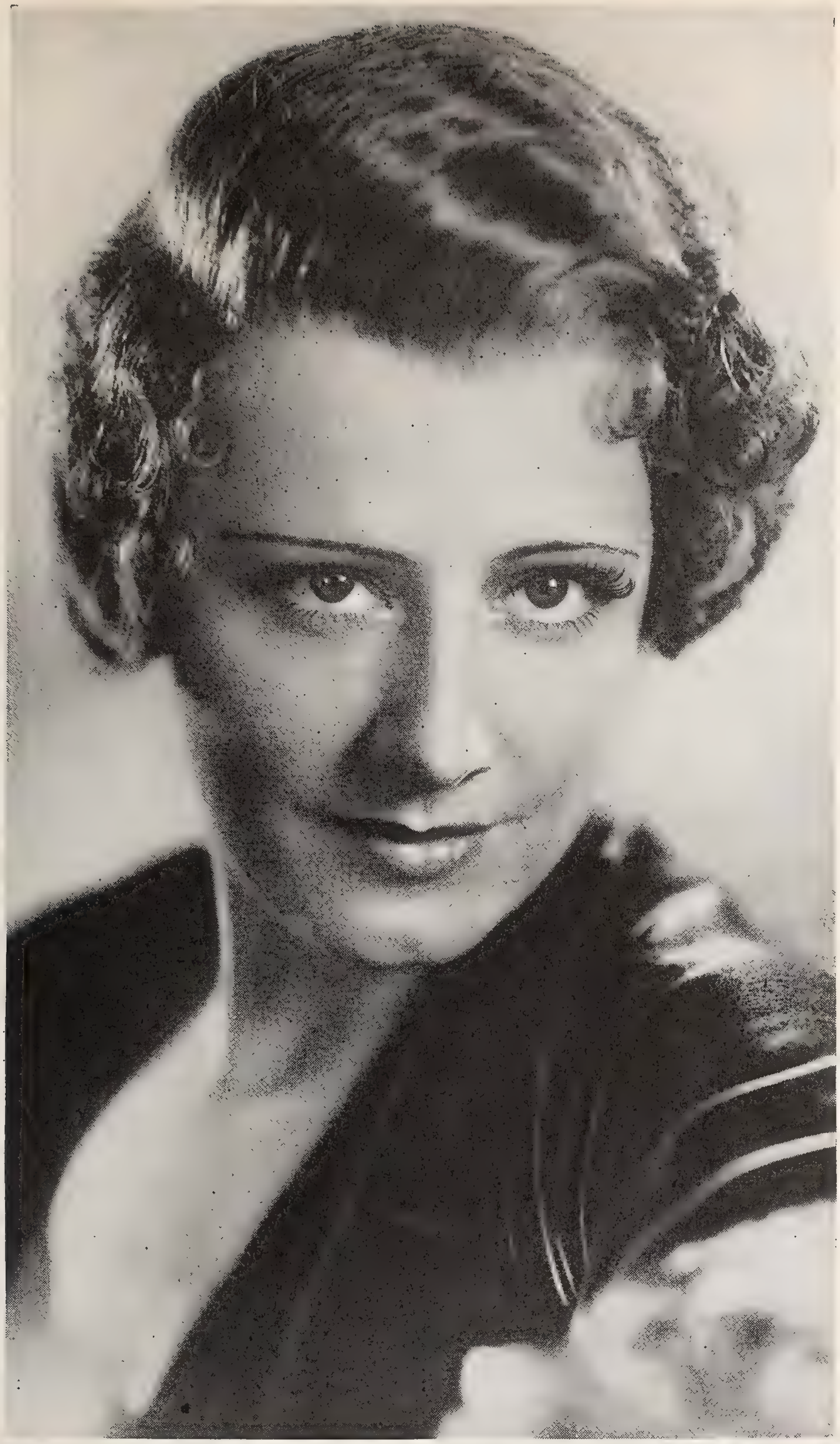
Joe Morrison, whose singing and acting in "One Hour Late" was one of 1934's outstanding accomplishments, has the lead. Opposite him is Dixie Lee, Bing Crosby's wife, making her first appearance in big time production in many months. The production also brings back to the screen the team of Burns and Allen. Others in the cast are J. C. Nugent, stage actor and father of the director, Mary Foy, Richard Carle, Lee Kohlmer, Julia Graham.

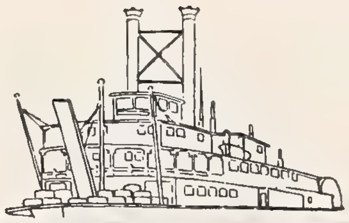
Music for the songs which Morrison will sing as solos and in duet with Miss Lee is by Harry Revel, Ray Noble and Ralph Rainger, with lyrics by Mack Gordon.

The story concerns an ambitious boy who comes to New York determined to be a songwriter and a girl who seeks refuge in the city from her irascible carnival owning father and her frantic sister and brother-in-law. While love blossoms for the young song plugging pair, her family goes in search of her, using a carnival prop calliope as an aid. They almost succeed in bringing the girl and a little of the boy's savings back to the ramshackle carnival, but when Morrison's songs suddenly make him famous the road to romance is cleared of all obstructions.

## Germany Bans Chaplin Film

Charlie Chaplin's "The Gold Rush," which has been shown in Germany intermittently since 1926, this week was banned by Dr. Paul Joseph Goebbels, minister of propaganda.





# COMING! IRENE DUNNE in SHOWBOAT

*Welcome to Universal, Miss Dunne. Welcome at the start of the New Year's great productions. We know you will help to make "Show Boat" one of the biggest in Universal's history. ' ' ' Carl Laemmle*

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 5, 1935, from 105 theatres in 17 major cities of the country, reached $1,392,087, an increase of $293,899 over the total for the preceding calendar week, ended December 29, 1934, when 107 theatres in 18 major cities aggregated $1,098,188.

*(Copyright, 1935: Reproduction of material from this department without credit to* MOTION PICTURE HERALD *expressly forbidden)*

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | **Picture** | **Gross** | **Picture** | **Gross** | **(Tabulation covers period from January, 1933.)**<br>**(Dates are 1933 unless otherwise specified)** |
| **Boston** | | | | | | | |
| Boston | 2,900 | 25c-50c | "The Marines Are Coming" (Mascot)<br>"Romance on Manhattan" (Radio) (on New Year's Eve) | 25,000 | "West of the Pecos" (Radio) | 23.000 | High 1-5-35 "The Marines Are Coming" 25,000<br>"Romance in Manhattan" (New Year's Eve)<br>Low 3-11 "Topaze" 11,000 |
| Fenway | 1,800 | 30c-50c | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) | 3,600 | "Thst First World War" (Fox) and "Love Time" (Fox) (4 days) | 3,600 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal' 15,000<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" 3,600 |
| Keith's | 3,500 | 25c-65c | "The Little Minister" (Radio)<br>"Romance in Manhattan" (Radio) (on New Year's Eve) | 15,500 | "Wednesday's Child" (Radio) | 18,000 | High 12-2 "Little Women" 28,000<br>Low 3-11 "When Strangers Marry" 12,000 |
| Loew's State | 3,700 | 35c-50c | "Forsaking All Others" (MGM) | 16,000 | "Babes in Toyland" (MGM) and "A Wicked Woman" (MGM) (4 days) | 7,000 | High 1-7 "Strange Interlude" 23,000<br>Low 3-11 "Men Must Fight" 11,000 |
| Metropolitan | 4,350 | 30c-65c | "Here Is My Heart" (Para.) | 30,000 | "Bright Eyes" (Fox) | 30,000 | High 11-4 "I'm No Angel" 44,500<br>Low 8-4-34 "Notorious Sophie Lang" 26,000 |
| Paramount | 1,800 | 30c-50c | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) | 4,400 | "The First World War" (Fox) and "Love Time" (Fox) (4 days) | 3,500 | High 2-25 "Dangerously Yours" and "Deception" 17,000<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" 4,400 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Here Is My Heart" (Para.) | 16,200 | "Music in the Air" (Fox) (4 days)<br>"The Secret Bride" (W. B.) (3 days) | 5,000<br>7,000 | High 12-9 "Dancing Lady" 31.000<br>Low 3-25 "Our Betters" 9,800 |
| Century | 3,000 | 25c | "The Band Plays On" (MGM) and "Menace" (Para.) | 6,000 | "I Am A Thief" (W. B.) and "Side Streets" (W. B.) (5 days) | 4,000 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" 8,100<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" 3,500 |
| Erlanger | 1,400 | 25c-40c | "Little Men" (Mascot) | 3,200 | ........................................ | | ........................................ |
| Great Lakes | 3,000 | 25c-40c | "The Little Minister" (Radio) | 7,300 | "Housewife" (F. N.) and "Love Time" (Fox) | 4,900 | High 11-4 "I'm No Angel" 27,200<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800 |
| Hippodrome | 2,100 | 25c-40c | "Bright Eyes" (Fox) | 8.400 | "Babes in Toyland" (MGM) and "Student Tour" (MGM) | 7,500 | High 5-19-34 "The House of Rothschild" 18,000<br>Low 7-28-34 "Here Comes the Navy" 4,800 |
| Lafayette | 3,300 | 25c | "Kentucky Kernels" (Radio) and "One Exciting Adventure" (Univ.) | 7,700 | "Imitation of Life" (Univ.) (5 days-3rd week) | 5.200 | High 3-10-34 "It Happened One Night" and "Before Midnight" 16,700<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" 4,200 |
| **Chicago** | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Home on the Range" (Para.) | 9,000 | "Flirtation Walk" (F. N.) (2nd week) | 8,000 | ........................................ |
| Chicago | 4,000 | 25c-68c | "Imitation of Life" (Univ.) (25c-60c) | 46,000 | "Bright Eyes" (Fox) | 35.000 | High 9-2 "Goodbye Again" 75,000<br>Low 4-29 "Central Airport" 22,000 |
| Garrick | 900 | 25c-40c | "Bright Eyes" (Fox) | 6,000 | "The Gay Bride" (MGM) | 5.000 | ........................................ |
| McVickers | 2,284 | 25c-50c | "Power" (Gaumont British) | 9,000 | "Chu Chin Chow" (Gaumont British) (2nd week) | 10,000 | High 4-14-34 "Wonder Bar" 23,000<br>Low 7-1 "The Woman I Stole" 5,000 |
| Oriental | 3,940 | 25c-40c | "Big Hearted Herbert" (W. B.) | 25,000 | "Pursuit of Happiness" (Para.) | 15.000 | High 10-14 "I'm No Angel" 50,000<br>Low 12-16 "A Man's Castle" 10,000 |
| Palace | 2,509 | 25c-50c | "Romance in the Rain" (Univ.) | 28,000 | "Caravan" (Fox) | 20.000 | High 9-9 "Morning Glory" 37,000<br>Low 4-28-34 "Glamour" 11,500 |
| Roosevelt | 1,591 | 25c-50c | "Forsaking All Others" (MGM) | 27,000 | "The Painted Veil" (MGM) (11 days) | 18.000 | High 1-5-35 "Forsaking All Others" 27,000<br>Low 8-18-34 "Paris Interlude" 6,000 |
| State-Lake | 2,776 | 20c-35c | "By Your Leave" (Radio) | 15,000 | "One Exciting Adventure" (Univ.) | 12,000 | High 9-8-34 "Most Precious Thing in Life" 19,000<br>Low 2-18 "Lucky Devils" 4,500 |
| United Artists | 1,700 | 30c-60c | "Kid Millions" (U. A.) (4th week-5 days) | 8,000 | "Kid Millions" (U. A.) (3rd week) | 11,000 | High 5-5-34 "The House of Rothschild" 30,000<br>Low 3-18 "Perfect Understanding" 6,800 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 20c-40c | "Hell in the Heavens" (Fox) (5 days)<br>"Bright Eyes" (Fox) (2 days and New Year's Eve 60c) | 3,600<br>3,600 | "Babbitt" (W. B.) | 2,200 | High 11-11 "Private Life of Henry VIII" 12,000<br>Low 3-4 "Infernal Machine" and "Exposure" 1,800 |
| Hippodrome | 3,800 | 30c-44c | "The Little Minister" (Radio) | 10,500 | "Sweet Adeline" (W. B.) | 9,000 | High 10-21 "East of Fifth Avenue" 30,000<br>Low 6-10 "Circus Queen Murder" 2,900 |
| RKO Palace | 3,100 | 30c-44c | "Secret Bride" (W. B.) (30c-60c-New Year's Eve $1.00-$1.50) | 18,000 | "Bright Eyes" (Fox) (10 days) | 19,500 | High 11-10-34 "Desirable" 28.000<br>Low 8-19 "No Marriage Ties" 4,200 |
| State | 3,400 | 30c-44c | "Forsaking All Others" (MGM) (5 days-New Year's Eve 60c) | 9,000 | "Private Life of Don Juan" (U.A.) (4 days) | 3,500 | High 8-19 "Tugboat Annie" 26,000<br>Low 6-24 "The Eagle and the Hawk" 5,000 |
| Stillman | 1,900 | 20c-40c | "Limehouse Blues" (Para.) (5 days-Midnight 44c) | 4,500 | "Pursuit of Happiness" (Para.) (9 days) (20c-35c) | 5,000 | High 9-15-34 "Chained" 10,000<br>Low 11-18 "Stage Mother" and "Hell and High Water" 2,500 |
| **Denver** | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "Chu Chin Chow" (Gaumont British) | 3,000 | "Bachelor of Arts" (Fox) | 1,500 | High 2-25 "Cavalcade" 10.000<br>Low 8-11-34 "I Give My Love" 1,200 |
| Denham | 1,500 | 25c-50c | "Here Is My Heart" (Para.) | 4,500 | "Wednesday's Child" (Radio) and "It's A Gift" (Para.) | 3,000 | High 9-29-34 "Belle of the Nineties" 16,500<br>Low 8-4-34 "Elmer and Elsie" 1,800 |
| Denver | 2,500 | 25c-50c | "Forsaking All Others" (MGM) | 8,000 | "Music in the Air" (Fox) | 6,000 | High 1-13-34 "Roman Scandals" 17,500<br>Low 12-16 "The World Changes" 3,000 |
| Orpheum | 2,600 | 25c-50c | "Bright Eyes" (Fox) (2nd week) | 10.000 | "Hat, Coat and Glove" (Radio) (3 days)<br>"Bright Eyes" (Fox) (4 days-1st week) | 1,000<br>6,000 | High 2-17-34 "Hi, Nellie!" 19,500<br>Low 6-10 "Zoo in Budapest" 3,700 |
| Paramount | 2,000 | 25c-40c | "Babes in Toyland" (MGM) | 3.000 | "One Night of Love" (Col.) (25c-50c) | 3,000 | High 4-1 "The Kid from Spain" 7,000<br>Low 10-6-34 "Pursued" and "Our Daily Bread" 1,200 |

# Telegraphic News of a Happy Hit!

**Broadway Bill Broke House Record Tonight**

Ed. Collins, Houston, Texas

**Swell Business Overcoming Strong Opposition**

L. Roy Smith, Huntington, W. Va.

**House Howling Enthusiastically Looks Like Holdover**

Howard Ralston, San Bernardino, Calif.

**Biggest Business Theatre Has Ever Done Cinch For Indefinite Run**

Jo Huff, Stockton, Calif.

**Broadway Bill Great As Any Opening I Have Ever Seen**

Carl J. Walker, Santa Barbara, Calif.

**Delighted Audience Filling House Again and Again**

C. L. Yearsley, Parkersburg, W. Va.

**Broadway Bill Receipts Set All Time Boxoffice Record**

Kerasotes Bros., Springfield, Ill.

**It's the Prize Winner of Nineteen Thirty-Five**

Chas. Hayman, Buffalo, N. Y.

**Broadway Bill Opening Even Bigger Than Happened One Night**

Geo. E. Landers, Hartford, Conn

**Will Beat Night of Love By Eighty Percent**

Bob O'Donnell, Dallas, Texas

**Exceeded Opening Day of Happened One Night**

Frank V. Merritt, Birmingham, Ala.

**Broadway Bill Grand Show Tremendous Business**

Mrs. June Dodge, Ventura, Calif.

**Broadway Bill Biggest Business in Past Two Years**

James Olson, Clare, Mich.

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-65c | "Bright Eyes" (Fox) (5 days-2nd week)<br>"Kid Millions" (U. A.) (2 days) | 7,061<br>5,882 | "Music in the Air" (Fox) (5 days)<br>"Bright Eyes" (Fox) (2 days) | 4,292<br>2,100 | High 9-9 "Dinner at Eight"<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) | 36,656<br>6,392 |
| Pantages | 3,000 | 25c-40c | "The Man Who Reclaimed His Head" (Univ.) and "The Curtain Falls" (Chesterfield) (5 days)<br>"The Captain Hates the Sea" (Col.) (New Year's eve and 2 days) | 3,200<br>3,500 | "Imitation of Life" (Univ.) (4th week) | 3,300 | High 1-7 "Handle With Care"<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" | 13,000<br>1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "Sweet Adeline" (W. B.) (5 days-2nd week)<br>"The Little Minister" (Radio) (New Year's eve and 2 days) | 6,300<br>6,500 | "Sweet Adeline" (W. B.) (1st week) | 6,300 | High 3-25 "42nd Street"<br>Low 12-29-34 "Sweet Adeline" | 26,000<br>6,300 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | "Bright Eyes" (Fox) (10 days-2nd week) | 7,000 | "Bright Eyes" (Fox) (1st week) | 2,000 | High 8-4-34 "Handy Andy"<br>Low 12-29-34 "Bright Eyes" | 7,000<br>2,000 |
| Circle | 2,800 | 25c-40c | "Here Is My Heart" (Para.) (4 days) | 2,500 | "Kentucky Kernels" (Radio) | 3,500 | High 8-19 "She Had to Say Yes"<br>Low 12-22-34 "West of the Pecos" and "The Firebrand" | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | "The Little Minister" (Radio) (4 days) | 3,500 | "Here Is My Heart" (Para.) (5 days) | 6,000 | High 3-25 "Parachute Jumper"<br>Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | "Lottery Lover" (Fox) | 5,250 | "The Secret Bride" (W. B.) | 5,500 | High 12-22-34 "Murder In the Clouds"<br>Low 11-11 "Saturday's Millions" | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | "Forsaking All Others" (MGM) (5 days) | 4,300 | "The Mighty Barnum" (U. A.) | 4,000 | High 2-3-34 "Sons of the Desert"<br>Low 12-22-34 "The Bay Bride" | 12,500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Apollo | 1,100 | 25c | "The Unfinished Symphony" (Gaumont British) | 1,000 | ... | | ... | |
| Mainstreet | 3,049 | 15c-40c | "Babbitt" (F. N.) (7 days-25c-40c) (New Year's Eve at 75c) | 13,000 | "The Little Minister" (Radio) | 6,200 | High 6-23-34 "Glamour"<br>Low 5-20 "Sweepings" | 23,000<br>4,000 |
| Midland | 4,000 | 15c-40c | "Forsaking All Others" (MGM) (7 days and New Year's eve) | 20.000 | "The Mighty Barnum" (U.A.) | 10,000 | High 1-7 "Strange Interlude"<br>Low 4-15 "Perfect Understanding" | 30,000<br>4.900 |
| Newman | 1,800 | 25c-40c | "Sweet Adeline" (W. B.) (4½ days and New Year's eve) | 6,000 | "Here Is My Heart" (Para.) (10½ days) | 10,500 | High 10-21 "I'm No Angel"<br>Low 5-27 "Picture Snatcher" | 20,000<br>2,800 |
| Tower | 2,200 | 25c | "Mills of the Gods" (Col.) | 8,600 | "Madame Du Barry" (W. B.) | 8,000 | High 9-22-34 "One Night of Love"<br>Low 5-5-34 "Let's Fall in Love" | 13,000<br>4,000 |
| Uptown | 2,000 | 25c-40c | "Bright Eyes" (Fox) | 7,100 | "Babes in Toyland" (MGM) | 3,700 | High 10-27-34 "Judge Priest"<br>Low 7-1 "Lilly Turner" | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Filmarte | 800 | 40c-55c | 'Power" (Gaumont British) | 3,800 | ... | | ... | |
| Four Star | 900 | 30c-55c | "What Every Woman Knows" (MGM) | 5,650 | "Babes in Toyland" (MGM) | 5,250 | High 3-3-34 "Devil Tiger" (6 days)<br>Low 12-15-34 "Have A Heart" | 7,800<br>2,500 |
| Loew's State | 2,416 | 30c-55c | "Bright Eyes" (Fox) (5 days-2nd week)<br>"Kid Millions" (U. A.) (50c-55c) (New Year's Eve and 2 days) | 8,269<br>4,925 | "Music in the Air" (Fox) (5 days)<br>"Bright Eyes" (Fox) (2 days-1st week) | 4,206<br>2,600 | High 4-7-34 "Riptide"<br>Low 2-24-34 "Coming Out Party" | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | "Broadway Bill" (Col.) (5 days-2nd week)<br>"Here Is My Heart" (Para.) (New Year's eve and 2 days) | 18,500<br>11,500 | "Broadway Bill" (Col.) (1st week) | 21,000 | High 1-5-35 "Broadway Bill" and "Here Is My Heart"<br>Low 3-18 "King of the Jungle" | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | "Sweet Adeline" (W. B.) (5 days-2nd week)<br>"The Little Minister" (Radio) (New Year's eve and 2 days) | 6,500<br>5,500 | "Sweet Adeline" (W. B.) (1st week) | 5,700 | High 3-31'34 "Little Women"<br>Low 9-30 "Brief Moment" | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | "What Every Woman Knows" (MGM) | 5,000 | "Babes in Toyland" (MGM) | 4,750 | High 10-21 "The Bowery"<br>Low 12-8-34 "Chu Chin Chow" | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | "Mills of the Gods" (Col.) and "Men of the Night" (Col.) (5 days)<br>"Murder in the Clouds" (W.B.) (New Year's eve and 2 days) | 6,500<br>4,000 | "White Lies" (Col.) and "The Last Wilderness" (State Rights) | 4,900 | High 3-25 "42nd Street"<br>Low 12-29-34 "White Lies" and "The Last Wilderness" | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | "Bright Eyes" (Fox) | 4,500 | "Babes in Toyland" (MGM) | 5,000 | High 9-20-34 "The Barretts of Wimpole Street" (2nd week)<br>Low 9-29-34 "The Cat's Paw" | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | "The St. Louis Kid" (W. B.) | 1,500 | "Home on the Range" (Para.) | 1,700 | High 4-1 "20,000 Years in Sing Sing"<br>Low 7-28-34 "Kiss and Make Up" | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | "Romance in the Rain" (Univ.) | 3,000 | "The Party's Over" (Col.) | 2,000 | ... | |
| RKO Orpheum | 2,900 | 25c-50c | "The Little Minister" (Radio) | 7,500 | "Romance in Manhattan" (Radio) | 5,000 | High 1-7 "Animal Kingdom"<br>Low 3-11 "Cynara" | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | "Here Is My Heart" (Para.) | 6,000 | "Behold My Wife" (Para.) | 6,500 | High 4-29 "Cavalcade"<br>Low 3-11 "King of the Jungle" | 8,000<br>3,500 |
| Time | 300 | 20c-30c | "Lady By Choice" (Col.) (2nd week) | 2,000 | "Lady by Choice" (Col.) (1st week) | 1,500 | ... | |
| World | 400 | 25c-75c | "Great Expectations" (Univ.) | 3,500 | 'Little Friend" (Gaumont British) | 2,500 | High 5-5-34 "Private Life of Henry VIII" (5th week)<br>Low 11-25 "Vi Som Gar Koksvagen" | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Here Is My Heart" (Para.) and "Father Brown, Detective" (Para.) | 9,500 | "Babes in Toyland" (MGM) and "Case of the Howling Dog" (W.B.) (5 days-2nd week) | 6,000 | High 2-24-34 "Queen Christina"<br>Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" | 13,500<br>6,500 |
| Imperial | 1,914 | 15c-35c | "Here Comes the Navy" (W. B.) (25c-40c) | 4,500 | "A Successful Failure" (Mono.) and "When A Man Sees Red" (Univ.) | 3,500 | High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"<br>Low 7-8 "Les Bleus d'Amour" | 6,500<br>1,500 |
| Loew's | 3,115 | 30c-75c | "Enter Madame" (Para.) | 12,000 | "Happiness Ahead" (F. N.) | 12,000 | High 12-8-34 "Six Day Bike Rider"<br>Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" | 14,500<br>4,500 |
| Palace | 2,600 | 30c-65c | "Bright Eyes" (Fox) | 11,000 | "Music in the Air" (Fox) and "Hell in the Heavens" (Fox) | 10,500 | High 2-18 "The Sign of the Cross"<br>Low 7-21-34 "Shoot the Works" and "Friday the 13th" | 15,500<br>6,000 |
| Princess | 2,272 | 30c-65c | "Kid Millions" (U. A.) and "Fugitive Lady" (Col.) | 10,500 | "Little Friend" (Gaumont British) and "The Camels Are Coming" (British) | 7,500 | High 1-7 "The Kid from Spain" and "Speed Demon"<br>Low 8-11-34 "The Constant Nympth" and "Happy Ever After" | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | "Wicked Woman" (MGM) | 10,500 | 'Babes in Toyland" (MGM) (3 days-3rd week) | 2,200 | ... | |
| Capitol | 4,700 | 35c-$1.65 | "Forsaking All Others" (MGM) | 87,400 | "The Band Plays On" (MGM) (4 days)<br>"Forsaking All Others" (MGM) (3 days) | 4,500<br>34,000 | High 1-5-35 "Forsaking All Others"<br>Low 2-10-34 "You Can't Buy Everything" | 87,400<br>15,500 |
| Mayfair | 2,300 | 35c-65c | "I Am A Thief" (W. B.) | 14,500 | "I Sell Anything" (W. B.) | 7,300 | High 1-7 "The Half Naked Truth"<br>Low 7-14'34 "Call It Luck" | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | "Bright Eyes" (Fox) | 10,500 | "Music in the Air" (Fox) | 7,000 | High 7-21-34 "Of Human Bondage"<br>Low 4-15 "Parole Girl" | 16,200<br>4,500 |

# THE BEST *Shorts* STORY OF THE YEARS

*Educational Pictures*
TWO-REEL COMEDIES
ONE-REEL NOVELTIES
*for*
JANUARY
*and*
FEBRUARY

RNEST TRUEX IN
"GENTLEMEN OF THE BAR"
**"A pip. Ernest Truex at his delightful best"...Film Daily**
AND
"THERE GOES THE GROOM"

BUSTER KEATON
IN
"PALOOKA FROM PADUCAH"
**with Pa, Ma, and Sister Louise Keaton**
AND
"ONE RUN ELMER"

JOE COOK IN
his first comedy featurette
"MR. WIDGET"

SYLVIA FROOS
in
"MOON OVER MANHATTAN"
**A Young Romance Comedy with Warren Hull**

**CHICK** YORK and **ROSE** KING
Doing their famous Sleigh Ride Skit, in
"HOW AM I DOING?"
**A Marriage Wow Comedy**
**"A pop number that will wow 'em" . . . Film Daily**

"POODLES" HANNEFORD
Famous Circus Trick Rider, with **Junior Coghlan, Ben Turpin,**
in **A Frolics of Youth Comedy**
"THE LITTLE BIG TOP"

Mr. and Mrs. Ace
(EASY ACES)
A lucky name for any marquee, in
"DUMB LUCK"
**A Marriage Wow Comedy**

TOM HOWARD
**and George Shelton,** in
**a Coronet Comedy**
"EASY MONEY"

"HARLEM HARMONY"
Another gem from
**The Treasure Chest**

TERRY-TOONS
**"The First Snow"**
**"What a Night"**
**"The Bull Fight"**
**"Fireman Save My Child"**

FRANK LUTHER
in
"GAY OLD DAYS"
and
SYLVIA FROOS
in
"SONG PLUGGER"
**Song Hit Stories**

PRESENTED BY
E W Hammons

*Educational Pictures*
"THE SPICE OF THE PROGRAM"

**Distributed in U. S. A.**
**by FOX Film Corporation**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| Paramount | 3,700 | 35c-99c | “Here Is My Heart” (Para.)<br>(2nd week) | 55,000 | “Here Is My Heart” (Para.)<br>(1st week) | 55,000 | High 10-21 “I'm No Angel”<br>Low 8-11-34 “Elmer and Elsie” | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | “The Best Man Wins” (Col.) | 15,000 | “Murder in the Clouds” (F. N.) | 10.000 | High 4-7-34 “The Lost Patrol”<br>Low 4-15 “Destination Unknown” and “The Fighting President” | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | “The Mighty Barnum” (U. A.)<br>(2nd week) | 35,400 | “The Mighty Barnum” (U. A.)<br>(1st week) | 37,000 | High 11-17-34 “Kid Millions”<br>Low 8-5 “The Rebel” | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | “The Little Minister” (Radio) | 110,000 | “Bright Eyes” (Fox) | 82,500 | High 1-5-35 “The Little Minister”<br>Low 617 “Ann Carver's Profession” | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | “Anne of Green Gables” (Radio)<br>(2nd week) | 42,300 | “Anne of Green Gables” (Radio)<br>(1st week) | 39,500 | High 12-1-34 “Imitation of Life”<br>Low 1-28 “Air Hostess” | 44,000<br>9,100 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | “Behold My Wife” (Para.) | 3,000 | “Babes in Toyland” (MGM) | 3,600 | High 1-6-34 “Going Hollywood”<br>Low 3-11 “From Hell to Heaven” | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | “Father Brown, Detective” (Para.)<br>(3 days)<br>“Murder in the Clouds” (F.N.)<br>(4 days) | 1.100<br>1,200 | “Helldorado” (Fox)<br>(3 days)<br>“I Sell Anything” (F. N.)<br>(4 days) | 1,000<br>2,000 | High 6-16-34 “Half a Sinner” and “Uncertain Lady”<br>Low 3-18 “The Death Kiss” and “The Fourth Horseman” | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | “Sweet Adeline” (W. B.) | 3,000 | “Bright Eyes” (Fox)<br>(11 days) | 9,540 | High 2-5 “State Fair”<br>Low 3-11 “Employees' Entrance” | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | “Forsaking All Others” (MGM)<br>(10c-75c) | 13,000 | “Transatlantic Merry Go Round” (U. A.) | 3,600 | High 1-5-35 “Forsaking All Others”<br>Low 12-22-34 “Limehouse Blues” | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 20c-35c | “Flirtation Walk” (F. N.)<br>(6½ days) | 8,000 | “Fugitive Lady” (Col.) and “Wednesday's Child” (Radio)<br>(5 days) | 2,600 | High 11-18 “One Man's Journey”<br>Low 12-15'34 “Captain Hates the Sea” and “I Sell Anything” | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | “Bright Eyes” (Fox) and “Father Brown, Detective” (Para.) | 12,500 | “Babes in Toyland” (MGM) and “Home on the Range” (Para.)<br>(4 days) | 5,000 | High 3-10-34 “Easy to Love”<br>Low 4-29 “Sweepings” | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | “Here Is My Heart” (Para.) | 7,900 | “Marie Galante” (Fox) and “Redhead” (Monogram)<br>(5 days) | 2,800 | High 1-5-35 “Here Is My Heart”<br>Low 5-19-34 “As the Earth Turns” and “Smoky” | 7,900<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | “The Mighty Barnum” (U.A.)<br>(6 days-2nd week) | 12,000 | “The Mighty Barnum” (U. A.)<br>(6 days) | 13,000 | High 5-5-34 “The House of Rothschild”<br>Low 6-9-34 “Sorrell and Son” (8 days) | 23,000<br>4,000 |
| Acadia | 600 | 25c-40c | “Evelyn Prentice” (MGM)<br>(6 days) | 3,700 | “College Rhythm” (Para.)<br>(6 days) | 3,600 | High 1-6-34 “Duck Soup” (7 days)<br>Low 9-1-34 “Notorious Sophie Lang” | 6,500<br>1,400 |
| Boyd | 2.400 | 35c-55c | “The Little Minister” (Radio)<br>(6 days) | 13,000 | “Anne of Green Gables” (Radio)<br>(6 days) | 8,500 | High 1-6-34 “Little Women”<br>Low 11-10-34 “Dr. Monica” | 30,000<br>7,500 |
| Earle | 2.000 | 40c-65c | “The Secret Bride” (W. B.)<br>(6 days) | 18,000 | “Babes in Toyland” (MGM)<br>(6 days) | 19,500 | High 4-7-34 “Harold Teen”<br>Low 10-21 “Saturday's Millions” | 40,000<br>10,000 |
| Fox | 3.000 | 40c-65c | “Bright Eyes” (Fox)<br>(6 days-2nd week) | 27,000 | “Bright Eyes” (Fox)<br>(6 days-1st week) | 28,500 | High 4-22 “Cavalcade”<br>Low 11-10-34 “Gambling” | 29,000<br>12,500 |
| Keith's | 2,000 | 30c-50c | “Sweet Adeline” (W. B.)<br>(3 days and New Year Eve show) | 1,500 | .............................................. | | | |
| Karlton | 1,000 | 25c-40c | “Anne of Green Gables” (Radio)<br>(6 days) | 3,500 | “Flirtation Walk” (F. N.)<br>(6 days) | 4,200 | High 10-3-34 “One Night of Love”<br>Low 8-25-34 “Let's Talk It Over” | 8,500<br>2,200 |
| Locust | 1,300 | 55c-$1.10 | “My Heart Is Calling”<br>(British Gaumont) (6 days-2nd week | 4,700 | “My Heart Is Calling”<br>(British Gaumont) (6 days-1st week) | 7.000 | High 2-11 “Cavalcade”<br>Low 11-17-34 “The Scarlet Letter” | 13,000<br>2,500 |
| Roxy Mastbaum | 4,800 | 55c$1.10 | “Here Is My Heart” (Para.)<br>(6 days) | 41,000 | “Sweet Adeline” (W. B.)<br>(6 days) | 38,000 | .............................................. | |
| Stanley | 3,700 | 35c-55c | “Broadway Bill” (Col.)<br>(9 days) | 22,000 | “Behold My Wife” (Para.)<br>(6 days) | 7,500 | High 11-25 “I'm No Angel”<br>Low 12-29-34 “Behold My Wife” | 32,500<br>7,500 |
| Stanton | 1,700 | 35c-50c | “Limehouse Blues” (Para.)<br>(6 days)<br>“The Man Who Reclaimed His Head” (Univ.)<br>(4 days) | 7,500<br>2,000 | “The Gay Bride” (MGM)<br>(6 days) | 5,500 | High 6-3 “The Little Giant”<br>Low 7-14 “I Love That Man” | 10,000<br>4,000 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | “The Band Plays On” (MGM) and “That's Gratitude” (Col.) | 13,000 | “One Hour Late” (Para.) and “Fugitive Road” (Invincible) | 8,500 | High 4-8 “Should a Woman Tell?” and “Speed Demon”<br>Low 8-8-34 “Sin of Nora Moran” and “Along Came Sally' | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | “Romance in Manhattan”<br>(Radio) | 18,000 | “West of the Pecos” (Radio) | 11,500 | High 2-11 “The Mummy”<br>Low 10-21 “My Woman” | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | “Broadway Bill” (Col.)<br>(2nd week) | 12,500 | “Broadway Bill” (Fox)<br>(1st week) | 13,500 | .............................................. | |
| Paramount | 2,670 | 25c-65c | “Happiness Ahead” (W. B.) and “The President Vanishes” (Para.) | 13,500 | “The Secret Bride” (W. B.) and “Little Friend” (Gaumont British) | 10,000 | High 10-27 “I'm No Angel”<br>Low 12-23 “Sitting Pretty” | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | “Bright Eyes” (Fox) | 9,000 | “The Painted Veil” (MGM) | 6,000 | High 3-25 “What! No Beer?” and “Broadway Bad”<br>Low 4-14-34 “Registered Nurse” and “Murder in Trinidad” | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | “The Mighty Barnum” (U. A.)<br>(2nd week) | 13,000 | “The Mighty Barnum” (U. A.)<br>(1st week) | 14,500 | High 12-30 “Roman Scandals”<br>Low 8-26 “The Wrecker” | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | “Here Is My Heart” (Para.) | 28,500 | “Bright Eyes” (Fox) | 29,000 | High 12-29-34 “Bright Eyes”<br>Low 5-27 “Story of Temple Drake” | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c-55c | “Kid Millions” (U. A.) | 4,250 | “Anne of Green Gables” (Radio)<br>(5 days-3rd week) | 2,800 | High 12-9 “Little Women”<br>Low 8-19 “The Rebel” | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | “Bright Eyes” (Fox) | 8,300 | “Flirtation Walk” (F. N.)<br>(5 days-2nd week) | 4,900 | High 8-5 “Tugboat Annie”<br>Low 5-5-34 “Tarzan and His Mate” | 19,250<br>5,000 |
| Liberty | 1,800 | 15c-50c | “Lady by Choice” (Col.) | 3,400 | “One Night of Love” (Col.)<br>(5 days-8th week) | 3,100 | High 11-10-34 “One Night of Love”<br>Low 6-24 “Uptown New York” | 7,000<br>3,000 |
| Music Box | 950 | 25c-55c | “Chu Chin Chow”<br>(Gaumont British) | 3,600 | “Imitation of Life” (Univ.)<br>(5 days-2nd week) | 2,450 | High 11-11 “Footlight Parade”<br>Low 9-22-34 “There's Always Tomorrow” and “Midnight Alibi” | 8,000<br>2,900 |
| Music Hall | 2,275 | 25c-55c | “The Little Minister” (Radio) | 7,400 | “Kid Millions” (U. A.)<br>(5 days-2nd week) | 4,100 | High 5-26-34 “Wild Cargo”<br>Low 8-18-34 “Bachelor Bait” | 11,500<br>4,100 |
| Orpheum | 2,500 | 25c-50c | “The Secret Bride” (W. B.) | 5,600 | “Silver Streak” (Radio) | 5,100 | High 10-21 “Bureau of Missing Persons” (6 days)<br>Low 4-21-34 “Two Alone” and “I Believe in You” | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | “Babes in Toyland” (MGM) | 5,500 | “Limehouse Blues” (Para.) and “Bachelor of Arts” (Fox) | 4,800 | High 1-7 “A Friend to Arms”<br>Low 1-13-34 “Dancing Lady” (2nd run) | 9,500<br>4,000 |

# J. C. JENKINS--HIS COLYUM

Harlengen, Texas

**DEAR HERALD:**

We are in what's known as "The Rio Grande valley." A valley is a strip of country lying between two ranges of hills or between mountains; some might call it an isthmus, but it isn't. An isthmus is the strip of land they cut off the west edge of Texas and made New Mexico out of; at least that's what a fellow down here told us, and he ought to know.

This valley has a worldwide reputation all over Texas, Oklahoma, the south half of Kansas and Joplin, Missouri, and is noted for her excellent grape fruit, oranges, lemons, cabbage, carrots, sweet potatoes, onions, winter tourists and Shine Mason, who operates the Palace and Queen theatres at McAllen. We can't see any doggone sense in calling a man "Shine" when that isn't his name. His initials are "L. J." We don't know what the "L. J." stands for unless it is Woodrow Roosevelt, but maybe not; anyhow it isn't at all surprising that he is known all over this country, for he is a mighty swell boy and the valley can't boast of any better, in fact there is no darn sense of their having any better. He is operating "Bank Night" and he told us that it had become his big night of the week. He is well located as far as opposition goes, as his nearest opposition is Reynoso, Mexico, and they don't have theatres over there because the town is so small that the most of Mexico come over to McAllen to trade. This may be a "valley," but we drove something like 200 miles across it and it is as level as a billiard table.

This valley has been handicapped for some time for an outlet for their crops, as the railroads could charge whatever they care to for hauling their fruit and vegetables to the northern market, but this isn't going to last much longer, for the Government is opening a channel from the Gulf of Mexico into the bay at Pt. Isabel so the ocean boats can come in there and this will give the valley an outlet to the eastern markets for their produce and then hear the railroads and Florida holler. We hope they get this water transportation, they need it.

▽

### Anyway, He Wrote, Jaysee

We have just received a card from H. S. Carlstrom up at Fremont, Nebraska. H. S. is connected with the Wall theatre up there. We were glad to get his card although he said we reminded him in some way of "Bill Bruno." But maybe you don't know who Bill Bruno is. Bill used to be the editor of the "Opera House Reporter," a theatre sheet published at one time at Estherville, Iowa, for which we used to write an occasional letter but which was afterwards moved by L. C. Zellano to Des Moines, Iowa, where it soon passed on and joined the junkheap with a lot of others.

H. S. says, "I missed your Colyum last week, hope it don't happen again, please explain why." Don't ask us to explain, H. S., we sent the copy in plenty of time and we don't know why it was missed. [N. B. to Jaysee, Carlstrom and everybody: Arrived too late to use.—Ed.]. Probably Ernie Rovelstad, who handles it, had gone to Minneapolis to see Lena Olson, or the Powder Monkey in the Herald office had started to celebrate Christmas too early. Anyhow, thanks for your card, H. S. We hope to stop at Fremont when we are going to Omaha sometime and see you. Remember us to Scott Wall and tell him not to back a bobtail flush so strong again.

▽

### "My Wild Irish Rose"

Isn't it queer that one will forget the name of a town if he doesn't set it down, but remember the names of the operaters of the theatre? We called to see R. C. Garbade of the Grand theatre but he had gone to San Antonio but we met Buss McCarthy, his assistant, and Charlie McCarthy, his operator, and we had a dandy visit with both of them. Sorry we didn't see Mr. Garbade. When you meet the McCarthy boys don't talk Swede to them, they won't understand you, but ask Charlie to sing "My Wild Irish Rose" and you will be glad that you came to Texas.

▽

G. L. Wood, who operates the Ritz at Weslaco and the Capitol theatre at Mercedes, is a native of Texas, and, as such, claims the right to vote at each and every election. There isn't any sense in a man voting down here for it all goes one way anyhow. G. L. is another Longhorn who has a mighty good memory. He says the last time we called on him was in Abilene, Texas, about four years ago. Gee whiz, what a memory. The Rio Grande valley would lack something of a whole lot of importance if G. L. hadn't move down here from Abilene. When you are down here be sure to call on G. L. but don't let him know you are acquainted with us or he will be suspicious of you.

▽

**We talked with a Texan here the other day and we told him about that "Shelterbelt" the Government was going to build and he threw up both hands and said, "Oh, Lord, what are we coming to next?".**

▽

Mr. and Mrs. Jungenman operate the theatre at Falfurrias. Falfurrias is the town where you turn off the highway and turn east to Corpus Christi and Aransas Pass, but you have to go through Corpus Christi and go across a bridge about two miles long across the bay to get over to Aransas Pass, and when you get over to Aransas Pass you want to remember that that is where the boys up north come to catch tarpon and shoot ducks and geese. But we were talking about Mr. and Mrs. Jungenman. They have a very nice theatre in a very nice town right on the edge of the famous King ranch, which is said to be the biggest ranch in the world, anyhow we drove about 75 miles to get through it and in this ranch is where the boys shoot deer and wild turkey when they can get permission to do so (which isn't very often). But, as we said before, the New theatre at Falfurrias is operated by Mr. and Mrs. Jungenman about as it should be operated.

R. P. Condron runs the theatre at La Feria. La Feria is a Spanish name taken from the Mexican language, but like a lot of other valley towns, it is a good town in spite of its name, which is largely due to Mr. Condron. This town has a suburb on each side of it, Harlingen on one side and McAllen on the other. This valley from McAllen to Harlingen is almost one continuous city. You run out of one right into the other. Going east from McAllen you run into Pharr, San Juan, Alamo, Donna, Weslaco, Mercedes, La Feria and Harlingen, a distance of about 26 miles.

A cement highway runs along the north edge of the most of these towns and the Missouri Pacific railroad runs on the north edge of the highway. We give it as our judgment that there is more traffic passes over this highway each day than goes over the Woodward avenue road in Detroit, Michigan, and that's a lot of traffic. It's dangerous to drive either one of them, unless you are sober.

▽

### Just Another Uncle

Down east, about 75 miles, is Pt. Isabel, where the boys go to catch red fish, trout, and other varieties of salt water fish. Here is where the Government is planning to build docks for deep water vessels to come and load up with fruit and vegetables for the eastern markets. We hope their dredges don't spoil the fishing down there, for we are planning to go down soon and get some, if we are able to stand the trip. Watch for fish stories. But speaking of fish stories, we talked with a Longhorn the other day and he told us about being down there and the red fish were so thick that all he had to do was to drop a naked hook down and jerk it up and he would hook a red fish. We asked him if he was related to Elmer Gailey of Wayne, Nebraska, or A. J. Longaker of Glenwood, Minnesota. He said he wasn't but that he and F. W. Zimmerman of San Marcos, Texas, were Uncles.

▽

We are writing this sitting here in our shirt sleeves with the doors and windows all open, the soft breeze blowing through the room like a June day in La Crosse, Wisconsin. We wonder how this sounds to the boys up north who are shovelling snow and putting up ice. Down here the landlady has to buy ice every other day to fill her ice box and we can walk out in the yard and pick a grape fruit or an orange any time. Yesterday it was 94 in the shade. Everybody burns gas to cook and heat with. If you ask a man down here what anthracite is he will tell you that it is a kind of fruit that grows in Mexico.

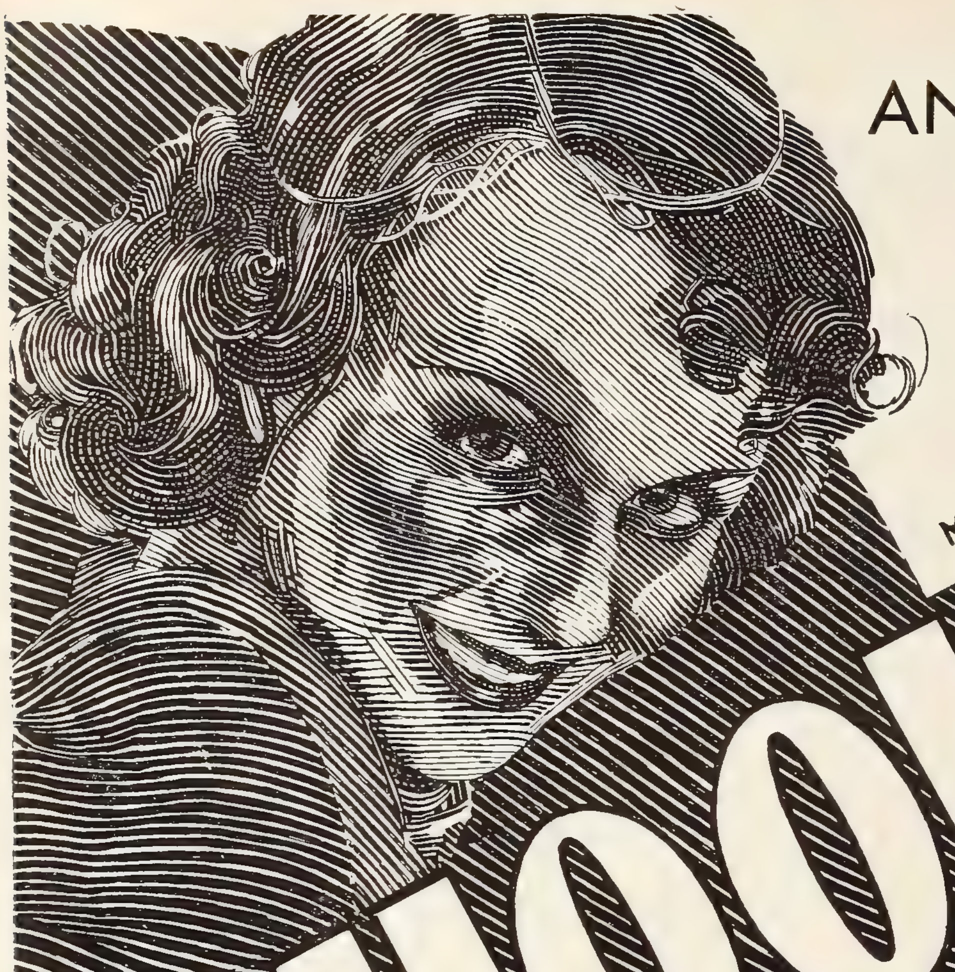
We hope that Lena didn't keep Ernie up in Minneapolis too long.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

---

## Time Leases Reel Office

March of Time, Inc., corporation formed for the production of the *Time* Magazine news subjects, has leased office space on the 21st floor of the RKO Building in Rockefeller Center, New York.



ANNE SHIRLEY

star of

"ANNE OF GREEN GABLES"

*gives a wonderful performance in*

"SCHOOL FOR GIRLS"

M. H. HOFFMAN *presents*

# SCHOOL FOR GIRLS

*featuring*

SIDNEY FOX

PAUL KELLY

LOIS WILSON

LUCILLE LA VERNE

DOROTHY LEE

*and*

**ANNE SHIRLEY**

Story and Dialogue
by ALBERT DE MOND

*Suggested by*
"Our Undisciplined Daughters"
by REGINALD WRIGHT KAUFFMAN

DIRECTED BY WILLIAM NIGH

**NATIONALLY DISTRIBUTED**

**BY**

**HOLLYWOOD FILM EXCHANGES, INC.**
New York Philadelphia
Buffalo Albany Washington

**B. N. JUDELL, INC.**
Chicago Milwaukee
Indianapolis St. Louis

**FIRST DIVISION EXCHANGES, INC.**
Atlanta New Haven Cleveland
Boston Louisville
Charlotte New Orleans
Cincinnati Pittsburgh

**MAJESTIC PICTURES**
Denver Salt Lake City

**MONOGRAM PICTURES, INC.**
Detroit

**ALLIED PICTURES CORP.**
Los Angeles San Francisco

**METROPOLITAN FILM EXCHANGE**
Seattle Portland

**MAJESTIC PICTURES CORP.**
Des Moines Kansas City
Omaha

**SPECIAL PICTURES**
Dallas

**ELLIOT FILM COMPANY**
Minneapolis

**EXCELLENT FILM EXCHANGE**
Canada

**WARDOUR FILMS LTD.**
United Kingdom

*"Contains a fine, sympathetic appeal to women and will doubtless win their plaudits wherever screened."* JOE BLAIR—SHOWMEN'S ROUND TABLE

## LIBERTY PICTURES CORP.

**M. H. HOFFMAN,** *President*
Pathe Studios
CULVER CITY, CALIF.

**BUDD ROGERS,** *Gen'l Sales Manager*
1776 Broadway NEW YORK

# WHAT THE PICTURE DID FOR ME

## Columbia

**AGAINST THE LAW:** John Mack Brown, Sally Blane—A fine little picture. Pleased everyone. I believe it should be renamed, as the name certainly does not do the picture justice. Excellent business and no complaints on this one. Running time, 61 minutes. Played Dec. 14-15.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, Walter Connolly, Fred Keating, Wynne Gibson, John Gilbert—I call this very poor entertainment. —Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, John Gilbert, Wynne Gibson, Helen Vinson, Fred Keating, Walter Connolly, Leon Errol—Very disappointing. No excuse for such a picture. Trade papers and advance advertising misrepresent. An injustice to Gilbert. Patronage poor. Played Dec. 27-28.—C. J. Hubley, Jr., New Winn Theatre, Winnfield, La. General patronage.

**CAPTAIN HATES THE SEA, THE:** Fred Keating, Wynne Gibson, Victor McLaglen, John Gilbert—Poor story. No interest. Did good business but did not please. Running time, 8 reels. Played Dec. 12-13.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**DEFENSE RESTS, THE:** Jack Holt, Jean Arthur—Our patronage enjoyed this well made program picture and we had no unfavorable comments, although some Jack Holt fans may object to this player being cast in a rather unsympathetic role.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**FIGHTING RANGER, THE:** Buck Jones, Dorothy Revier—Leave it to Buck Jones to pull you out of the hole. This Western has everything demanded of a high class action picture. One lady remarked as she came in, "Why do you have to run these old Western pictures?" When she came out she apologized for the remark and said she had enjoyed it more than she could express. Running time, 6 reels. Played Dec. 21.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**FUGITIVE LADY:** Neil Hamilton, Florence Rice —While business was only fair, most all of my patrons came out very well pleased. Good entertainment. Running time, 68 minutes. Played Dec. 16-17.—C. J. Hubley, Jr., New Winn Theatre, Winnfield, La. Small town patronage.

**FUGITIVE LADY:** Neil Hamilton, Florence Rice—Boys, don't fail to get this in your lineup, and then be in the lobby after the show and you will get plenty of congratulations. Played Jan. 1, 1931.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**GIRL IN DANGER:** Ralph Bellamy, Shirley Grey —Very clever police story. Many favorable remarks from patrons. Unusually good business. It is hard to beat Columbia's little features. Clean stories, good direction and plenty of action in them. Running time, 60 minutes. Played Dec. 19-20.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**JEALOUSY:** Nancy Carroll, Donald Cook—Very good entertainment. Suitable for family. Surprise ending which will make the audience go out talking. —Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**JEALOUSY:** Nancy Carroll, Donald Cook—Nice little program picture. Good story and Nancy Carroll is exceptionally good in this one. All good U. S. American players. Don't jump across the big pond for stars as they don't have 'em. Played Dec. 25.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**JEALOUSY:** Nancy Carroll, Donald Cook—Just fair. One of my patrons suggested that the first three letters be stricken from the name. Did poor at B. O. Certainly Columbia can do better by us than that. Running time, 75 minutes. Played Dec. 2-4.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**KING OF WILD HORSES:** William Janney, Dorothy Appleby—This is an entertaining action picture that the patrons of our "B" house (the Ideal Theatre) enjoyed. Although not a western it is enough like one to be a good substitute on your action picture days.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**LADY BY CHOICE:** May Robson, Carole Lombard —May Robson's acting wonderful. Only fair box office attraction. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connolly, Roger Pryor—This is a mighty good entertainment. Story fine. Acting great. And very clean. Gave 100 per cent satisfaction. Played December 25-26.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

**MOST PRECIOUS THING IN LIFE:** Jean Arthur, Donald Cook, Richard Cromwell—This will satisfy on a double feature program, but is hardly strong enough to single. Why Columbia allowed this story to go into production without a number of changes being made, I cannot understand. This picture was obviously never intended for the class audiences, yet the producers failed to take into consideration the fact that the masses do not appreciate a semi-unhappy ending. In this picture, Jean Arthur as Richard Cromwell's mother, unknown to him, encourages him to marry Anita Louise, yet never lets him know that she is his mother. Our patrons commented unfavorably about this ending and were also disappointed that Cromwell turned quitter in his final football game and left the field when his team needed him most.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**NO GREATER GLORY:** Frankie Darro, Lois Wilson—I consider this a wonderful picture, but, 16 walkouts the first night and 12 the second. Picture did not please and we paid plenty for it. Running time, 78 minutes. Played Dec. 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**ONCE TO EVERY WOMAN:** Walter Connolly, Fay Wray, Ralph Bellamy—This is a surprisingly good program picture which pleased our patrons. I anticipated a rather ordinary film, but discovered it to be above average for program pictures. Fay Wray and Ralph Bellamy can always be depended upon to give capable performances.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**ONE IS GUILTY:** Ralph Bellamy, Shirley Grey—This is another one of those "who killed Cock Robin" stories in which every one is suspicioned and the least seemingly guilty party is discovered to be the murderer. People are tiring of this sort of story and I can't blame them.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**WHITE LIES:** Fay Wray, Victor Jory, Walter Connolly—Fair program picture—Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**WHOM THE GODS DESTROY:** Walter Connolly, Robert Young, Doris Kenyon—Boy's, here's one will have 'em coming back for more. Columbia pictures are our best box office bets and they don't hold you up on rentals. Played Sept. 30.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

## First National

**BABBITT:** Guy Kibbee, Aline MacMahon—Kibbee and MacMahon are getting a name for themselves. They make my audience laugh and they like them. 'Babbitt" is very good family entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**FLIRTATION WALK:** Ruby Keeler, Dick Powell—This one is all the press sheets claim and then some. The best picture I have run for a long time. Built around West Point, with some wonderful shots taken on the spot and not faked, good band music, good acting, good song hits, some good scenes in Hawaii. I think I can say this pleased them all, young and old. A number said it was the best show they ever saw. Several said it was too short and some came both nights. Was sorry I did not run this one another day. You can't advertise this one too much for if it does not please them all they can't be pleased. They don't make them any better than this one. Running time, 97 minutes. Played Dec. 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**FOG OVER FRISCO:** Bette Davis, Donald Woods —Not much to it, and was not liked by many. Running time, 68 minutes. Played Dec. 14-15.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Margaret Lindsay—Good family entertainment. Entire cast do good work. Well received.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir—Ran this one on the three coldest nights of the year to below average attendance but it seemed to please nearly everyone who came. Personally I did not like it. We are all fed up with depression, unemployment and hard times without paying to see them. However, it seemed to go over, especially with the young folks. Running time, 75 minutes. Played Dec. 25-26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir—This picture is an excellent builder at the B. O. It grossed more on the second and third day than anything I have played in weeks. A very fine down-to-earth picture which gives people something to think about and certainly something to talk about. Business 50 per cent above average on this one. Running time, 70 minutes. Played Dec. 16-18.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—You cannot beat this picture for good all around family entertainment. Clean throughout. Dick very pleasing, also Josephine Hutchinson.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**I SELL ANYTHING:** Pat O'Brien, Ann Dvorak—This could have been a better picture had they not taken up so much time with O'Brien's flowery description of the things that he was selling. It drags very badly in spots. Lacks the tempo to keep an audience interested. That is its only fault. Too much dialogue to the selling end of the picture. For that reason I can't give it much.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**LOST LADY, A:** Barbara Stanwyck—A very good picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MAN WITH TWO FACES, THE:** Edward G. Robinson, Mary Astor, Ricardo Cortez—A real interesting drama. While the star role is supposed to be given to Robinson, only one who really dominated the picture is Louis Calhern. The villain role that he portrays is played to perfection. The holiday season slump was upon us when this was shown, so it is hard to say what drawing power this has.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Fox

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—Harold will have to make more than one picture every two or three years if he wants the public to remember him. This is, without any doubt, the best thing he has done since "Grandma's Boy," but business was sad.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster —One of the worst. No entertainment to it. Failed to get by on 10c night. Running time, 70 minutes. Played Dec. 26-27.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**FIRST WORLD WAR, THE:** Pictorially speaking, a great picture, but the 80 minutes of narration make it rather monotonous. Will make intelligent people hate the idea of war. Played Dec. 28-29.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**GRAND CANARY:** Warner Baxter, Madge Evans —One of Warner's, but the story was too long drawn out and had many walkouts in it. Played Dec. 30.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**HANDY ANDY:** Will Rogers, Peggy Wood, Mary Carlisle—Another older Rogers picture that give us nice business and pleased young and old. There's only one Will Rogers—and he gets better. Played

Roxy

PICKS
RCA VICTOR
PHOTOPHONE
*High Fidelity Sound*

★ ★ ★

The sound installation at the Roxy-Mastbaum, Philadelphia's largest theatre (now under the personal supervision of Roxy) is one of the biggest in the world.

★ ★ ★

Roxy's choice shows that RCA Victor High Fidelity Motion Picture and sound reenforcing equipment meet the most exacting requirements.

★ ★ ★

Hundreds of other large and small installations all over the country are proof that RCA Victor Photophone High Fidelity means unfailing sound satisfaction and increased box office.

★ ★ ★

RCA VICTOR
*Camden, N. J.*

RCA Victor, one unit of Radio Corporation of America...The World's Largest Radio Organization. Other units: National Broadcasting Co., Inc. . . . R. C. A. Communications, Inc. . . . RCA Radiotron . . . Radiomarine Corporation of America

Dec. 16-17.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—Lasky has at last turned out a picture for the masses, a thing that he has not done often. "Power and the Glory" was his and that was not a mass picture, but "Helldorado" deals with a ghost mining camp and is well directed. Has a good story and Henry B. Walthall as the slightly-unbalanced-mentally old timer that greets them does a swell piece of acting. It is a little spooky, his seeing the old timers that were not there. And also pouring a drink out of an empty bottle, that took finesse in acting to put it over, which he did. A good Friday-Saturday picture, although we played it for a Sunday opening and got by nicely with it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro, Herbert Mundin, Andy Devine—I cannot conceive the idea of using such titles. They alone keep the pledge signers away from your show. I play this Jan. 6 and am changing title to "Hell in the Sky."—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**JUDGE PRIEST:** Will Rogers—Just as other exhibitors have reported, this is a splendid picture which received fine audience response.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**LOVE TIME:** "Pat" Paterson, Nils Asther—Fizzled on a 10c night. Music beautiful. Running time, 71 minutes. Played Dec. 19-20.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**MARIE GALANTE:** Spencer Tracy, Ketti Gallian—Fair, but hard to follow for small town patronage. Too much English blah. My audience don't want these English characters. Give us good old U. S. Played Dec. 22.—Ben Brinck, West Point Theatre, West Point; Iowa. General patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Jackie Searl, O. P. Heggie—This was a big disappointment. Naturally, I thought if Fox bought a picture from someone else and then put it in their top price classifications, it would really be something good and big. But I'm sorry to report there is nothing big but the price about this. It is slow moving and very inexpensively put on. There's not one iota of romance in it; there's no climax and not even a good ending. One of my patrons asked me if I was sure the operator showed all the picture. "Peck's Bay Boy" is a program picture only, with not much drawing power. Played Nov. 25-27.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**PURSUED:** Rosemary Ames, Victor Jory, Russell Hardie, Pert Kelton—After looking this picture over and hearing the comments of our patrons we wonder why a studio ever released the picture. They should have known that the story is trite. Bad man, girls gone wrong, regeneration through love. Oh, how many times has this story been done with a different cast? Setting supposed to be Africa. A sordid story and no entertainment to it. Another mistake of the producers that helps lose business. Jory overacted his part along with other things that were wrong with the picture. It was produced by Sol Wurtzel and if he has turned out a good pitcure with the material that he had we have not run it. They have universally been poor. It does not make any difference how many good pictures you run, one like this lays in their craw and is hard to digest. And that makes a headache for the exhibitor. Where is the aspirin?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—A good picture, but not up to Gaynor's quality or drawing power. Running time, 86 minutes. Played Dec. 23-24.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—This was better liked than "Change of Heart" but can't be compared to "Carolina." Business fell off sharply after first day. Played Nov. 20-22.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

## Mascot

**MARINES ARE COMING, THE:** William Haines Very good Friday and Saturday picture.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

## MGM

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—A splendid baseball story and should be played in baseball season, but we took an awful flop on receipts on this picture, playing it the wrong season of the year.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**EVELYN PRENTICE:** Myrna Loy, William Powell—Good picture, but not to be compared with "The Thin Man."—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GAY BRIDE, THE:** Carole Lombard, Chester Morris—Very clever and amusing comedy. Family entertainment.—Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**HAVE A HEART:** Jean Parker, James Dunn—Good picture from Leo. Better than some specials. Everyone went for it in a big way. Print, recording and attendance good. Stuart Erwin and Una Merkel in good parts. Hope we have more with Jean Parker. Dunn always good.—Clifford M. Anderson, Lomar Theatre, Lohrville, Iowa. General patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeanette MacDonald—Very good. Beautiful settings, splendidly acted.—Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**MURDER IN THE PRIVATE CAR:** Charles Ruggles, Una Merkel, Mary Carlisle—Good comedy picture but played too old and did not draw film rentals.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**PAINTED VEIL, THE:** Greta Garbo—One of the best Garbo has made outside of "Queen Christina." The women especially will enjoy this picture. George Brent and Herbert Marshall do very wonderful acting. Give Brent good roles and he'll draw the women patrons in.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PARIS INTERLUDE:** Otto Kruger, Robert Young, Madge Evans, Una Merkel—Good picture but did not draw film rental and played on a double bill with one equally as good. Big show and very small crowd. And there you are.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**STUDENT TOUR:** Jimmy Durante, Charles Butterworth—Light comedy. The kind that pleases the younger crowd.—Leon C. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

**TREASURE ISLAND:** Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, "Chic" Sale—A nice picture that didn't get any favorable comments. No business either. Running time, 110 minutes. Played Dec. 25.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes—Fair entertainment.—Leon C. Bolduc, Coway Theatre, Majestic, N. H. General patronage.

## Monogram

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—Excellent picture. Will build up goodwill in any community.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—Best bet we have had for quite a while. Will get people out that have been staying at home. Everybody pleased with this one.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

**TOMORROW'S YOUTH:** Dickie Moore, Martha Sleeper, John Miljan, Gloria Shea—A very good program picture. Fine entertainment. Gave good satisfaction to a good crowd.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

## Paramount

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schildkraut—Very fine production. The work of the whole cast was great. Gorgeous settings. Well worth while.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner, Lanny Ross, Jack Oakie—A remarkably powerful picture at the B. O. Seemed to please everyone and certainly it made me feel good. Just before Christmas to have Santa really come. Give it your best playing time and it will do the rest. Running time, 8 reels. Played Dec. 21-22.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**BELLE OF THE NINETIES:** Mae West—The Motion Picture Code Administration gave this an OK. In doing this they must have had their fingers crossed for Mae gives plenty of remarks with double meanings and broad ones at that. It is a typical Mae West picture, similar to "I'm No Angel" and "She Done Him Wrong." She gives the cash customers an eyeful and an earful. No doubt it has been toned down but it still is plenty warm. It seemed to please those who wanted to see a Mae West picture. Drawing power above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**BELLE OF THE NINETIES:** Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his orchestra—This is a "Big Special." We had one-third of a house the first night and about one-fifth of a house the second night. The smallest gross we have had on any picture in about a year. Unless other towns can see more in her than we can here, Mae West is all over. Running time, 8 reels. Played Dec. 21-22.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. General patronage.

**FATHER BROWN, DETECTIVE:** Walter Connolly, Paul Lukas, Gertrude Michael—Very nice little picture, nothing big, but pleased my patrons very much.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy, Kathleen Howard A slapstick feature which had our patrons in gales of laughter from the start. Clean fun, mostly contributed by Fields, although he had good support from Miss Howard and the two boys. Played Dec. 25-26.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**LEMON DROP KID:** Lee Tracy, Helen Mack—What has happened to Lee Tracy? The last few of his pictures certainly have not measured up. Did good business, but patrons did not like it. Played November 28.—Earl G. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker, Anna May Wong, Kent Taylor—Story laid in London's Chinatown. Drew average and seemed to please. Would class as good program. Running time, 66 minutes. Played Dec. 21-22.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker, Anna May Wong, Kent Taylor—My audience all liked the picture, but did not like the ending.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

**MANY HAPPY RETURNS:** Burns and Allen—Good comedy with plenty of chattering by Gracie Allen. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MENACE:** Gertrude Michael, Paul Cavanagh, Henrietta Crosman, John Lodge—Our patrons thought this a real good mystery story, well produced. Played Dec. 14-15.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, Zasu Pitts, Evelyn Venable, W. C. Fields—Truly a mass picture. Pleased everyone. Pauline Lord's acting was perfect as well as all the cast. Direction perfect. There is a place in pictures for Miss Lord and where she fits in she will be noticed. Miss Lord's acting was so perfect some of the patrons asked if the children really were hers. That's what I call putting a picture over. Running time, 76 minutes. Played Dec. 25-27.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

**MURDER AT THE VANITIES** Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Gertrude Michael, Toby Wing, Lona Andre—Carl Brisson steals show, especially in his singing in "island" number. Let's have him in something else, Paramount. Average business for two day run. Running time, 89 minutes. Played Nov. 29-30.—C. J. Hubley, Jr., New Winn Theatre, Winnfield, La. Small town patronage.

**PURSUIT OF HAPPINESS:** Francis Lederer, Joan Bennett, Charles Ruggles, Mary Boland—This is a class picture of the Continental era. Costumed as the period demanded, it is cleverly directed, some comedy and the practice of bundling which consists of the young lady placing a candle in the window and then the bundling commences, which, to delicately put it, is that the young man and the girl to save firewood go to bed, with a board between them, and that is what the picture is built around. In other words they bundle to the scandalization of an old, prudish man. At least it is a novel plot for a picture and if you have a class audience, they will like it. Anyway, it kept the audience giggling. The best spot, if you run it, is Sunday-Monday, I believe.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett—Another old time, foolish costume picture. Did very poor at box office and certainly my people do not like "bundling."—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**SCARLET EMPRESS, THE:** Marlene Dietrich—Another costume picture that was a wonderful spectacle but failed to get rental. Running time, 100 minutes. Played Dec. 16-18.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**SCARLET EMPRESS, THE:** Marlene Dietrich—103 minutes of grandeur wasted on a poor story with no interest. Horses beautiful, scenery excellent, but why did Paramount waste all that money on such a story. Let's get away from those "costume" be-whiskered extravaganzas with no story value. What a headache at the B. O. Poorest business this year. Running time, 103 minutes. Played Dec. 9-11.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**SHE MADE HER BED:** Richard Arlen, Sally Eilers, Robert Armstrong. Grace Bradley—Good program picture for mid-week. Good old Dick Arlen comes through with nice performance. A somewhat different story packed with excitement should get results. Running time, 69 minutes. Played December 26-27.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**TILLIE AND GUS:** W. C. Fields, Baby LeRoy, Alison Skipworth—Very good comedy. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Good business. This picture deserves extra advertising. Running time, 57 minutes. Played December 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

## *REPORTS HELP HIM, SO HE CONTRIBUTES*

To Harwood K. Goddard, Grand Theatre, Lenoir City, Tenn., one good turn deserves another. That's why he writes Motion Picture Herald as follows:

*"I will endeavor to forward my first article on 'What the Picture Did for Me.' I read these often and find that they are of great help to me.*

*"I promise to submit many more."*

**WAGON WHEELS:** Randolph Scott, Gail Patrick—What a splash at the B. O. I think this set the record in gross for one day in this house. Never before have we ever seen such crowds, even on the big musicals. Give it preferred playing time and it certainly will surprise you. Running time. 65 minutes. Played November 29-30-December 1.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack, David Holt—Swell picture. Not that the kid took any honors away from the stars, but this David Holt deserves headline honors in any picture. Just as big a rave as Shirley here.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack, David Holt—Young David Holt is very cute. Whether they can build him up to equal the success of Shirley Temple remains to be seen. There is too much sadness in this to make it real popular. As a whole you can class this as a good average picture. And David Holt shows considerable promise. No special drawing power for me.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Principal

**FIGHTING TO LIVE:** Captain and Lady (dogs), and Marion Shilling and Gaylord Pendleton—A short snappy picture with plenty of good humor about the life of two dogs who, by the way, are stars in every sense. Ordinarily would pass up any comment on this type picture, but it is so much better than any others, praise is forthcoming. Is bound to get applause on a Saturday program. Because of shortness should be played on 2 feature bill. You won't be disappointed. Running time, 53 minutes. Played December 21-22.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

## RKO Radio

**AGE OF INNOCENCE, THE:** John Boles, Irene Dunne—Pretty good program picture but no drawing power at box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**ANNE OF GREEN GABLES:** Anne Shirley—Better than "Little Women." If Anne Shirley doesn't become one of the screen's outstanding actresses it won't be her fault. Here's the greatest little actress I've seen in many a moon.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**BY YOUR LEAVE:** Genevieve Tobin, Frank Morgan—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BY YOUR LEAVE:** Genevieve Tobin, Frank Morgan—Just film!—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**DANGEROUS CORNER:** Conrad Nagel, Virginia Bruce, Melvyn Douglas—Fair program picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—One of the best musical shows we have seen as yet. Both stars excellent. Gave splendid satisfaction. Not a dull moment and it's clean.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—A marvelous musical comedy that pleased those who came through our first snowstorm to see it. Played December 9-10-11.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**HIS GREATEST GAMBLE:** Richard Dix—Very good picture that pleased 100 per cent. Running time, 70 minutes.—P G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—The usual Wheeler and Woolsey type of comedy. They do not draw very well now.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**KENTUCKY KERNELS:** Wheeler and Wooley—Best Wheeler and Woolsey to date. Audience ate it up.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**LIGHTNING STRIKES TWICE:** Ben Lyon, Pert Kelton—Fair program, nothing more, nothing less.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**LITTLE MINISTER, THE:** Katharine Hepburn, John Beal—A great picture. Will please the intelligent class. Had many comments on this one. Wish the producers would get busy and give us more like this. Hepburn great but box office pull doubtful—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**MEANEST GAL IN TOWN**: El Brendel, Zasu Pitts, Pert Kelton, James Gleason—Four actors in search of a director who knew how to make a comedy—they didn't find him. The fellow that did make this tried to save on lights and as a result the facial expressions of the actors were a mystery. Some of the time you could hardly tell who they were, let alone what their pans expressed. This underlighting thing is growing on Hollywood.—Herman J. Brown, Majestice and Adelaide Theatre, Nampa, Idaho. General patronage.

**OF HUMAN BONDAGE:** Leslie Howard, Bette Davis—A great picture. Wonderful acting by both stars, but the picture was too slow and did not draw any business after the first show. Played December

(Continued on following page, column 1)

HOW TO SHIP

AIR EXPRESS

1. Make up packages as for rail shipment.
2. Telephone Air Express Division of the *Railway Express Agency*, or call a Western Union messenger.
3. Door to door pickup and special delivery in principal cities at no extra cost. Packages are sent via *first* departure on *fastest* schedule, air or air-rail to any point in the United States.
4. Air express travels at a speed of 2300 miles overnight! Practically all types of merchandise accepted—*C. O. D., Prepaid or Collect.*

Flown in 3-mile-a-minute multi-motored passenger planes of United Air Lines and other lines.

*For Local Schedules and* New Low Rates *Telephone*

Air Express Div. of the Railway Express Agency

(*or call* Western Union)

Add a new word to your telegraph code: AIRYX. Means "Ship by Air express, div. Ry. Express agcy".

20-21.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins—Good program picture. Running time, 76 minutes. P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—Sophisticated comedy-drama that went over fairly well. Everyone I talked to about this picture complained of the ending—everyone wanted to know what Joel did when he found out he had married the rich girl instead of the poor one. Running time, 76 minutes. Played November 28-29.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**STRICTLY DYNAMITE:** Jimmy Durante, Lupe Velez, Norman Foster, Mills Bros.—Too much Durante to suit the audience. No business on this one. Played December 19th.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**THEIR BIG MOMENT:** Zasu Pitts, Slim Summerville—Poorest made by these two. Drawing power no good. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WEDNESDAY'S CHILD:** Karen Morley, Edward Arnold, Frankie Thomas—A very good program picture. Wonderful acting by Frankie Thomas. Should be seen by all parents.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**WOMAN IN THE DARK:** Fay Wray, Ralph Bellamy—Merely a double feature picture, or one to play on Bargain Nights. Played December 12-13.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

## State Rights

**RAWHIDE MAIL:** Jack Perrin, Lillian Gilmore—This is a good western coming from an independent company. In fact our patronage gave this one more praise than Zane Grey's western that we ran two weeks before. Did excellent business for it to be shown the Saturday before Christmas. This show is like all westerns, fighting, shooting and stage coach robbing, hero accused and all that sort of thing, but all ends well that starts off wrong. I noticed Jack knocked out three villains in this one but in the serial we played with this feature he plays an extra and the hero of the serials knocks out Jack and two other players. This was only noticed by me, as the only way I can enjoy a western is to look for mistakes and things such as the above. Played December 21-22.—Harwood K. Goddard, Grand Theatre, Lenoir City, Tenn. Small town patronage.

## United Artists

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—A mighty fine picture. Great acting, story interesting. Gave satisfaction to them we got in to see it, but did not draw film rentals at the box office. Played December 16-17.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

**KID FROM SPAIN, THE:** Eddie Cantor, Lyda Roberti—By the time you pay film rental, you have nothing left. No more at this price. Picture O. K. Played November 4.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**WE LIVE AGAIN:** Fredric March, Anna Sten—Heavy drama. Too draggy for good entertainment. Wonderful acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Universal

**CHEATING CHEATERS:** Fay Wray, Cesar Romero—This is an old story so well produced that it is entertaining in its new dress. It is strictly a program picture, but our patrons enjoyed it on a double feature program.—J. W. Noah, New Liberty Theatre, Ft. Worth, Texas. General patronage.

**EMBARRASSING MOMENTS:** Chester Morris, Marian Nixon—We found this very enjoyable.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**GIFT OF GAB:** Edmund Lowe, Gloria Stuart—Pretty good program that drew fair at box office. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GREAT EXPECTATIONS:** Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Jackie Searl—Charles Dickens' characters came to life and walked about in this picture. Marvelously well produced photoplay. The cast well selected and we will see more of Jane Wyatt, who was "Estella," and the little girl, Anna Howard, who was "Estella" as a child. Did only average business. Deserved better. Played December 23-24.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**GREAT EXPECTATIONS:** Henry Hull, Jane Wyatt, Phillips Holmes—The acting and settings wonderful. Drew good business for one day, Christmas—all day in a rain. Running time, 108 minutes. Played December 25.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

---

## *HOPES TO BE REGULAR IN REPORTING FILMS*

*"Although this is my first contribution to this department, I have followed it for a long time and enjoy reading exhibitors' pros and cons,"* writes CLIFFORD M. ANDERSON of the Lomar Theatre at Lohrville, Iowa. *"Would miss 'What the Picture Did for Me' if it were discontinued.*

*"Here are two reports: hope to have more in the future."*

Mr. Anderson's reports appear in the department in this issue.

---

**ROCKY RHODES:** Buck Jones, Sheila Terry—An extra good western. Pleased a Saturday crowd great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**ROMANCE IN THE RAIN:** Roger Pryor, Heather Angel—A good picture with lots of good clean comedy, but did not do much business. Running time, 75 minutes. Played December 9-11.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**ROMANCE IN THE RAIN:** Roger Pryor, Heather Angel, Esther Ralston, Victor Moore—A splendid picture. Very interesting, but I played it too old and did not draw expenses, but the picture is fine.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Elizabeth Young, Lois Wilson, Binnie Barnes—One of the best program pictures we have had from Universal. Played on 10c night to full house. Running time, 87 minutes. Played December 12-13.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

## Warners

**BIG HEARTED HERBERT:** Guy Kibbee, Aline MacMahon—Very good comedy. Good for the family.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BIG HEARTED HERBERT:** Guy Kibbee, Aline MacMahon—Played this to the largest Bargain Show audiences I have ever had. Excellent comedy and a B. O. hit. If we could get more of these we could stay in the "Show Business." Running time, 70 minutes. Played December 5-6.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**BIG HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—One of the funniest we ever played. Story good and the stars and all the cast great. Gave a 100 per cent satisfaction. This is not just a rib tickler. It is a scream. Played December 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. City and country patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—A good murder mystery picture. William excellent.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**FIREBIRD, THE:** Verree Teasdale, Ricardo Cortez—Very good mystery drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MERRY WIVES OF RENO:** Glenda Farrell, Margaret Lindsay——This is old, and was probably made before the Legion of Decency. Running time, 64 minutes. Played December 21-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**SECRET BRIDE, THE:** Barbara Stanwyck, Warren William—I exhibited this one on release date and had a good attendance the first night but very few the second. I thought this a very good picture but for some reason did not go over the second night. Barbara Stanwyck is not very popular here. Played December 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**ST. LOUIS KID, THE:** James Cagney—Action and comedy. Will please the younger folks.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

## Short Features

### Celebrity

**BRAVE TIN SOLDIER, THE:** ComiColor Cartoons—Very good one reel subject. Best of this series. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PUSS IN BOOTS:** ComiColor—Nice little short subject. Very interesting. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### Columbia

**BACK TO THE SOIL:** Sidney and Murray—A side splitter for laughs and the audience proved they liked it. This team has been making some dandy comedies. Just the type that fits the whole audience. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**FISHING FOR TROUBLE:** Sidney and Murray—They don't make 'em any better.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**PLUMBING FOR GOLD:** Sidney and Murray—It's a scream from start to finish.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

### Educational

**GOING SPANISH:** Musical Comedy—Educational is far from giving us laughable comedies, and will be our last season in these comedies.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**HELLO SAILORS:** Tom Patricola, Buster West—Real entertainment value in this. The stars are funny, and what dancers. Can stand a lot of these kind of comedies.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**TOM TOM THE PIPER'S SON:** Terry-Toons—A number of Mother Goose rhymes together to make a story. Exceptionally good for the kiddies, and grown-ups will like it also. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**WHAT'S TO DO:** Shirley Temple—Picked up this old comedy and it was very good. Quite a few laughs. L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

### MGM

**CAVE MAN:** Willie Whopper—An average cartoon that you can fill time with. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**THREE CHUMPS AHEAD:** Todd-Kelly—Very good comedy. Kelly is great and always goes over big here. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small own patronage.

### Paramount

**BETTY BOOP'S TRIAL:** Betty Boop Cartoon—Only fair cartoon. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**UNDERNEATH THE BROADWAY MOON:** Headliners—Very good singing reel. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### RKO Radio

**BIG MOUTHPIECE, THE:** Chick Chandler, Tom Kennedy—Just so-so for a comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**GOOD KNIGHT:** Cubby the Bear Cartoons—Only fair. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### Universal

**FADS AND FANCIES:** Mentone No. 13—The best one in this series that we have used. It is really good. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**WOLF, WOLF:** Oswald Carton—Only fair. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### Vitaphone

**ISHAM JONES AND HIS ORCHESTRA:** Excellent. Good music and good dancing by the Boylans. Gypsy Nina gives two fine numbers on the accordion. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**LET'S PLAY POST OFFICE:**—Another good two-reel from Vitaphone. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**WINNAH, THE:** Arthur and Florence Lake—This is a good Brevity, plenty of music, dancing and gags.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

### Universal Serial

**RED RIDER, THE:** Buck Jones—This was one of the best we ever played even if last episode was not up to standard. 15 episodes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

"I am
an exhibitor
once more.
I cannot
run my theatre
intelligently
without the
Motion Picture Herald
Please enter
my subscription
at once"

*from a letter to the*
*MANAGERS' ROUND TABLE CLUB*
*by E. F. Ingram, Ingram's Theatre*
*Ashland, Alabama*

# TRAVELERS

John Wood, British juvenile under contract to RKO, arived in New York en route to Hollywood and the Radio studios.

Jeffrey Bernerd, Gaumont British executive, sailed from England to visit the American offices in New York. Mark Ostrer, chairman of the Gaumont board, may sail for the States in a few weeks.

Jock Whitney dashed into New York from the Coast and dashed out again in about 24 hours.

M. H. Aylesworth is vacationing in Florida.

Fred W. Lange, general manager for Paramount on the Continent, returned to his Paris headquarters after a New York visit.

Ed Kuykendall spent two days in New York.

Sol A. Rosenblatt returned to New York after a 10-day cruise in West Indian waters.

Charles Mintz, cartoonist, returned to Hollywood from New York.

Arthur Stebbins left New York for Hollywood.

Ben Cammack of RKO Radio's foreign department, will leave New York for Brazil next week.

Sam Krellberg is in New York.

Sam Berger, MGM foreign representative, arrived in New York by 'plane from the Coast.

Sylvia Sidney left New York for the Paramount studios to work on her next picture, "The End of the World."

Margo, Mexican dancer who appeared in "Crime Without Passion," left New York for the Paramount studios to appear in "Rumba."

Rosita Moreno, Spanish screen star, arrived in New York en route to Hollywood.

Carole Lombard is in New York doing some shopping.

Douglas Fairbanks arrived in England from New York.

Allan Jones, MGM contract player, reached Hollywood after appearances in a Broadway Shubert play.

Paramount sent the following players to London from Hollywood for performances at the Dorchester House: Nancy Caswell, Alma Raase, Alice Krausse, Dorothy Lansky, Lydia Rashetnikoff, Lu Anne Mosley, Helen Curtis, Eugenia Fursa, Jeannette Dickson, Florence Blunier, Lora Hansen, Harriett Northfoss and Nora Gale.

William G. Underwood and Claude C. Ezell, Monogram franchise holders, returned to Dallas from Hollywood where they conferred with Trem Carr, production head.

Maurice McKenzie, executive secretary of the MPPDA, returned to New York from Hollywood.

Harry M. Warner, president, and S. Charles Einfeld, advertising director of Warner Brothers, returned to New York from the studio at Burbank.

Si Seadler, Metro's advertising manager, will return to New York from a Havana vacation on January 21st.

Al Lichtman and Paul Lazarus, United Artists sales executives, were in Los Angeles from New York.

Tom Tyler, western star, is in New York from Hollywood.

Harry Arthur and Jack Partington returned to St. Louis from New York.

Mady Christians returned to Hollywood from New York.

John A. Curtis, First Division vice-president, flew from New York to Hollywood.

Dr. Adrian Boult, musical director of the British Broadcasting Corporation, arrived in New York from London.

Bill Pine, Paramount studio publicist, arrived in New York from Hollywood.

Willard S. McKay, Universal executive, returned to New York from Miami.

Gradwell Sears, Warner distribution executive, was vacationing in Hawaii.

Nate Spingold, Columbia Pictures executive, returned to New York from Miami.

Ned Depinet, RKO distribution executive, returned to Broadway from Florida.

Trem Carr, Monogram production head, is due in New York from the studio to confer with home office officials about new product and convention plans.

Harry Cohn, Columbia president in charge of production, is due to arrive in New York from Hollywood on January 25th.

Harold B. Franklin arrived in California from New York.

Ed Finney, Monogram advertising director, returned to New York from Bermuda.

W. Ray Johnston, Monogram president, returned to New York from Atlantic City.

Charles C. Pettijohn, general counsel of the MPPDA, returned to New York from Florida.

Jules Levy, RKO sales official, left New York for Miami.

Arthur Lee and George Weeks, Gaumont executives, returned to New York from a midwestern sales tour.

# SHORT PRODUCT PLAYING BROADWAY

*Week of January 5*

| | |
|---|---|
| **CAPITOL** | |
| Old Pioneer | MGM |
| Zion, Canyon of Color | MGM |
| **CRITERION** | |
| Everything's Ducky | RKO Radio |
| Water Rodeo | Paramount |
| **MAYFAIR** | |
| Going Places | Universal |
| Sterling's Rival Romeo | Universal |
| **MUSIC HALL** | |
| Parrotville Fire Department | RKO Radio |
| **PARAMOUNT** | |
| Paramount Pictorial No. 7 | Paramount |
| We Aim To Please | Paramount |
| **RIALTO** | |
| Birdman | Columbia |
| So You Won't T-T-T-Talk | Vitaphone |
| **RIVOLI** | |
| Two Gun Mickey | United Artists |
| Switzerland, The Beautiful | MGM |
| **ROXY** | |
| Mickey Plays Papa | United Artists |
| The Campus Hoofer | Educational |

Do You Know

TO THE PENNY your exact profit for a given month or year? Do you waste time laboriously or do you follow the one famous, easy method now used by most theatre owners for recording receipts and expenses and allowing for all fixed and current charges?

THEATRE ACCOUNTING

by William F. Morris will save you money, time, and aggravation. It is detailed even for the weather and temperature and yet is notable for its utter simplicity.

*Sufficient to care for 12 months' records.*

$3.00, Postage Prepaid

QUIGLEY BOOKSHOP
1790 Broadway New York

# WABASH AVENUE

## CHICAGO

Jack Friedman, formerly with Jack Rose, is now booker at the Gaumont-British exchange.

▽

Charles Lindau asks this column to extend his heartiest thanks to his many Film Row friends for their condolences at the death of his wife.

▽

Another death which proved a shock to many along the Row was that of L. A. Dreher, Fox booker, who had been ill for some time.

▽

George and Harold Gollos had an auspicious opening of the finely remodeled Midway theatre at 75th and Exchange Avenue. A special advertising tieup section was published by the Chicago *American.*

▽

Two sales meetings were held here, midwest representatives of United Artists conferring at the Drake while some thirty Gaumont-British men held a sales meeting at the Blackstone.

▽

Loop houses and most of the neighborhood spots as well hung up heavy business for New Year week. Extra midnight shows swelled the box office take. Especially conspicuous was the business on "Forsaking All Others" at the Roosevelt, which gave that house its biggest gross in the last couple of years.

▽

Abe Gumbiner is investing $30,000 in remodeling of the Banner theatre. Mark D. Kalischer, who did the Adelphi, is the architect. The house will be ready in new dress the latter part of January.

▽

In a decision of the local grievance board the Roxy, operated by C. E. Baker at Elkhart, was ordered to cease running at reduced admission, on complaint filed by Jack Rose for the Elko. In another case the Madlin, operated by Fred Guilford, was ordered to cease giving away tickets for turkeys on complaint of George Topper of the Imperial. In an appeal to the Code Authority by W. H. Hoffman of the Rivoli at Monmouth over Bank Night, the decision of the local board was upheld and Hoffman since has filed a certificate of compliance. The complainant was W. R. McLaren, Ada theatre, Monmouth.

HOLQUIST

## Educational Comedies To Feature Name Players

The use of names of definite marquee value in the casts of Educational short subjects, is the intention of the producers, according to E. W. Hammons, president. The March releases, said Mr. Hammons, will be characterized by their "name" value in particular. For late February release "One-Run Elmer," with Buster Keaton, is being completed. For March are one starring Ernest Truex, and others with Joe Cook, Easy Aces, Tom Howard, Sylvia Froos. Also on the list are two Song Hit Stories, two Paul Terry-Toons and a Treasure Chest subject.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## DO THEY LICK THEMSELVES?

Interesting and by all means open to discussion are the off-the-record opinions offered recently by a circuit executive whose thoughts on the subject of operation may be summed up as follows:

> *Circuit operation does not lick managers—they lick themselves.*
>
> *While circuit managers need constructive supervision, they allow themselves to become too dependent upon the home office.*
>
> *While agreeing that circuit operation has many obvious faults, executives are only too happy to leave good men alone.*

There is reason to believe that circuit showmen are prone to follow a certain standardization of procedure, either insisted upon by superiors or come about in the natural course of such operations. Whether or not in all its aspects this standardization is entirely good or bad for business, if not for morale, is yet to be determined definitely.

Personally we are inclined to the belief that the method of operation, chain or independent, has no lasting effect upon the efforts of the man who does his job thoroughly. Over a long span of years we have observed that the good man and the good job sooner or later gravitate to each other.

▽ ▽ ▽

## MALAYA AND MAIN STREET

From Round Tablers in far-off lands come frequent evidence that American ballyhoo methods have dug themselves in solidly on many foreign frontiers. More and more are exploitation campaigns, reminiscent in their execution, reported to these pages from the seven seas. Turbulent India goes for window tieups much in the manner of Indianapolis, and fabulous Singapore adapts the theatre front and lobby display ideas of Seattle and St. Paul.

Campaigns from Hong Kong feature radio broadcasts, impersonation contests and similar gags that have titled grosses in Hartford, Hermosa and Haverford; stills of stunts from Shanghai show unmistakable influence of box office ideas put on in St. Louis.

Thus it can be observed that though the nations of the world may be divided widely by differences in custom and opinion, there is something solidly comforting in the thought that the showmen of Malaya and Main Street speak the same exploitation language.

## LEGERDEMAIN

First, there were the collards, raised by folks on relief as part of the local ERA garden project down in Wilmington, North Carolina. Next was the theatre that accepted them as admission to a special matinee. Then came the Charity League which gathered the collards at the box office and sold them to the public. And last, the Empty Stocking Fund which benefited by the funds so obtained.

This briefly is the outline of the four-way plan engineered by Round Tabler E. G. Stellings, in the southern city, and detailed on another page, that brought immediate succor to the lagging Christmas fund sponsored by local newspapers.

By changing vegetables into hard cash in these parlous times, Stellings adds another skillful bit of legerdemain to the many accomplishments of showmen called upon to lend their aid year after year for the relief of the unfortunate.

▽ ▽ ▽

## NOTE OF WARNING

In the past few weeks, managers in different parts of the country have written requesting theatremen be warned against the wiles of the itinerant chiseler who hits town with some sort of an advertising idea that is supposed to be put over in conjunction with local merchants. Usually the fast worker promises much more than can be delivered and after collecting, leaves the manager holding the bag, faced with the unenviable task of squaring himself for the phony deal.

Although no doubt there are reputable concerns who operate with the full approval of and to the entire satisfaction of theatreman and merchant, too many fly-by-nighters are now doing their stuff. It might be just as well if managers investigated these gentry thoroughly before becoming entangled in embarrassing situations.

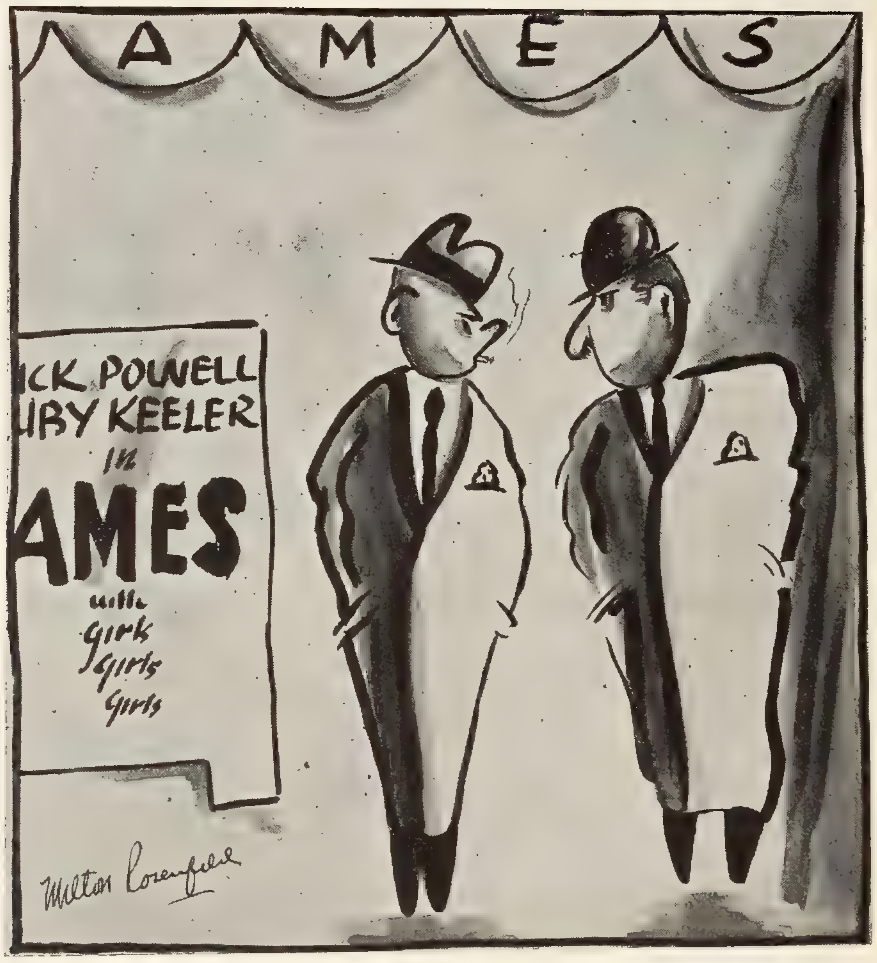
▽ ▽ ▽

Harry Kendrick, of the Enright, Pittsburgh, writes: "The HERALD carries a number of addresses—why don't you place the address of your department on your first page somewhere under or near your name for those who do not know where to send material for the club pages."

OKay, Harry. The address: 1790 BROADWAY, NEW YORK CITY.

A-Mike Vogel

# SHOWMEN'S LOBBY LAFFS!



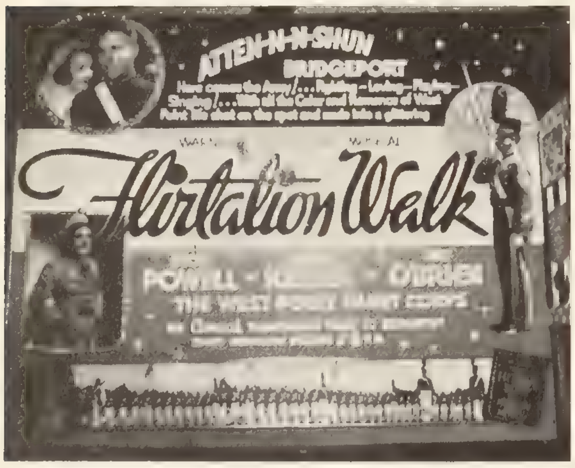
## Vegetable Matinee Helps Xmas Fund

The empty stocking fund sponsored by the local papers in Wilmington, N. C., was beginning to run a bit short, and E. G. Stellings, who handles the Bijou in that spot besides the Carolina and Royal, projected himself into the picture with ace results for the fund.

It seems that through the ERA, quite a few of the locals were on relief and had planted gardens of collards (green vegetables to you!) Stellings cooperating with the ERA garden director, put on a special morning show, the folks to be admitted for one or more collard plants. These were turned over to the local Charity League, who sold them to the public and turned the funds over to the newspapers.

The theatres received a flock of swell publicity, including two editorials from the papers, and secured a lot of goodwill from all those concerned in the event, for a cost "E. G." states to be about five dollars. Canned goods matinee was also held a short time previous for benefit of Salvation Army and that also tilted the scale of profitable public opinion in favor of the theatres.

*Make 1935 Your Award Year*



BLOWUP LOBBY FLASH. Another of those Ed Lynch attention-stopping lobby displays at the Cameo, Bridgeport, Conn. Note the effective flash of the cadets parading.

## Warners Offer Prize Cruises On "Clue Club" Exploitation

Twelve mystery films, identified as "Clue Club" mysteries will be released by Warners during 1935, two cruises to Bermuda being offered for the best exploitation campaign on the series. The schedule for release is one a month and such prominent writers of mystery fiction as Erle Gardner, Dashiell Hammet, S. S. Van Dine and Mignon Eberhardt have been lined up to contribute.

Press book on the first, "The White Cockatoo" contains details for organization of local Clue Clubs, and exploitation contains various stunts including newspaper contests, tieups, special accessories, etc. Further tieup has been made with "Black Mask," mystery magazine, publishers furnishing further advertising helps in addition to special section in each issue devoted to Club activities.

*Make 1935 Your Award Year*

## Makes Own Banners With Dyed Muslin

As he finds the cost of banners too high, H. E. Stevens, Grand-Hillsboro, Ill., makes his own with either silver paper or oilcloth letters cut out and glued to dyed muslin.

Stevens has his own bally car made up of large frames over the sides of an ordinary passenger car. Has arrangement with local sign man to supply new signs as the occasion demands and reports excellent returns.

## *Relief Fund Aided By "Hostess" Stunt*

The selection of the "Official Miss Adelphi" to signalize the opening of the remodeled Adelphi Theatre, in the Rogers Park section of Chicago was the keystone of the campaign sponsored by Manager L. Sussman that was started nearly three weeks ahead.

Neighborhood papers carried ads and stories inviting young ladies of the community to enter for the honors, the winner to act as paid theatre hostess for opening week. Cash prizes and gifts were also given to other entrants, and photos of all contestants, taken free of charge, sent to Hollywood for examination.

Names of entrants were placed on coin boxes planted in the lobby and for every penny deposited in the boxes a vote was recorded. Semi-finalists were chosen from those scoring the highest vote, and invited to appear on the stage of the theatre where the hostess and her court were chosen by applause. The money thus accumulated was turned over to the local relief fund, a total reported to be over $1,000. Local merchants were invited to sponsor contestants and received publicity through this in the theatre campaign.

Downtown papers, carried pictures of the theatre and various of the contestants, also publicizing the opening. Mayor Kelly was invited to be present to turn on the new lighting system and a host of other Chicago notables were also on hand.

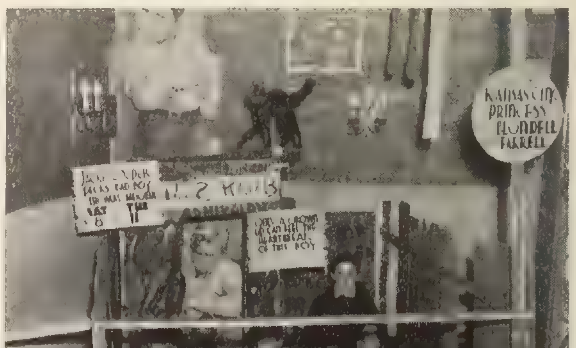
Further cooperation was obtained from the Rogers Park Business Men's Association, decorating and lighting the surrounding streets, and carrying window displays to announce the opening. Of interest is that Sussman kept the house open during the remodeling with the exception of a few matinees and last days before the opening.

*Make 1935 Your Award Year*

## So Long and Welcome

Herman Starr welcomed the new year at Cove, Glen Cove, L. I., with a snappy load of farewells in his program to 1934 while extending the glad hand in type to 1935. Copy was very readable, leading up to the big show at the theatre for New Year's Eve. Incidentally, Herman keeps his program smooth and chatty, and that helps the selling.

*Make 1935 Your Award Year*


KANSAS CITY PRINCESS BLONDELL FARRELL
IT REACHES DEEP INTO THE HEART

ATTRACTIVE LOBBY DISPLAY. Louis Fishkin, Alba, Brooklyn, N. Y., constructed this eye-arresting "Peck's Bad Boy" shanty at a cost of $1.25. Made quite a nice flash.

# HENDRICKS, ROSENTHAL WIN AWARDS; JUDGES ADDED TO 1935 COMMITTEE

## Other Executives from Various Branches of Industry Accept Invitations to Act; January Entries Now Being Received

1935 clicks on all twelve!

With the start of the New Year, the Quigley Awards, moving with the smoothness and speed of a streamline train, are already on their way to roll up a new high in obtaining further recognition for showmen in every part of the world.

Last week's issue carried some of the comments from representatives in various branches of the industry. On succeeding pages of this section, there is more of the same, and next week will be published additional opinions taken from letters pouring in with every mail. It is pleasing to note that expressions in favor of the Quigley project are unanimous.

### New Judges Appointed

Although many industry leaders were invited to serve upon the 1935 Committee of Judges, the list of acceptances run last week did not contain the names of all who have indicated their willingness to act. Other affirmations have arrived in the last few days and it is with pleasure we add the following to the Committee:

**Harry Arthur, Fanchon and Marco; Leon J. Bamberger, RKO Radio; P. D. Cochrane, Universal Pictures; Jack Cohn, Columbia Pictures; John Dowd, RKO Theatres; Oscar A. Doob, Loew's Theatres; Paul Gulick, Universal Pictures; Edward Golden, Monogram Pictures; E. H. Rowley, Robb and Rowley Circuit and Gordon S. White, Educational Pictures.**

Additional acceptances are expected and these of course will be published as soon as they are received. As in 1934, three different judges will be asked to serve each month and will be selected from those available at the times of the judging.

### Secondary Awards Approved

The announcement of a second Award each month as noted last week has been received with approval according to the comment gathered by this department. Entrants who may have been dubious of their chances in the coming year are now encouraged by the additional Awards which are to include sheepskin certificates. And from further opinions forwarded, the restriction of Honorable Mentions is also favored as it is felt that the winning of a Mention will mean even more than it did in the past year.

The announcement of a Second Grand Award for 1935 has also been received with general approval, as it is felt that this additional plaque will bring forth greater efforts.

With the holiday lull out of the way, showmen are now intent on campaigns that will click in January and we look forward to even a keener struggle for the 1935 Awards that will continue without a breathing spell right up to the last day of the year.

## *First Mention*

John Armstrong, Adv. Dir.
Paramount Theatres, London

Jack Lykes, Manager
Stillman, Cleveland, Ohio

## *Honorable Mention*

Wally Akin, Manager
Paramount, Abilene, Tex.

Paul Binstock, Manager
Republic, Brooklyn, N. Y.

Harry Botwick, Manager
Portland, Maine

Peter De Camac, Manager
Globe, Calcutta, India

Roscoe Drissell, Manager
Parkway, Wilmington, Del.

Ken Grimes, Manager
Warner, Morgantown, West Va.

Ed Hart, Manager
Paramount, Plainfield, N. J.

George Laby, Manager
Victory, Holyoke, Mass.

Matt Saunders, Manager
Poli, Bridgeport, Conn.

Jimmy Totman, Manager
Warner, Erie, Pa.

**BILLIARD BALLY.** Another highlight of Sig Solomon's "Richest Girl" campaign at the Regent, Newark, N. J., was a billiard tournament that ran for eight days.

## Judges' Vote Finds Bridgeport and Memphis Managers Tied for December Honors; Both to Receive Winning Plaques

For the first time in the history of the Quigley Competitions, and as a fitting farewell to the 1934 Awards, the vote of Judges on the December Committee, Jack Cohn, of Columbia Pictures; Oscar A. Doob, of Loew's, and Leon J. Bamberber, of RKO Radio, has resulted in a deadlock for the campaigns submitted by Manager Bill Hendricks, of the Warner Theatre, Memphis, Tenn., on "Six Day Rider," and that of Manager Morris Rosenthal, of the Majestic, Bridgeport, Conn., on "The Mighty Barnum."

These Round Tablers, who are not strangers to the Quigley Competitions, finished in a dead tie, both receiving the same number of votes and as is usual in such cases, equal honors will therefore be bestowed.

This was decided upon only after a long session during which every possible angle of both campaigns was studied and analyzed. A number of votes were taken but the totals in every case remained the same, which certainly indicates what a swell job each of the boys turned in.

**As a result of this decision, winning December Awards will be given to both Bill and Morris, and to them will go Monthly Plaques for the high standard of their exploitations.**

To be looked forward to then is the interesting situation of two presentation ceremonies in these widely separated localities which of course will be reported duly in these pages.

### The "Firsts" and "Honorables"

Following closely upon the heels of the winners, come John Armstrong, Advertising Director, Paramount Theatres, London, England, and Manager Jack Lykes, Loew's Stillman, Cleveland, Ohio, both taking down the only First Mentions awarded in December. Armstrong clicked with "Belle of the Nineties" for the date at the London Plaza Theatre, and Lykes scored on his premiere campaign for "Babes in Toyland."

The Honorable Mention list this month is headed by the following four: Roscoe Drissell, Wilmington, Del.; Matt Saunders, Bridgeport, Conn.; Jimmy Totman, Erie, Pa.; Peter De Camac, Calcutta, India. In addition six other Honorables have been awarded, the full listing of Firsts and Honorables appearing in column to left.

▽

The Quigley Award for November was to be presented to Manager Sig Solomon, Regent Theatre, Newark, N. J., on Thursday afternoon, at a special luncheon, according to word from Don Jacocks, Warner Newark division head. Full details of the presentation and photo will be carried in the issue of January 19.—A-MIKE.

# ADDITIONAL ENDORSEMENTS GREET

## *Kalmine Is Sold on Awards as Stimulus To Better and More Extensive Selling*

"I will be very glad to act as a member of the Quigley Awards Committee for 1935. Any time I am in New York, it will be a pleasure for me to assist in picking out the Quigley Campaign of the Month. As you know, I am more than ever sold on the value of the Quigley Monthly Awards as a stimulus to better and more extensive selling.

*"I know that in the Pittsburgh zone, the men consider it a signal recognition to win one of the Awards or even to receive Honorable Mention for their efforts.*

"Some of the finest campaigns I have ever seen in my long theatre experience have been submitted in this competition. What interests me most about these campaigns is the fact that they represent practical salesmanship and showmanship."—***Harry E. Kalmine, Pittsburgh Zone Manager, Warner Theatres, Pittsburgh, Pa.***

*W. RAY JOHNSTON*
President,
*Monogram Pictures Corporation*

I shall be most happy to serve as one of the Judges to help make the Quigley Awards during 1935.

I think that this feature of the Managers' Round Table Club activities is a definite challenge to showmen in the picture business and brings out the best in all of them to the benefit of the entire industry. Should like to congratulate you and the HERALD upon inaugurating this project and I trust for the sake of the motion picture business it will continue for a long time to come.

▽

**JIM DEZENDORF**
*Manager, O. K. Theatres*
Marfa, Texas.

*I really think the Quigley Awards idea is good and makes new ideas for all us fellers to follow out and my only regret is that one of the Awards is not on my desk. . . . If you do run it next year you will be bothered by me trying again to get one of them.*

▽

*ROBERT R. DEITCH*
Publicity Director,
*Stanley, Jersey City, N. J.*

The fact that my Quigley Award certificate holds a prominent spot in my office and is one of my proudest possessions, makes me very happy indeed to hear that you have decided to continue this project.

I am going to strive harder than ever before to receive another Award and will not be satisfied until I have received the Grand plaque.

▽

**LOUIS LAMM**
*Manager, Palace*
Lorain, Ohio

*. . . I think that you have done a splendid job during this year, and would like to see you continue to offer Awards this coming year as it serves as an added inspiration to us hard working managers.*

**AL LICHTMAN**
*Vice President—General Manager*
United Artists Corporation

*I will be happy to serve during 1935 as one of the judges for the Quigley Award for the most meritorious exploitation campaign submitted to the Managers' Round Table Club.*

*I consider it a privilege and an honor to serve and* MOTION PICTURE HERALD *is to be commended for this encouragement to better showmanship in our business.*

▽

*IRVING LESSER*
Managing Director,
*Roxy Theatres Corp., New York*

You honor me in asking me to again serve as a judge in your Managers' Round Table Club on campaigns for the Quigley Awards. Gratefully do I acknowledge your letter and promptly accept.

I enjoyed the intimate contact that being a judge gave me with theatre operation and, frankly, can state that observation of these campaigns has been helpful to me even though this particular operation that I head is the largest theatre in the world.

It is the hard work of the men in the field whose work we can observe that teaches us the tricks of the business. . . .

▽

**M. J. MULLIN**
*M. & P. Theatres Corp.*
Boston, Mass.

*I will be very glad to accept your cordial invitation to join the ranks of the Judges for the Quigley Awards for 1935. . . . It has been a matter of great personal satisfaction to myself and our organization that so many of our managers have been included in the winners of Honorable Mentions. . . .*

*The executives not only of our company, but of every company, must be greatly appreciative of the fine spirit that has been shown nationally and I am greatly pleased that the Awards are to be continued for 1935.*

*M. A. LIGHTMAN*
President—General Manager
*Malco Theatres, Inc.*

I will be very glad to cooperate with you in any manner that you want. . . . If it happens that I am there on occasions when I can serve you, do not hesitate to call on me.

▽

*CHARLES E. McCARTHY*
Advertising and Publicity Director
*Fox Film Corporation*

Indeed, I shall be glad to serve again on the Board of Judges for the Quigley Exploitation Awards.

This Department of the Herald is doing an excellent job in stimulating interest in advertising and exploitation among theatre advertising men and managers, and I sincerely hope that its second year will be as successful as its first.

▽

**S. BARRET McCORMICK**
*Advertising and Publicity Director*
RKO Radio Pictures, Inc.

*Thank you for the honor of asking me to continue as one of the judges for the most meritorious exploitation campaign submitted to Managers' Round Table Club. It will be a great pleasure to serve. This Club, under your chairmanship, has developed into one of the most interesting and valuable departments in trade journalism and a real meeting place for the selling brains of the motion picture business.*

*I am very glad also to learn that it is bringing recognition and promotion to the contributors and, as real advertising and publicity ability is one of the most valuable assets of the motion picture industry, I think* MOTION PICTURE HERALD, *Managers' Round Table and yourself are rendering a great service to our business.*

▽

*VINCENT R. McFAUL*
General Manager,
*Buffalo Theatres, Inc.*

I will be very glad to act on the Committee in connection with the Quigley Awards. . . . Thanks very much for asking me.

▽

*CHARLES C. MOSKOWITZ*
Loew's, Inc.
*New York, N. Y.*

I remember on one occasion you called on me to help judge a contest for one of the Quigley Awards. I was very happy to have been of service.

I have your letter in which you ask whether I will act as judge again sometime or sometimes during 1935. Of course I will be glad to help. Call on me when I can be of service. Good luck to your movement!

# SECOND YEAR OF QUIGLEY AWARDS

*PHIL REISMAN*
Vice President
*RKO Export Corporation*

I shall be glad to serve on the Committee of Judges in the presentation of the Quigley Awards for the year 1935.

▽

**RICK RICKETSON**
*Denver Division Manager*
Fox West Coast Theatres

*Be assured that I will be happy to serve on your Committee, that makes the Quigley Awards, any time I am in New York. I think you are pioneering a very splendid idea. I believe it is just in its infancy and during the next year or two, you are going to have a response from individual managers and the industry in general that will well reward your efforts.*

▽

*LEO ROSEN*
Manager, Troy Theatre
*Troy, N. Y.*

It was an honor and pleasure for me to receive the Awards from your Committee. Competition of this type is always an incentive and as long as you carry this idea on, I for one will be delighted to participate.

▽

**MORRIS ROSENTHAL**
*Manager, Majestic Theatre*
Bridgeport, Conn.

*I am glad to hear that you have decided to continue the Quigley Awards for the coming year. I believe interest is mounting in these monthly Awards and it has tended to stimulate activity in exploitation. There seems little doubt that a great many managers have set their eyes on these Awards and the result will show decided improvement in their work.*

*With best wishes for your continued success for the year 1935.*

▽

*J. H. SEIDELMAN*
Foreign Manager
*Columbia Pictures Distributing Co.*

I will be very happy to serve on the Committee of Judges for the Quigley Awards, providing I am in America when you call on me.

Next to good motion pictures, what this industry needs are good showmen. When anyone tells you that the good old days of the motion picture business are over, sentence him to read over the exploitation campaigns submitted by the Managers' Round Table Club, and the business resulting therefrom. Anyone who thinks showmanship in this business has died out does not belong in the industry. It is more necessary than ever before, and your Round Table Club should be complimented for the inspiration and incentive it offers to the doubtful showman.

## *Curtis Says Benefit to Awards Winners And Honorable Mentions Is Obvious*

"It is with a great deal of interest that I received your letter announcing that the Quigley Awards Contest will be continued during 1935. I personally feel that this project on the part of Motion Picture Herald has done more to stimulate better merchandising than any other thing attempted in our industry. From the viewpoint of the producers, the Contests certainly have helped to roll up larger grosses as the result of the continued and concentrated effort on the part of the managers who have been regularly participating.

*"The benefit to the winners of the Awards and Mentions is obvious. I know of no other way by which a manager can gain for himself such favorable international attention.*

"You know better than I do the personal attention which has been given this Contest by the leading executives of the producers and exhibitors. In your columns you have told with concrete evidence of how managers have benefited. One example is Ken Finlay, who was with me at the Palace Theatre in Montreal. During the year of the Quigley Awards Contest he has been promoted twice and I do not believe I am violating any confidence when I say that his salary has been almost tripled within the past year. Certainly this record speaks for the benefits from participation in the Contests. . . .

"And so I again say that the Quigley Awards are probably the most outstanding plan to improve merchandising, and the results of the past year have proven this to be true."—*Gene Curtis, Sales Promotion Director, Famous Players - Canadian Circuit, Toronto, Canada.*

*GEORGE J. SCHAEFER*
Vice President—General Manager
*Paramount Pictures Distributing Corp.*

I will be happy to act as a Judge in the Managers' Round Table Club Contest. I think the contest is a splendid one. The regular Awards are certainly an incentive for continual good showmanship on the part of the theatre managers.

▽

**HARRY F. SHAW**
*Division Manager*
Poli-New England Theatres, Inc.

*. . . Want to say that I know of nothing that would give me greater pleasure than to participate in the judging of these Awards. To me, the idea of making these monthly Awards is a wonderful thing on the part of the Managers' Round Table Club. I believe every manager and publicity man likes to know when they have had an outstanding campaign and to win one of these Awards certainly should be and, I believe, is the ambition of every manager.*

*I can assure you that all the Loew-Poli New England theatres, under my jurisdiction, will enter campaigns every month with the view of winning one of these Awards.*

▽

*SYPROS P. SKOURAS*
President,
*Fox West Coast Theatres*

. . . I believe these Awards are doing much to stimulate managers to fresh ideas of exploitation and showmanship which are having a healthy and beneficial effect on our industry.

**A. W. SMITH, JR.**
*General Sales Manager,*
Warner Bros. Pictures

*Needless to say I shall be very happy indeed to serve as a Judge of* Motion Picture Herald *Quigley Awards for 1935.*

*I consider the Quigley Award Plan for exploitation campaigns of outstanding merit to be one that encourages the proper exploitation of pictures, and one that also encourages those engaged in exploitation to do their best. I was particularly pleased to see during the year the promotion of a number of those men who received Quigley Awards, and consider that this promotion came as a direct result of the commendation that these men received from the* Motion Picture Herald.

▽

**SI SEADLER**
*Advertising Manager*
Metro-Goldwyn-Mayer Pictures

*Count on me again as one of your Committee of Judges. I will be glad to serve. It's not an easy assignment because all the campaigns which I have seen are so good that a choice is difficult.*

*The Quigley Awards of the Managers' Round Table Club have certainly pepped up promotion activities in this industry. Leg work, elbow grease and constructive thinking have come back into the film industry as a matter of necessity. Lots of people talk and write about the need for more aggressive showmanship, but your section gets right down to cases. To me this function is the most valuable in trade journalism.*

## Kuehn Says Go West For "Belle of Nineties"

As part of his teaser campaign for "Belle of the Nineties," Rudy Kuehn, formerly Fabian Theatre, Hoboken, N. J., stenciled all streets leading to theatre with an arrow and the word "west." Rudy says that due to the curiosity that this created, the gag drew plenty of comment.

One sheet boards were placed in railroad stations, pictorial midget cards with catchlines distributed at barber shops, restaurants, etc., and Mae West visiting cards with the "come up sometime" invitation were handed out.

*Make 1935 Your Award Year*

## Weil's Radio Scripts

Universal reports a lot of nice breaks with those exploitation radio scripts put out on the big pictures. The latest on "Imitation of Life" has been going over well, taken from the picture and adapted by Joe Weil. Script contains all dialogue, directions, announcements, etc., all done with a sufficient degree of excellence to make them acceptable in spots usually difficult to crack.

*Make 1935 Your Award Year*

## Brodie's Chariot Bally Clicks on "Cleopatra"

High spots in Manager Ellis Brodie's campaign on "Cleopatra" at the Paramount, Haverhill, Mass., were centered around well done street bally and co-op tieups. For street gag, Ellis put out a chariot (see photo) with driver in costume, and the horses bannered. Wheels were decorated with crepe paper.

Cleo sandals were plugged in four-column ad by shoe store and similar breaks were obtained on cold cream, perfume, cigarettes, in addition to other of the press book tieups.

*Make 1935 Your Award Year*

## Wright Challenges 'Em

Jack Wright, at the Palace, down in Taylor, Texas, took the "challenge" ad out of the press book on "The Firebrand" and made it up in herald form for distribution. The ad quoted a review which said the picture was too good for general taste, and challenged locals to prove the critic wrong.

*Make 1935 Your Award Year*

## Comedy Angles Stressed In Black's "Happiness" Date

As an advance lobby display on "Happiness Ahead" Harry Black, Glens Falls, N. Y., used a revolving disc with face that turned from sadness to gladness concealed phonograph playing a laughing record. Crying towels were placed around lobby and as an additional comedy angle, an oversized scale was used with red ink in the mercury and as patron stepped on scale it would rise to markings such as "You are lovesick, call up your sweetheart"; "You're inclined to be morose," etc., etc.

In the inner lobby patrons were greeted by usher made up as Yogi. Tent with signs of the zodiac burlesqued were placed around and boy distributed humorous cards. For his street bally (see photo) Harry's ship of Happiness was done solidly in gold flitter and lights from the street at night made it shine brilliantly.

Mayor Griffing proclaimed a "Happiness Week," on opening night a half hour's "happiness" program was broadcast direct from merchant's window with theatre plug between each number. Store paid for ads, time and entertainment.

Girl and Boy Scouts leaders were informed that girl or boy doing most outstanding "good deed" would be the guest of the theatre.

Gay Divorcee
Begins Friday
Continental

*Simons' Animated "Divorcee" Display*

Cleopatra
Paramount
Tomorrow

*Brodie's "Cleo" Chariot Bally*

MAE WEST IS BACK
BELLE of the NINETIES
STRAND
Starting SAT.
MAE WEST
BELLE OF THE NINETIES
STRAND

*Silver's Dray Plugs West*

SAIL THE SEAS OF HAPPINESS
at SCHINE'S RIALTO

*Black's "Happiness" Ship Flash*

## Stores Plug Theatres On Goldberg's Tieup

A Christmas institutional exploitation campaign that may well be adapted to any other citywide festival period was put over thoroughly by Harry Goldberg, Warner Philadelphia zone ad chief and his staff, wherein the theatres plugged the stores and the stores advertised the theatres.

The following line of copy "Stay in Town—Make A Night Of It—dine and shop here and then go to the movies . . . you have time to see a complete show after 9:30," was used in the advertising of all leading department and other stores. The Market Street Merchants' Association got behind the idea, sending letters to all members urging cooperation. Theatres ran institutional trailers tying in the same angle.

Recent price reductions at the Stanley, Boyd and Aldine Theatres were emphasized in hookup with many restaurants which used the same copy idea in advertising, also mentioning the price breaks and theatres.

*Make 1935 Your Award Year*

## Boucher's "First"

Another "first" is recorded, this time by Manager Frank Boucher, of the Maryland, Hagerstown, Md., who sold the idea of bus cards to the local transportation company on "Flirtation Walk." The cards in red, white and blue, made a flash that attracted by reason of their setup and of course by the tiein.

*Make 1935 Your Award Year*

## Porter Lugs Trunks Through Streets for "Belle" Bally

Uniformed porter dragging baggage truck (see photo) was street bally put on by Nathan Silver at the Strand, Lowell, Mass., on "Belle of the Nineties." West arrows were used in residential district.

On "Cleopatra" Nat contacted head of the English and History departments of Lowell High school on the Paramount national essay contest. Five and ten featured a "Cleopatra" perfume and gave window display in addition to having salesgirl dressed as "Cleo" in the theatre lobby handing out samples. Chariot bally was also used. Assistant Walter Sargent is credited with helping on both campaigns.

*Make 1935 Your Award Year*

## Simons Sells "Divorcee" With Animated Display

An attractive animated lobby display (see photo) was used by Jack Simons at Poli's Theatre, Hartford, Conn., on "Gay Divorcee," center of display being radio cabinet to which was attached house p. a. system. When p. a. was turned on, paper notes came out of top of machine and danced up and down on drop curtain behind to accompaniment of picture records. After picture opened, display was moved to store window.

Beauty shop featured Rogers "Continental" hairdress, promoted soapstone lucky monkies were distributed in imprinted envelopes, baker bannered trucks and stuffed heralds in bread packages. Bowling alley placed large signs around offering a pair of passes daily to bowler scoring highest number of points.

For passes to presidents of four girls' insurance clubs tabloids with illustrated "Continental" lessons were distributed to members with offer of one free lesson.

## Merchants' Assn. Sponsors Conklin's Public Wedding

That was a vigorous and profit-bringing stage wedding staged by Manager James R. Conklin, at the RKO Broad, Trenton, N. J., who started three weeks ahead lining up the stunt. The idea was built up day by day on screen, in ads and lobby with a teaser campaign—"who is the couple?" and with cooperation of local Merchants' Association, gifts to furnish entire apartment were secured and displayed in lobby.

Four days ahead, entire section was decorated with pennants and flags and intensive newspaper campaign inaugurated sufficiently in advance was speeded up. Bakers stuffed all bread packages, sound truck covered entire city and prospective groom spoke over radio about wedding and future plans.

On the big day, bridal party was carried to theatre in promoted new limousine, preceded by police motor cycle escort leading two hour parade through city. Couple was "played" into theatre by high school band, auditorium decorated with flowers and palms, half the expense undertaken by merchants.

Publicity continued after the stunt, conservative local papers carrying pictures of couple and plentiful publicity. Conklin promoted the entire thing at little cost selling the merchant association on the idea as a good builder-upper on the eve of a citywide sales event, and reports all house records broken as a result.

*Work For a Quigley Award!*

## Powell Creates Goodwill Among Local Educators

The buildup given by Bill Powell, of the Paramount-Newport, R. I., to promote goodwill among his school executives recently resulted in letters on "Mrs. Wiggs" from the theatre going to all teachers and principals through the school mail. This was made possible by the whole-hearted cooperation of the Superintendent of Schools, with whom Bill works in close accord.

Another instance of this profitable harmony is reported in case of "Wagon Wheels" at the Paramount, wherein the Superintendent spoke on the romance of history, using the picture as an instance. Local press carried publicity on this.

*Work For a Quigley Award!*

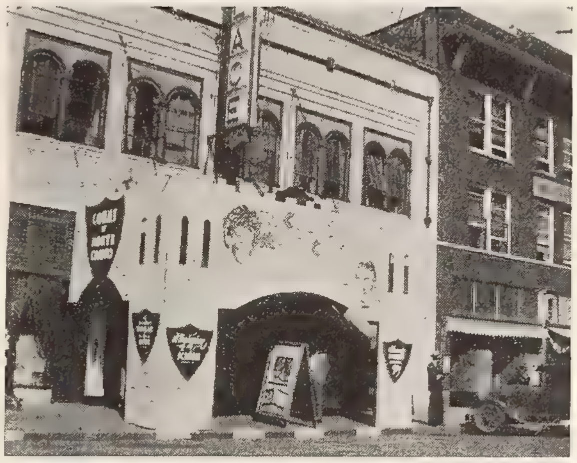
## Roy Plugs "Divorcee" With Lobby Fashion Show

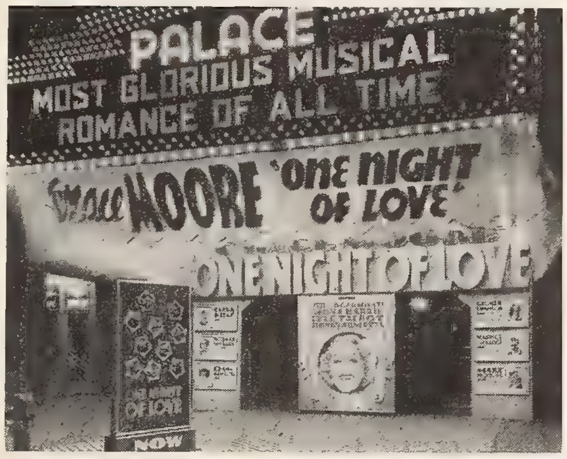
As a hookin for "Gay Divorcee" and to plug his coming attractions, Roy P. Drachman put over an unusual lobby fashion show at the Fox-Tucson, Ariz., having local girls pose in the fashions worn by the stars of the advertised pictures. Co-op page in which Cinema Shop, restaurants, show stores, etc., took space was also out of the ordinary, theatre securing banner across top and story on date in addition to other picture advertising. Men's stores and florists also came in for windows.

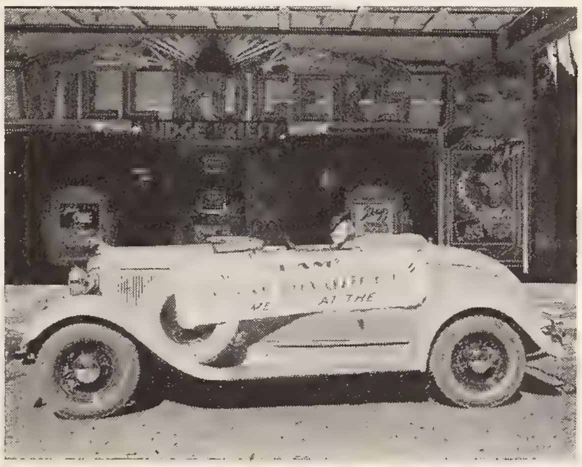
The line "a gay divorcee" was used in various ways on classified page, under lost and found and other heads, the theatre phone number being carried. Many calls resulted. Another good teaser was window card headed "Warning to All Women" and signed by the "Wives Protective Assn. of California, Arizona and Nevada"—copy tying into local appearance of divorcee, etc.

Three street ballys were effective, one having girl in sporty bannered roadster (see photo), another being blindfolded girl in evening dress handing out the "warning" letters. Third gag was town crier on streets and at football games. In addition to tieup with dance halls and ballrooms, local team also demonstrated "The Continental" at prominent spot.

Crull's Tiein with Fire Department


Goodno's "Christo" Prison Effect


PALACE
MOST GLORIOUS MUSICAL ROMANCE OF ALL TIME
GRACE MOORE 'ONE NIGHT OF LOVE'
ONE NIGHT OF LOVE
NOW
Hauschild's Special "Moore" Front


Drachman's "Divorcee" Auto Stunt

## Crull Promotes Fire Truck For "Dames" Street Bally

Another "first" is reported by Manager Bill Crull, New Majestic, Evansville, Ind., who was able for the first time to promote a fire truck for bally on "Dames" by tying in with fire prevention campaign. Truck was bannered with copy—"don't have fires and you won't need us," with a flock of gals in shorts (see photo) lending atmosphere to the theatre copy. Bally was worked day before opening in town and out, gals operating bell and siren. Gag netted page one stories. Dorothy Schrepfer, cashier, gathered the gals and took part in the show.

Bill also mailed welcome post cards to incoming freshmen at Evansville College, copy hooking in the start of their college careers with the musical. Additionally helpful was an "advance car," assistant manager Ralph Anderson's auto, which Ralph bannered on sides and rear and covered all towns within 25 miles with heralds and 22 by 28's.

*Make 1935 Your Award Year*

## Compliments Old Folks

Hooking in with local Bureau of Old Age Assistance, Manager Bill Adams, of the Colonial-Brockton, Mass., ran ad over the name of director, inviting all persons, 70 years or over to see "Happiness Ahead." Guests were asked to obtain passes at the Bureau, in the City Hall. Unusual advertising kicked up some comment.

*Work For a Quigley Award!*

## Editor Lauds "Cristo" At Preview Screening

A preview of "Monte Cristo" was held for newspaper men by John Goodno, advertising manager, Palace Theatre, Huntington, West Va., with the editor of leading paper writing ace review on the picture. Comment was blown up and used in theatre ad with free publicity carried in three other papers on fact that editor recommended showing.

Ad was placed in college paper with endorsement of professor of speech department. Special front (see photo) was built and sandwich boys with one sheets covered opening college football game and four junior high schools entered essay contest on "What I would do if I fell heir to a Million Dollars" with two tickets to each class as prizes.

*Make 1935 Your Award Year*

## Hauschild Gives Grace Moore Swanky Opening

A little extra dog was put on by Thor Hauschild, at the Palace in Akron, O., for his "One Night of Love" date. Black and white checked congoleum was laid over sidewalks at both entrances, inflated balloons and serpentine hung from marquees and two large flood-lighted display signs used atop the marquees. Thor gives credit to Vic Bonnetti, who executed entire art front (see photo).

Opening day blimp with trailing copy was in air for five hours. Special invitation screening held two days prior for press, Akron University faculty and heads of various luncheon and musical clubs. Heralds stuffed in Liberty magazines and bundles from largest department store. Portraits of Grace Moore were placed in display frames at all jewelers, "One Night of Love" cocktail featured, and Italian one-sheets used in select locations in Italian district.

# personalities

A. H. R. MILLER
has been made director of the Fox Alhambra, Milwaukee, Wis., in addition to managing the Fox Miller.

▽

C. H. MEEKER
has been shifted from the Fairmont to the Mission, San Diego, Cal., with JACK REDMOND from the Aztec replacing. HOMER SKILLION has resigned as manager of the Egyptian and is replaced by LYNN GREY.

▽

J. E. POYNTER
is the new assistant and treasurer of the Fox Florence, Los Angeles, Cal., replacing WILLIAM THEDFORD, who was promoted to manage the Alcazar in Bell, Cal.

▽

BOB FULTON
is managing the new Roosevelt, Des Moines, Ia., and ART FARRELL will manage the Strand in Waterloo.

▽

WILLIAM RAYNOR
formerly at the Brooklyn Paramount, has gone to McKeesport to manage the Harris Memorial.

▽

LOUIS LAMM
has been transferred from the Capitol, Elyria, Ohio, to the Palace in Lorain, O.

▽

RUDY KUEHN
has been promoted to manage the Stanley in Newark, N. J.

▽

TED HAYES
is managing the De Luxe in St. Paul, Minn.

▽

JESSE C. LUND
has been transferred from the Kenosha Theatre, Kenosha, Wis., to the Sedgwick in Philadelphia.

▽

WILL CONNER
Is in charge of the Blue Mouse, Tacoma, Wash.

▽

HARRY A. SMITH
formerly at the Keith Theatre in Portland, Me., is at the Strand.

▽

JACK GAULT
has been named manager of the new Roosevelt Theatre, Bonneville, Ore.

▽

ROY L. SMITH
is the manager of the Grand, Orlando, Fla.

▽

REX STEVENSON
has been named manager of the new Blue Mouse Theatre, Tacoma, Wash.

▽

J. T. PADLOCK
has opened the New Venus Theatre in Shreveport, La.

▽

C. B. WEST
is the new skipper of the Pastime Theatre in Easley, S. C.

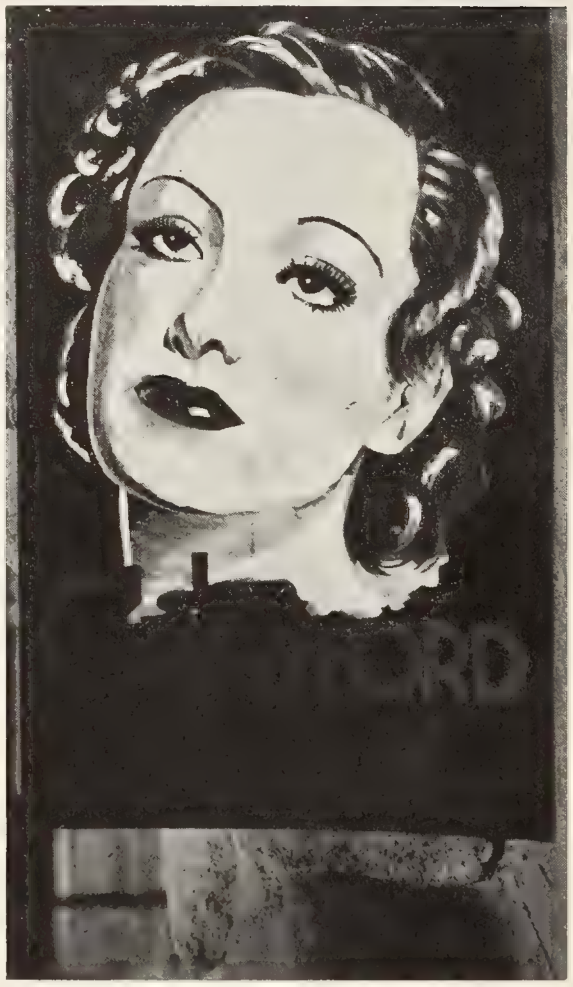
▽

SAM HAMMOND
has assumed management of the Strand Theatre, Edgefield, S. C.

▽

JACK KOLBO
has been appointed assistant manager of the Paramount Theatre, Omaha.

## POSTER ART WORK IN THE THEATRE



This Joan Crawford poster was done by artist Ted Grohs, Soboba Theatre, San Jacinto, Cal. Head was done with water colors in natural coloring and the background, black with light red and dark red lettering.

TED EMERSON
replaces DON FULLER at the World, Omaha, the latter going to Hastings, Neb., as city manager, and ROBERT DUNNUCK moves to Ottumwa, Ia., as city manager.

## CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER ____________________

THEATRE ____________________

ADDRESS ____________________

CITY ____________________

STATE ____________________

DON HOOBLER
Texas Cons. Theatres, Dallas, Tex., out on sick leave. Here's to a speedy recovery, Don.

▽

JACK GOODWIN
has been transferred from Maine to manage the Scollay Square in Boston, Mass.

▽

J. N. MORGAN
formerly at the Houston Theatre, Dothan, Ala., has been transferred to the Rylander in Americus, Ga.

▽

LOUIS ORLOVE
has resigned as manager of the Uptown Theatre, Milwaukee, Wis.

▽

JOHNNY MANUEL
manager of Warners Alhambra, Canton, Ohio, has been transferred to the Lake Theatre in Cleveland.

▽

ARNOLD L. MINKLEY
has succeeded A. J. COOPER at the Hippodrome, Youngstown, Ohio.

▽

J. C. FURRER
is now managing the Harkness at Clyde, Ohio.

▽

D. B. FREE
is reopening the Sparks Theatre, Sparks, Nev.

▽

AL BECKERICH
is now managing Warners' Hippodrome, Cleveland, Ohio.

▽

FRED CLARY
may now be found at the Forum Theatre, Norwalk, Ohio.

▽

GEORGE PLANCK
of the Nittany Theatre, State College, Pa., paid Club headquarters a visit this week. Come again, George.

▽

WOODROW PRAUGHT
formerly assistant at the Lyric, Duluth, Minn., has been promoted to manage the Homer in Hibbing, Minn.

▽

ERNIE SILCOCKS
has replaced JIM RILEY as manager of the Granada, Los Angeles, Cal.

▽

LOWELL LEWIS
assistant at Warners Trenton, Lynchburg, Va., has moved to the Liberty in Altavista, Van., where he will manage.

▽

JOHN PEKRAS
has taken over the Capitol Theatre, Elyria, Ohio, from Warner Brothers.

▽

ELMER JOHNSON
has reopened the Ogden Theatre in Columbus, Ohio.

▽

BUNNY BRYAN
we are glad to report, is well and back in harness at the Pantheon Theatre in Chicago, Ill. Good luck, Bunny.

▽

CHARLES CABALLERO
is operating the Art Theatre in Springfield, Mass.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starret | Mar. 15 | 75 | Sept 29 |
| World Accuses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dartmouth Murders, The | | | | |
| Shot in the Dark | | | | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Black Moon (A) | Jack Holt-Fay Wray | June 15 | 69 | July 7 |
| Blind Date (G) | Ann Sothern - Paul Kelly - Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley, The (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt - Walter Connolly - Winnie Lightner-M. Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Manners | Nov. 8 | 56 | |
| That's Gratitude (A) | Frank Craven-Sheila Manners-Charles Sabin-Mary Carlisle | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Whom the Gods Destroy (A) | Walter Connolly-Robert Young-Doris Kenyon | July 14 | 71 | July 21 |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Evidence | Norman Foster-Sheila Manners | Jan. 20,'35 | 57 | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Manners-Wera Engels | | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Carnival (G) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| China Roars | | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| I'll Love You Always | | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | | | |
| Let's Live Tonight | Lilian Harvey-Tullio Carminati | | | |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | | | |
| Maid of Honor | | | | |
| Mistaken Identity | Florence Rice-Conrad Nagel | | | |
| Revenge Rider | Tim McCoy-Billie Seward | | | |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | | | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The | Edw. G. Robinson-Jean Arthur | | | |
| (See "Passport to Fame," "In the Cutting Room," Nov. 10.) | | | | |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) 752 | Dick Powell-Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Man With Two Faces, The (A) 763 | Edward G. Robinson - Mary Astor - Ricardo Cortez | Aug. 4 | 72 | June 9 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon - Paul Kelly - Ann Dvorak | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A) | Paul Muni-Karen Morley | | | |
| Captain Blood | Robert Donat | | | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | | | |
| In Caliente | Dolores Del Rio-Pat O'Brien | | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| North Shore (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Red Hot Tires | Lyle Talbot-Mary Aster | Feb. 2,'35 | | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple - James Dunn - Judith Allen | Dec. 28 | 83 | Dec. 15 |
| Call It Luck (G) 446 | "Pat" Paterson-C. Starrett | June 1 | 64 | June 2 |
| Caravan (A) 508 | Charles Boyer - Loretta Young - Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Constant Nymph, The (A) 434 | Victoria Hopper-Brian Aherne | Mar. 23 | 84 | Apr. 14 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 24 |
| Elinor Norton (A) 510 | Claire Trevor-Norman Foster-Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 18 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May [illegible] |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 1[illegible] |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Murder in Trinidad (A) 432 | Heather Angel - Victor Jory - Nigel Bruce | Apr. 6 | 74 | May 26 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-O. P. Heggie-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames - Victor Jory - Russell Hardie | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 29 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 16 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| Three on a Honeymoon (A) 433 | Sally Eilers-Johnny Mack Brown | Mar. 23 | 65 | July 21 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1925 Scandals 534 | Alice Faye-James Dunn | | | |
| Life Begins at 40 533 | Will Rogers | | | |
| Little Colonel 531 | Shirley Temple - L. Barrymore | Mar. 1,'35 | | |
| Lottery Lover (A) 523 | "Pat" Paterson - Lew Ayres | Jan. 4,'35 | 82 | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | | |
| (See "East River" "In the Cutting Room," Oct. 20.) | | | | |
| Mystery Woman 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | |
| One More Spring 529 | Janet Gaynor-Warner Baxter | Feb. 8,'35 | | |
| Recipe for Murder 522 | Edmund Lowe-Victor McLaglen | | | |
| Redheads on Parade 536 | John Boles-Claire Trevor-Alice Faye | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GAUMONT BRITISH

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Mathews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES

### [Distributed through Chesterfield]

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fugitive Road (A) | Erich von Stroheim-Leslie Fenton-Wera Engels | June 1 | 66 | Nov. 24 |
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |

### Coming Attractions

| Title | Star |
|---|---|
| Symphony for Living | Evelyn Brent, Al Shean |

## LIBERTY PICTURES

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 18 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### Coming Attractions

| Title | Star | Rel. Date |
|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | |
| I'll Bet You | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 |
| Sweepstake Annie | Marian Nixon-Tom Brown | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | |

## MAJESTIC

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy | Dec. 8 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire-Skeets Gallagher-R. Haroide-Robert Gleckler | Dec. 29 | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 22 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey | Oct. 1 | 65 | Aug. 11 |

## MASCOT PICTURES

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore R. Morgan | Dec. 25 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida<br>Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### Coming Attractions

| Title | Star |
|---|---|
| Behind the Green Lights | Preston Foster |

## METRO-GOLDWYN-MAYER

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Chained (A) | Jean Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Hollywood Party (G) | (All Star Musical) | June 1 | 70 | June 2 |
| Merry Widow, The (A) | Maurice Chevalier - Jeanette MacDonald | Nov. 2 | 100 | Sept. 8 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Paris Interlude (A) | Otto Kruger - Robert Young - Madge Evans - Una Merkel | July 27 | 73 | July 14 |
| Straight Is the Way (A) | Franchot Tone - Karen Morley - May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery - Jackie Cooper - Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours<br>(See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15) | C. Bennett-Clark Gable | | | |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| David Copperfield (G)<br>(See "In the Cutting Room," Dec. 1.) | Frank Lawton - Freddie Bartholomew - W. C. Field - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | | |
| Naughty Marietta | Jeannette MacDonald - Nelson Eddy | | | |
| Night Is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Reckless<br>(See "In the Cutting Room." Dec. 29.) | Jean Harlow-Wm. Powell | | | |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt | Ricardo Cortez-Virginia Bruce | | | |
| Society Doctor | Chester Morris-V. Bruce | Feb. 8,'35 | | |
| Vanessa: Her Love Story | Helen Hayes-Robt. Montgomery | | | |
| West Point of the Air | Wallace Beery-Robert Young | | | |
| Winning Ticket, The<br>(See "In the Cutting Room," Nov. 17.) | Leo Carrillo-L. Fazenda | Jan. 25,'35 | | |

## MONOGRAM PICTURES CORPORATION

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Dec. 29 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Dec. 22 | 68 | |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Shock (A) 2034 | Ralph Forbes-Gwenllian Gill | Aug. 1 | 66 | July 28 |
| Sing Sing Nights (A)<br>(See "In the Cutting Room," Oct. 20.) | Conway Tearle-Mary Doran | Dec. 15 | 60 | |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 8 |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Milljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress<br>(See "In the Cutting Room," Dec. 1.) | Minna Gombell-Gavin Gordon | Jan. 2,'35 | | |

### Coming Attractions

| Title | Star |
|---|---|
| Dawn Rider, The | John Wayne |
| Great God Gold<br>(See "In the Cutting Room," Dec. 15.) | Sidney Blackmer-Gloria Shea |
| Mystery Man | Robert Armstrong |
| Nut Farm, The<br>(See "In the Cutting Room," Dec. 8.) | Wallace Ford |
| Rainbow Valley | John Wayne-Lucille Brown |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney |
| Texas Terror | John Wayne |

## PARAMOUNT

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert - Henry Wilcoxon - Warren William | Oct 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Father Brown, Detective (G) 3420 | Walter Connolly - Paul Lukas - Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421<br>(See "Code of the West," "In the Cutting Room," Oct. 27.) | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Ladies Should Listen (A) 3401 | Cary Grant-Frances Drake | Aug. 3 | 60 | July 14 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Menace (A) 3413 | Paul Cavanagh | Oct 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| Now and Forever (G) 3406 | Gary Cooper-Carole Lombard | Aug. 31 | 82 | Aug. 4 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| Pursuit of Hapiness, The (A) 3409 | Francis Lederer - C. Ruggles-Mary Boland - Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| She Loves Me Not (A) 3404 | Bing Crosby-Miriam Hopkins | Aug. 10 | 85 | July 14 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses | Mary Ellis-Carl Brisson | Feb. 15,'35 | | |
| Caprice Espagnole (A)<br>(See "In the Cutting Room," Nov. 17.) | Marlene Dietrich-Cesar Romero | | | |
| Car 99 | Fred MacMurray | | | |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | *82 | Nov. 3 |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Lives of a Bengal Lancer (G) 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | *105 | Jan. 5,'35 |
| Milky Way, The | Jack Oakie-Lee Tracy | | | |
| Mississippi | Bing Crosby - W. C. Fields - Joan Bennett | | | |
| Now I'm a Lady | Mae West | | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmateff | Jan. 18,'35 | | |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Rocky Mountain Mystery.<br>(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | R. Scott-Chas. "Chic" Sale | | | |
| Ruggles of Red Gap (G)<br>(See "In the Cutting Room," Nov. 17.) | Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts | Feb. 28,'35 | | |
| Rumba<br>(See "In the Cutting Room," Dec. 1.) | George Raft-Carole Lombard | Feb. 8,'35 | | |
| Win or Lose | Joe Morrison-Dixie Lee | | | |
| Wings in the Dark (A) 3424<br>(See "In the Cutting Room," Nov. 10.) | Cary Grant-Myrna Loy | Feb. 1,'35 | | |

## PRINCIPAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Petersen - O. P. Heggie-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Marie Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Bachelor Bait (G) 4141 | Pert Kelton-Stuart Erwin | July 27 | 74½ | June 16 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | |
| (See "In the Cutting Room," Aug. 18.) | | | | |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | |
| (See "The Kick Off," "In the Cutting Room," Sept. 8.) | | | | |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Life of Vergie Winters (A) 4140 | Ann Harding-John Boles | June 22 | 82 | June 23 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | *112 | Dec. 22 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Stingaree (A) 4143 | Irene Dunne-Richard Dix | May 25 | 76½ | May 12 |
| Their Big Moment (G) 4146 | Zasu Pitts - Slim Summerville - Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| We're Rich Again (G) 4145 | Marian Nixon - Billie Burke - Reginald Denny - Buster Crabbe - Edna May Oliver | July 13 | 71½ | June 23 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Boy of Flanders | Frankie Thomas-Helen Parrish | | | |
| Captain Hurricane | James Barton-Helen Westley | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Jan. 25,'35 | *78 | Dec. 15 |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | |
| (See "Portrait of Laura Bales," "In the Cutting Room," Oct. 27.) | | | | |
| Laddie | John Beal-Gloria Stuart | | | |
| Murder on a Honeymoon | Edna May Oliver-J. Gleason | | | |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Bride of the Lake (A) | Gina Malo | Amer Anglo | Sept. 10 | 69 | Sept. 29 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March - Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Born to Be Bad (A) | Loretta Young-Cary Grant | May 18 | 61 | June 9 |
| Bulldog Drummond Strikes Back (A) | Ronald Colman-Loretta Young | July 20 | 83 | May 19 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| House of Rothschild, The (G) | George Arliss | Apr. 6 | 86 | Mar. 10 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr. - Merle Oberon | Nov. 30 | | Sept. 22 |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric March | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Clive of India | Ronald Colman-Loretta Young | Jan. 25,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| 100 Years From Now | | | | |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Scarlet Pimpernel, The | Leslie Howard-Merle Oberon | Feb. 15,'35 | | |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Black Cat, The (A) 7010 | Boris Karloff - Bela Lugosi - David Manners | May 7 | 65 | May 26 |
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Human Side, The (G) 7029 | Adolphe Menjou-Doris Kenyon | Aug. 27 | *60 | Aug. 18 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I Give My Love (G) 7004 | Wynne Gibson-Paul Lukas | June 25 | 69 | June 2 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Little Man, What Now? (A) 7007 | Margaret Sullavan - Douglass Montgomery | June 4 | 98 | May 26 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 8 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold - Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton-Paul Cavanagh | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight - Roger Pryor | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red 8082 | Buck Jones | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Good Fairy, The (A) 8003 | Margaret Sullavan - Herbert Marshall-Frank Morgan | Feb. 18,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice. | | | |
| It Happened in New York | Lyle Talbot-Heather Angel | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | | |
| (See "In the Cutting Room," Oct. 13.) | | | | |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G) 8008 | Alan Mowbray | | | |
| (See "In the Cutting Room, Sept. 8.) | | | | |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | | |
| (See "I Murdered A Man" "In the Cutting Room," Dec. 15) | | | | |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | Jan. 28,'35 | | |
| Rendezvous at Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Return of Frankenstein, The 8009 | Boris Karloff | | | |
| Straight from the Heart | Mary Astor-Roger Pryor - Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 28,'35 | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed | Oct. 6 | *60 | Aug. 25 |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) 453 | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Friends of Mr. Sweeney (G) 475 | Charlie Ruggles-Ann Dvorak | July 28 | 68 | Aug. 18 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Here Comes the Navy (G) | James Cagney - Pat O'Brien - Gloria Stuart | July 21 | 86 | July 7 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell - Glenda Farrell - Robert Armstrong | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | Barbara Stanwyck - Warren William | Dec. 22 | | |
| (See "Concealment" "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bordertown (G) 806 | Paul Muni - Bette Davis - Margaret Lindsay | Jan. 5,'35 | 90 | |
| (See "In the Cutting Room," Sept. 29.) | | | | |
| Devil Dogs of the Air (G) | James Cagney - Pat O'Brien - Margaret Lindsay | Feb. 9,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Earthworm Tractor (story) | Joe E. Brown | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish in Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patriia Ellis | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchinson-Pat O'Brien | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| White Cockatoo (A) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Broken Rosary, The | Giovanni | Butcher-British | | | Nov. 10 |
| Broken Shoes | M. Klimov | Amkino | Mar. 28 | 85 | |
| Camels Are Coming, The | Jack Hulbert | Gaumont British | | 85 | Nov. 10 |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Crime on the Hill (A) | Judy Kelly | British Int'l | | 60 | Oct. 20 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman | Tibor Von Halmay | Danuba Pictures | Oct. 10 | 84 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Gay Love (A) | Florence Desmond-Sophie Tucker | British Lion | | | Sept. 15 |
| Girls Will Be Boys (G) | Dolly Haas | Assoc. British | | | Oct. 20 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss | Irene Agai-Paul Javor | Danuba Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Rakoczi March | Paul Javor | Danuba | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Tà Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Unfinished Symphony (G) | Marta Eggerth | Gaumont British | | | Oct. 13 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec. 1 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1934 unless otherwise stated]*

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| **COMICOLOR CARTOONS** | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queen of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Robinson Crusoe | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Soil | Aug. 10 | 2 rls. |
| Hollywood Here We Come | | |
| Punch Drunks | July 13 | 2 rls. |
| 1934-35 | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| Horse Collars | | |
| (3 Stooges) | | |
| In the Dog House | | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 19 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 19 |
| (3 Stooges) | | |
| One Too Many | | |
| Leon Errol | | |
| Perfectly Mismated | | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Three Little Pigskins | | 20 |
| (Stooge Comedy) | | |
| **COLOR RHAPSODIES** | | |
| 1934-35 | | |
| A Cat, A Bell and A Mouse | | |
| Babes at Sea | Nov. 30 | |
| Holiday Land | Oct. 26 | |
| Make Believe Revue, The | | |
| Shoemaker and the Elves | | |
| **KRAZY KAT KARTOONS** | | |
| Masquerade Party | May 11 | 1 rl. |
| 1934-35 | | |
| 1. The Trapeze Artist | Sept | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | | |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | | |
| **LAUGHING WITH MEDBURY** | | |
| 6—In Ethiopia | June 15 | 1 rl. |
| 7—In the Islands of the Pacific | July 23 | 1 rl. |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury In the Arctics | Sept. 15 | 10 |
| In Malasyia | Oct. 20 | |
| Among the Cacoons | Nov. 9 | |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | | |
| **LIFE'S LAST LAUGHS** | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | |
| **MARCH OF THE YEARS** | | |
| No. 9— | May 15 | 1 rl. |
| **MICKEY McGUIRE COMEDIES** | | |
| 9—Mickey's Medicine Man | May 18 | 2 rls. |
| **MINUTE MYSTERIES** | | |
| No. 8—Simple Solution | July 6 | 1 rl. |
| No. 9—By Persons Unknown | July 14 | 1 rl. |
| No. 10—The Professor Gives a Lesson | Aug. 3 | 1 rl. |
| **MUSICALS** | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| **SCRAPPY CARTOONS** | | |
| Gloom Chasers, The | | |
| Scrappy's Relay Race | July 7 | 1 rl. |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | |
| Graduation Exercises | | |
| **SCREEN SNAPSHOTS** | | |
| No. 9 | June 8 | 1 rl. |
| **SPICE OF LIFE** | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Nov. 2 | 11 |
| **WORLD OF SPORT** | | |
| Anything for a Thrill | | 1 rl. |
| Cyclomania | May 30 | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Harnessed Lightning | May 17 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 3 | |
| Good Golfers Start Young | Sept. 20 | 10 |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | | |
| When Men Fight | | |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)** | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug 1 | 9 |
| **SEMI-FEATURES AND SHORTS** | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renalde | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

**[Distributed through Fox Films]**

| Title | Rel. Date | Min. |
|---|---|---|
| **ANDY CLYDE COMEDIES** | | |
| Half Baked Relations | June 1 | 19 |
| **BATTLE FOR LIFE** | | |
| Nature's Gangsters | June 15 | 7 |
| **BING CROSBY SPECIALS** | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| **CORONET COMEDIES** | | |
| An Ear For Music | Mar. 22,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 2 rls. |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| **FROLICS OF YOUTH** | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 2 rls. |
| **MARRIAGE WOWS SERIES** | | |
| Domestic Blisssters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 2 rls. |
| How Am I Doing? | Jan. 4,'35 | 20 |
| **MERMAID COMEDIES** | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| **MUSICAL COMEDIES** | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| **ROMANTIC JOURNEYS** | | |
| Paradise of the Pacific | June 1 | 9 |
| **SONG HIT STORIES** | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 1 rl. |
| House Where I Was Born The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Feb. 1,'35 | 1 rl. |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| **STAR COMEDY SPECIALS** | | |
| Dog-Gone Babies | July 6 | 20 |
| **STAR PERSONALITY COMEDIES** | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 2 rls. |
| **TERRY-TOONS** | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 1 rl. |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| My Lady's Garden | July 13 | 6 |
| See the World | June 29 | 6 |
| Slow But Sure | June 15 | 6 |
| South Pole or Bust | Dec. 14 | |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 1 rl. |
| Why Mules Leave Home | Sept. 7 | 6 |
| **TOM HOWARD COMEDIES** | | |
| Wrong Bottle, The | July 13 | 16 |
| **TREASURE CHEST** | | |
| Bosom Friends | Mar. 30 | 8 |
| Harlem Harmony | Dec. 21 | 1 rl. |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Pagliacci | Apr. 6 | 11 |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| **YOUNG ROMANCE** | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| **MAGIC CARPET SERIES** | | |
| City of the Golden Gate | June 8 | 9 |
| A Journey to Guatemala | June 22 | 9 |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| **MOVIE TINTYPE SERIES** | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| **HUMAN SIDE OF THE NEWS (EDWIN C. HILL)** | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| **MELODY MAKERS** | | |
| Fields and McHugh | | 9 |
| **ORGANLOGUES** | | |
| Rhapsody in Black | | 1 rl. |
| Wine, Women and Song | | 1 rl. |
| Elli Elli | | 1 rl. |
| What's In a Name | | 8 |
| **SPECIAL** | | |
| She Whoops to Conquer | | 2 rls. |
| ZaSu Pitts-Billy Bevan-Daphane Pollard | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| **ALL-STAR COMEDIES** | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| **BURIED LOOT** | | |
| No. 1 | | 18 |
| **CHARLEY CHASE** | | |
| Another Wild Idea | June 16 | 19 |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| **IRVIN S. COBB** | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Egypt, Kingdom of the Nile | May 19 | 10 |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | 7 |
| Zion Canyon of Color | | 8 |
| **GOOFY MOVIES** | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| **HAPPY HARMONIES** | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| **LAUREL & HARDY** | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| **MUSICAL COMEDIES** | | |
| Benny from Panama | May 26 | 19 |
| Duke for a Day, A | May 12 | 20 |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 19 |
| **MUSICAL REVUES** | | |
| Big Idea, The | May 12 | 20 |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| What Price Jazz? | | 18 |
| **ODDITIES** | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Flying Hunters | May 12 | 7 |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| **OUR GANG** | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | | 18 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| **TODD-KELLY** | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | |
| **WILLIE WHOPPER** | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire | Feb. 17 | 7 |
| (Color) | | |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

### MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| **PORT O' CALL SERIES** | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Baby Be Good | Jan. 18,'35 | |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Little Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | |
| **COLOR CLASSICS** | | |
| An Elephant Never Forgets | Dec. 28 | |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| **HEADLINERS** | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Jan. 18,'35 | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Queens | | |
| Little Jack Little Revue | May 11 | 10 |
| Little Jack Little and Orchestra - Gypsy Nina - Do Re Mi Trio | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon | June 29 | 11 |
| Isham Jones and Orchestra - Eton Boys-Vera Van | | |
| Yacht Club Boys Garden Party | Dec. 28 | |
| **HOLLYWOOD ON PARADE** | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| **PARAMOUNT PICTORIAL** | | |
| No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| **PARAMOUNT PICTORIAL (NEW SERIES)** | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tug Boat—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | |
| No. 6—Twilight Melody—Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | |
| **PARAMOUNT VARIETIES** | | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Dec. 14 | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Madhouse Movies No. 2 | Dec. 14 | |
| Monkey Shines | Nov. 16 | 1 rl |
| Movie Sideshow | Jan. 11,'35 | |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | |
| **POPEYE THE SAILOR** | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Beware of Barnacle Bill | Jan. 25,'35 | |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | |
| **SCREEN SONGS** | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| She Reminds Me of You | June 22 | 7 |
| Eton Boys | | |
| This Little Pig Went to Market | May 25 | 7 |
| Singin' Sam | | |
| **SCREEN SOUVENIRS** | | |
| No. 11 | June 1 | 10 |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 12 | June 29 | 10 |
| No. 13 | July 27 | 10 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | |
| No. 7—King of the Everglades | Jan. 25,'35 | |
| **TWO-REEL COMEDIES** | | |
| Just an Echo<br>Bing Crosby | Jan. 19 | 20 |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan. 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | De. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Love and Hisses | June 8 | 17½ |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **GRIBBON-KENNEDY-STANTON COMEDIES** | | |
| Strictly Fresh Yeggs | Apr. 6 | 21½ |
| Trailing Along | June 1 | 21 |
| What No Groceries | July 26 | 20½ |
| **HEADLINER SERIES** | | |
| No. 4—Autobuyography | Mar. 16 | 20 |
| No. 5—The Old Maid's Mistake | May 11 | 20 |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| In-Laws Are Out | Mar. 2 | 18 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls |
| If This Isn't Love | Sept. 28 | 21½ |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Derby Decade | July 13 | 21½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Art for Art's Sake | May 11 | 6 |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstake Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Gibraltar, Guardian of the Mediterranean | May 4 | 8 |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| | | |
|---|---|---|
| **CENTRAL** | | |
| Child of Mother India | | 30 |
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| **SILLY SYMPHONIES** | | |
| 5. The Big Bad Wolf | Apr. 20 | 9 |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring, The | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 1 rl. |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Annie Moved Away | May 28 | 7 |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Kings Up | Mar. 12 | 7 |
| Robinson Crusoe, Isle | Jan. 7,'35 | |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGE AS IT SEEMS SERIES** | | |
| No. 38—Novelty | Apr. 23 | 9 |
| No. 39—Novelty | May 21 | 10 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Beau Bashful<br>Herbert Corthell | June 6 | 21 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Father Knows Best<br>Sterling Holloway | Jan. 30,'35 | 2 rls. |
| Financial Jitters<br>Eddie Nugent-<br>Grady Sutton | July 3 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 18 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh! What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Revue Ala Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 2 rls. |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 | | |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-<br>Daphne Pollard | | |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-<br>Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly | | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan. 26,'35 | 19 |
| Way of All Horseflesh, The<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** | | |
| No. 25—Service with a Smile<br>Leon Errol<br>(Technicolor) | July 28 | 21 |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-<br>J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi-Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 | | |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-<br>J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Sweetheart<br>Winifred Shaw-<br>Phil Regan | | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the<br>Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Guizar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Technicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| **LOONEY TUNES** | | |
| No. 10—Buddy the Woodsman | | 1 rl. |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detect. | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-35) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| **MELODY MASTERS** | | |
| A Jolly Good Fellow<br>B. A. Rolfe | July 9 | 10 |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-35 | | |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchestra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 1 rl. |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| Why Do I Dream Those Dreams? | June 30 | 7 |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| **MUSICAL WORLD JOURNEYS**<br>**E. M. NEWMAN** | | |
| Central America | June 23 | 10 |
| Dark Africa | Aug. 11 | 10 |
| A Visit to the South Sea Islands | July 21 | 10 |
| **SEE AMERICA FIRST**<br>**E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Gold Rush | Jan. 19,'35 | 1 rl |
| No. 6—Dixieland | Feb. 9,'35 | 1 rl |
| No. 7—Blue & the Gray | | 1 rl |
| **JOE PENNER COMEDIES (Reissues)** | | |
| Service Stripes | May 5 | 1 rl |
| Where Men Are Men | May 12 | 2 rls |
| A Stuttering Romance | May 19 | 1 rl |
| Toreador | May 26 | 2 rls. |
| **PEPPER POT** | | |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | Dec. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 1 rl. |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl |
| Eggs Mark the Spot<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |

# SERIALS

(EACH SERIAL 12 EPISODES OF 2 RLS)

## FIRST DIVISION

| Title | Rel. Date | Min |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls<br>(each) |

## MASCOT

| | | |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-<br>Frankie Darro | June 16 | 2 rls<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | Apr. 1 | 2 rls<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls<br>(each) |
| Mystery Squadron<br>Bob Steele | Jan. 1 | 2 rls<br>(each |

## PRINCIPAL

| | | |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba | | |
| Return of Chandu, The<br>Bela Lugosi-Marie Alba | Oct. 1 | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| | | |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-<br>Noah Berry, Jr.<br>(12 episodes) | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

**MOTOR GENERATOR FOR SALE—20 - 40 - 100 volts. Excellent condition—bargain. DR. ARRASMITH, Grand Island, Nebr.**

NEW YEAR'S SPECIAL PEERLESS LOW INtensity lamps with Baldor 30 ampere rectifiers including bulbs. Like new. Complete dual outfit, $395.00. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

## THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. SEND particulars. ALBERT GOLDMAN, 1402 Mallers Bldg., CHICAGO, ILL.

WANTED TO LEASE OR BUY THEATRE. BOX 1178, Weirton, W. Va.

WANTED TO LEASE THEATRE. FULLY equipped, no competition. A. RANKOFF, Warrenton, N. C.

## HELP WANTED

**SALESMAN WANTED — MAN ACQUAINTED with the theatre trade to represent manufacturer of "best sound on earth," at reasonable prices. PICTUR-FONE CORP., Lima, O.**

## PRINTING SERVICE

**100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C.O.D. BERLIN PRINT, Berlin, Md.**

125 LETTERHEADS, 125 ENVELOPES, $1.89—250 each, $3.33. Cash, delivered. SOLLIDAYS, Knox, Ind.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

NEW REFLECTOR ARC LAMPS, $49.50—REplace inefficient mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

ABSOLUTELY FREE — ANOTHER PRINTING ready—bulletin QF, explaining "Tweeters," "Woofers" and other sound engineer's secrets. BOX 504, MOTION PICTURE HERALD.

MODERN METAL FURNITURE. JUST THE thing for lounge, lobby and ante-room. Price exceptionally reasonable. MODERN THEATRE EQUIPMENT CORP., 133 Meadow St., New Haven, Conn.

LOBBY DISPLAY FRAMES, MODERNISTIC design, black and silver with date strip, one sheet easel type $7, with door $10. One sheet and 8 photos 8 x 10, velour backing, $14. Crating $1 each, orders for $25, no charge. CROWN, 311 West 44th St., New York.

## THEATRE SUB-LEASE

LEASE FOR SALE, THRIVING 500 SEAT theatre, $5,000 cash. BOX 497, MOTION PICTURE HERALD.

## NEW EQUIPMENT

NEW DeCOSTER 309 SPEAKER EXCITER horn complete, $50. GRANT THEATRE, Union City, Ind.

WINTER SNOWS BRING BLESSINGS—EXciter lamps, 39c; 2½ gal. extinguishers, new, $7.95; typewriter slides, box 89c; Western Electric approved sound screens, $39.50; AC carbons 60% off; Powers, Simplex replacement parts, 32% off. S. O. S. CORP., 1600 Broadway, New York.

## WANTED TO BUY

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks limited. Strictly confidential. BOX 503, MOTION PICTURE HERALD.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

## REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 502, MOTION PICTURE HERALD.

## SOUND EQUIPMENT

WEBER SYNCROFILM SOUNDHEADS COMplete for Simplex, $85.00 pair. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the PG10 or PG13—25c. "A" and "B" battery eliminators, $135 and $25. We manufacture a complete line of guaranteed parts for your Photophone equipment including sprockets, gears, shafts, transformers, generators, etc. Also consulting engineers, specializing in Photophone equipments and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

"JUST GREAT—NO TROUBLE WHATEVER!" boasts Wood, Coliseum Theatre, Edmore, Mich. "My SOS sound surpasses everything." You'll brag, too, with Wide Fidelity. S. O. S. CORP., 1600 Broadway, New York.

WORRIED OVER WEIRD SOUND? — FIND trouble with professional test loop, buzz, chopper, 9,000 cycle, with copyrighted instructions, $2.50. S. O. S. CORP., 1600 Broadway, New York.

## THEATRES FOR SALE

PAYING THEATRES FOR SALE IN EASTern, Central, Western States. ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

ONLY THEATRE MICHIGAN FACTORY TOWN 4,000 population—420 seats—long lease—latest equipment—guaranteed net income $6,000 to $8,000 yearly. Takes cash to handle and owner welcomes thorough investigation. BOX 500, MOTION PICTURE HERALD.

## POSITIONS WANTED

AT LIBERTY THEATRE MANAGER—TWENTY years' experience. Long previous positions. Formerly major chain. Salary reasonable. References. Age, forty. Address BOX 498, MOTION PICTURE HERALD.

MASTER PROJECTIONIST, EXPERIENCED; non-union. UNIVERSAL, 459 West 22nd St., New York.

EXPERIENCED PROJECTIONIST, GO ANYWHERE. H. HOGAN, 1916 Myrtle, Erie, Pa.

COMPETENT PROJECTIONIST AND ELECtrician thoroughly experienced, sober, dependable, references, locate anywhere. Non-union. BOX 499, MOTION PICTURE HERALD.

MANAGER—LIVE-WIRE IN ALL BRANCHES of theatre management, references. BOX 501, MOTION PICTURE HERALD.

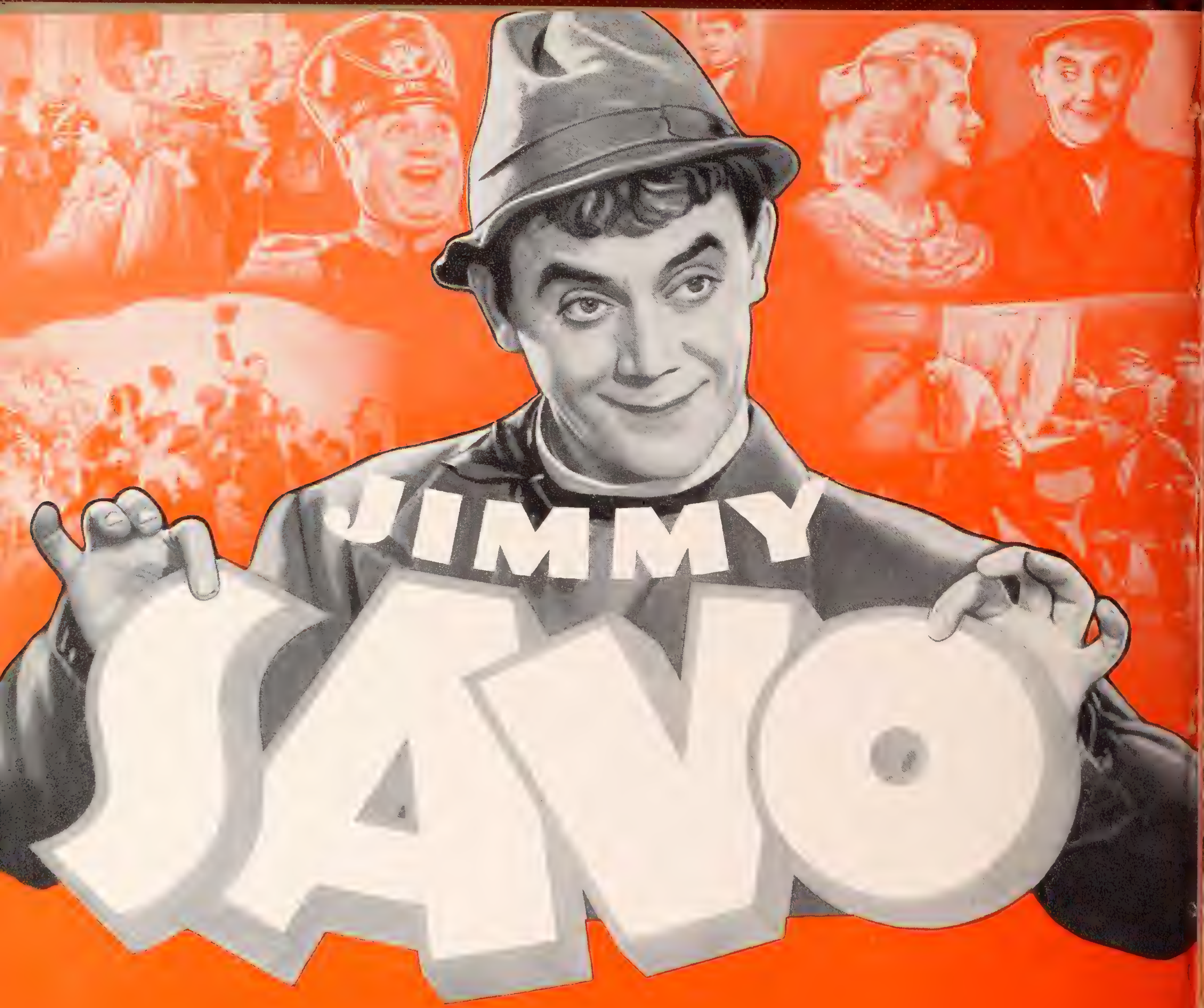
# *Still*
# UNIQUE

---

WHEN it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

---

EASTMAN *Super-Sensitive*
*Panchromatic Negative*



*in the Hecht-MacArthur Production*

# "ONCE IN A BLUE MOON"

**"ONCE IN A BLUE MOON," is right! No oftener does the screen uncover a comedian with such a glorious sense of humor... such a rare gift of pathos! Your heart will ache for him, but you can't help laughing as he delightedly brings joy to all the world, never realizing the laugh's on him!**

**Written, Directed and Produced by BEN HECHT and CHARLES MacARTHUR**

**Lee Garmes, Photographer and Associate Director • • • A Paramount Release**

# MOTION PICTURE HERALD

# Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

January 12, 1935

IN 1935: The new corporate leadership is going to contrast sharply with that frequently met with in the near past, which was, for all practical purposes, synonymous with power. Power seldom does create a leadership based upon progressive forethought and true ability. Power has been the type of leadership characteristic of "rackets." The new leadership will be based upon sound, forward-looking business practices; sincere relationships to the public; character and ability in personnel; quality production of entertainment; and a co-operative study of the employe problem.

*See page 9, this issue*

In 2 Sections — Section 2

# Neglect is False Economy

EXHIBITORS MUST AWAKE TO THE ULTRA-IMPORTANT PART PROJECTION IS PLAYING IN THE LIFE OF THEIR THEATRES. They must realize that the paltry few dollars they may succeed in saving on their projection repair bill will assume unrecognizable proportions as compared to the falling-off in attendance as registered by the box office report. And they must realize that good projection is no longer a matter of speculation—but a 100% gold-bond investment, with the resultant profits bearing a distinct relation, comparatively, to the original sum invested.

D. E. CRANDALL

## TAKE NO CHANCES USE ONLY GENUINE

## Simplex PARTS

TRADE MARK REG'D.

INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD ST. NEW YORK, N.Y.

40-65 Ampere D. C.

HIGH INTENSITY PROJECTION

is made possible by

NATIONAL

Suprex

CARBONS

HIGH Intensity D. C. projection is now available at currents below those used by Hi-Lo projection lamps and the High Intensity Condenser type. Special lamps have been designed and placed on the market to use National SUPREX Carbons, developed by National Carbon Company Research Laboratories. The brilliant, snow white quality of High Intensity Projection is now economically available to the smaller theatres using direct current.

NATIONAL

PROJECTOR CARBONS

*Sold exclusively through Distributors and Dealers*

NATIONAL CARBON COMPANY, INC.

Carbon Sales Division, Cleveland, Ohio

Unit of Union Carbide UCC and Carbon Corporation

Branch Sales Offices

NRA CODE

New York ◆ Pittsburgh ◆ Chicago ◆ San Francisco

# Better Theatres

January 12, 1935

Vol. 118, No. 2

**A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre**

GEORGE SCHUTZ, Editor C. B. O'NEILL, Advertising Manager RAY GALLO, Eastern Advertising Manager

---

## GENERAL FEATURES

Settings for Two Novelty Dance Acts: *By O. T. Taylor* ........ 6
Revamping a Small Store Building for a Theatre ........ 8
Qualifying for Leadership in 1935: *By J. T. Knight, Jr.* ........ 9
    Maintenance Tabs ........ 10
Business Law Affecting Exhibition: *By Leo T. Parker* ........ 11
Designs Using Prefabricated Construction ........ 14
A Theatre in a Big British Realty Plan ........ 16

## DEPARTMENTS

Modern Projection ........ 17
    Projecting Color Films ........ 17
    F. H. Richardson's Comment ........ 18
Planning the Theatre ........ 28

## MISCELLANEOUS

Editorials ........ 5
Electrogram ........ 9
Formation of Corporations: *By M. Marvin Berger* ........ 12
A New Modern Front Design ........ 13
Equipment Affairs: *Equipment News and Comment* ........ 26
Checking Your Lighting: A Series of Charts ........ 31
Index to Advertisers ........ 32
BETTER THEATRES Catalog Bureau ........ 33

---

QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief
COLVIN W. BROWN, Vice-Pres. and Gen. Mgr
CHICAGO: 407 South Dearborn Street
HOLLYWOOD: Postal Union Life Bldg.
LONDON: Remo House, 310 Regent Street, W.1
CABLE ADDRESS: Quigpubco
NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1934 by Quigley Publishing Company and, except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Manager Chicago office, E. S. Clifford. Manager Hollywood Bureau, Victor M. Shapiro. London representative: Bruce Allan. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac (published annually) and The Chicagoan.

Better Theatres
JANUARY 12, 1935

## TECHNICS AND ECONOMICS, NOT POLITICS

Among reactions to the article in the December 15th issue by Charles S. Bassin on the reduction of electric power costs, is one expressed in a letter from a power company executive. He is far enough removed from Mr. Bassin's field of operations in Boston to have responded on principle, rather than in direct reply. Particularly does he protest against Mr. Bassin's use, in referring to practices of power companies, of such phrases as "lecherous methods" and "persuasive lobbyists." These our correspondent believes to have been suggested by certain political theses now current. And the technical progress of motion picture theatres, not politics, is what he believes our pages should be devoted to.

To the latter we hasten to agree. But in no wise were we aware that we were engaging in political propaganda by allowing Mr. Bassin the autorial freedom represented in the terminology objected to. Indeed, we are assured by Mr. Bassin's position and activities that he himself could not have considered any portion of his remarks as political propaganda. Like ours, his interests were only technical and economic. Any political meaning attached to the phrases in question could not have come from a consumer like Mr. Bassin, or from a journal like this one, but from interests better versed in the ways of politics than either.

## ANOTHER "MR. BROWN" WITH FIGHT

A letter has come from Viroqua, which is a small town in Wisconsin, telling of a showman's enterprise that must have had quite a dramatic victory. It is from Mr. B. C. Brown, who operates "Wisconsin's Finest Home Owned Theatre," the Vernon.

"About a year ago," he writes, "you had in Better Theatres an article about 'Brown' who lost his lease to the Big Fellows and remodeled a garage with the result that 'Brown' got his old customers and business back. This case was so parallel to mine that I actually thought (from the first installment) that it was my identical case.

"Well, my Vernon was opened two and a half years ago, after I lost my lease on the Temple, which I operated nine years. On the 16th of last November I took the Temple back and will endeavor to operate both on a paying basis, if possible. The Temple will be open Saturdays and Sundays for the present, but the Vernon is going strong. Moral: It pays to co-operate with the public.

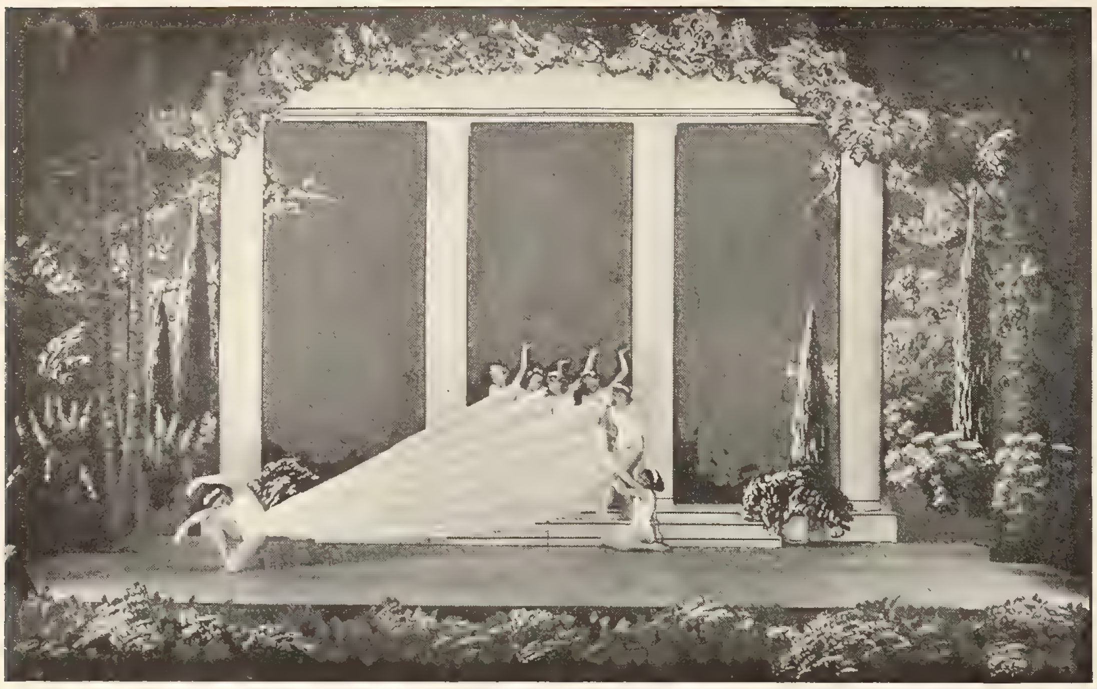
"This is my 27th year in Viroqua. I started in 1908 and have had four oppositions during that time. Last year I bucked the five-and-ten-cent proposition and held my price to 25c. The big house was decorated at a cost of $8,000. But the Vernon got the business! I think I was up against as tough a break as history chronicles."

Such a letter needs no comment. But isn't it curious that the fictitious name chosen for the ingenious, courageous exhibitor in that article should also have been Mr. Brown?

G. S.

# SETTINGS FOR TWO NOVELTY DANCE ACTS

●



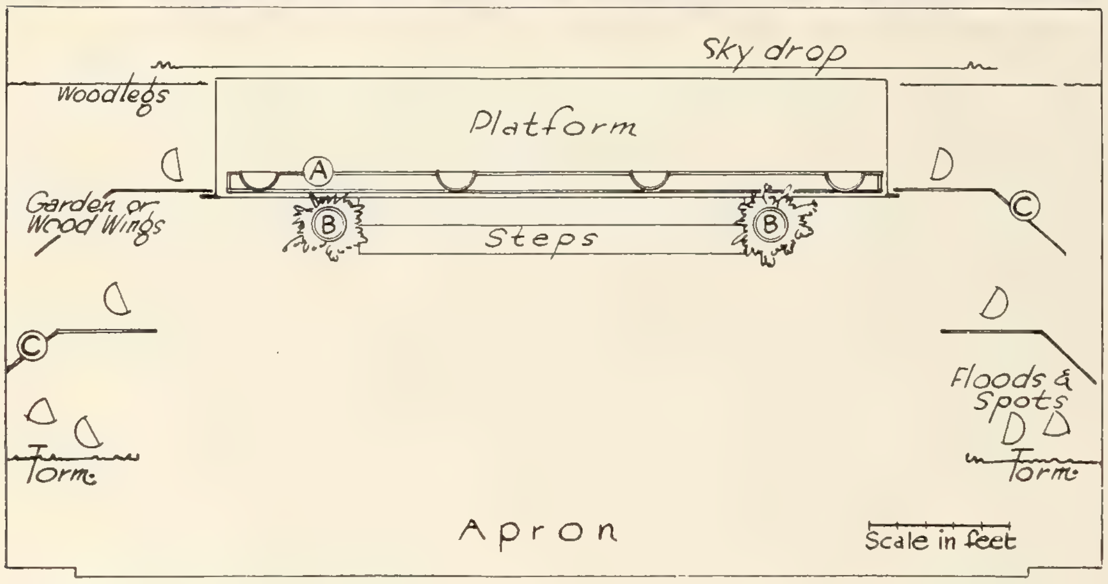


Figure 1

**Practical suggestions for dance-concerts using home talent—the fourth article of a new series on stage presentations**

## By O. T. TAYLOR

COOPERATION WITH dancing schools in staging dance recitals or dance concerts, offers possibilities worthy of serious consideration. This is true not only because of the proven box office worth of an attraction of this type, but also, and often equally important (if not more so) from the standpoint of good-will building. Parents and friends of the young dancers turn out to see them perform, and this is often the beginning of regular theatre attendance by some who have not been theatre-conscious. And (looking to the future) the youngsters of today are the adult patrons of tomorrow.

Participation in the dance concert by the older and more advanced students of dancing should by all means be encouraged. It lifts the dance concert from what might be deemed strictly amateur entertainment, into a more or elss semi-professional class, insofar as entertainment value and finished performance are concerned.

Given dancers of ability, who are under the direction of competent dance instructors, there is no reason why a very entertaining and pleasing dance concert of a definite box office value cannot be staged. The presentation could be in two or more parts—one part built around a plot, an idea; the other straight *divertissement.*

The more elaborate offering, but well worth the effort, and within the scope, and ability, of the dance instructor of the average town or city, will consist of several interpretative episodes of a distinct character. A dance concert on this order was staged recently by the author. Credit for conceiving and producing the idea goes to Robert and Norma Taynton, able and progressive exponents of the dance in the Pacific Northwest. The Taynton's Dance Concert program consisted of three parts: (I) Prologue and Ballet, (II) Divertissements, (III) Oriental Festival.

Of the ten or twelve numbers offered as divertissements two were exceptionally noteworthy. One, "In a Grecian Garden" because of the harmonious relation of dances and setting; the other, "Kol Nidre" because of its impressive and novel interpretation. The program carried the following explanation of the latter:

"We believe that religion and dancing in its true art form are inescapably united. We have chosen the Jewish prayer 'Kol Nidre' for our first illustration in this school because of its beauty and poignancy, and because of the reverence in which it is held by the Jewish people."

The dancers, representing the candles of a huge candelabrum (Menoraw), interpreted in slow, rhythmic motion and poses the prayer "Kol Nidre" while this was being chanted by a singer stationed in front of the candelabrum. Tap, novelty, comedy and toe numbers made up the balance of the presentation.

The physical makeup of the dance concert, consisting in special scenic novelties, lighting effects, costumes, etc., is an important factor and must be given serious consideration to make the dance concert a successful financial venture, as well as a pleasing entertainment. The "Grecian Garden" and "Kol Nidre" settings are of simple construction and inexpensive to build.

The "Grecian Garden" setting consists of a white colonnade (*Figure* 1, *A*) in sharp contrast to a dark blue sky drop or cyclorama. The columns are placed upon a platform with steps to the stage. Garden

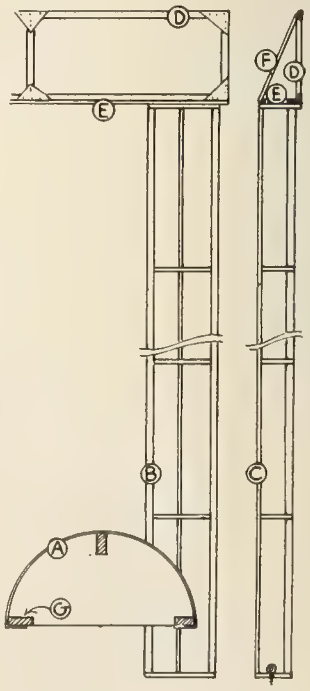


Figure 2

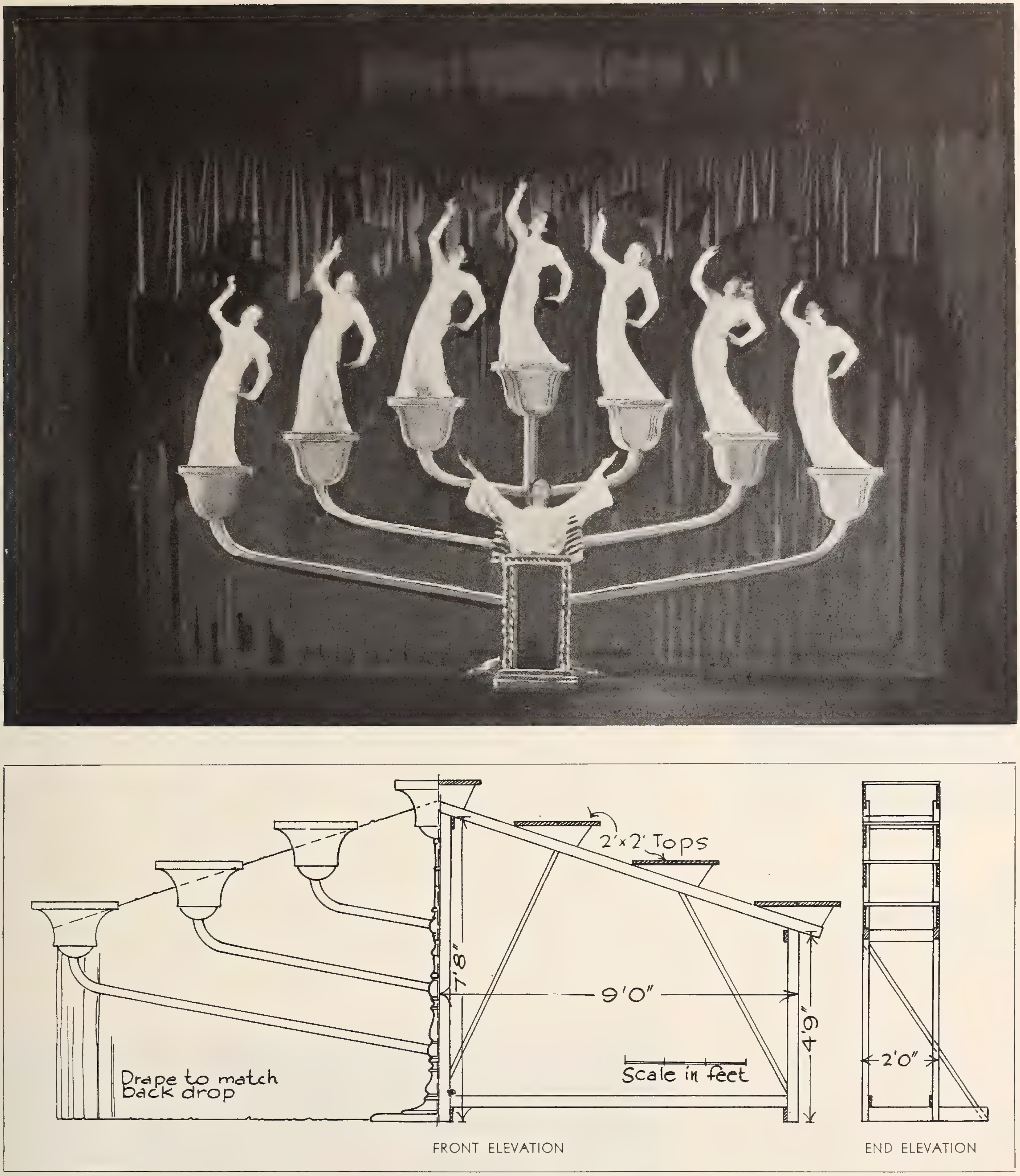


**Figure 3**

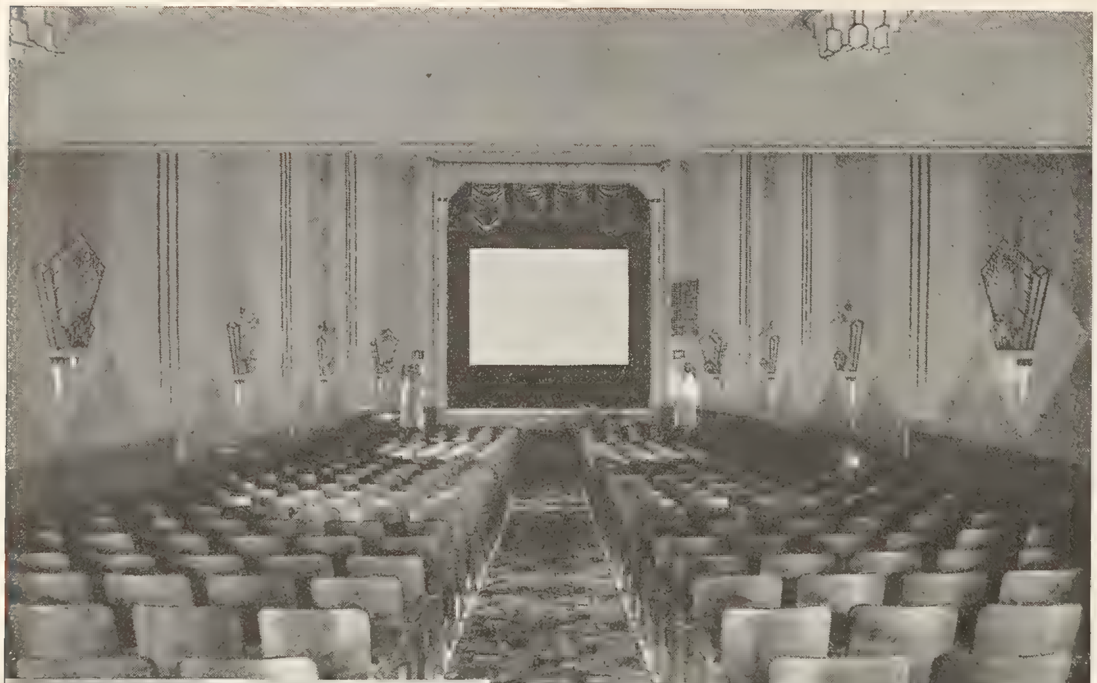
wings (*C*), if not too modern in treatment, and borders complete the setting proper. The decorative plants (*B*) can be natural or artificial. Empty 100-pound white lead kegs, or similar receptacles, make splendid plant tubs for stage use. A striking effect is obtained by banking the orchestra pit in front of the stage apron with flowers.

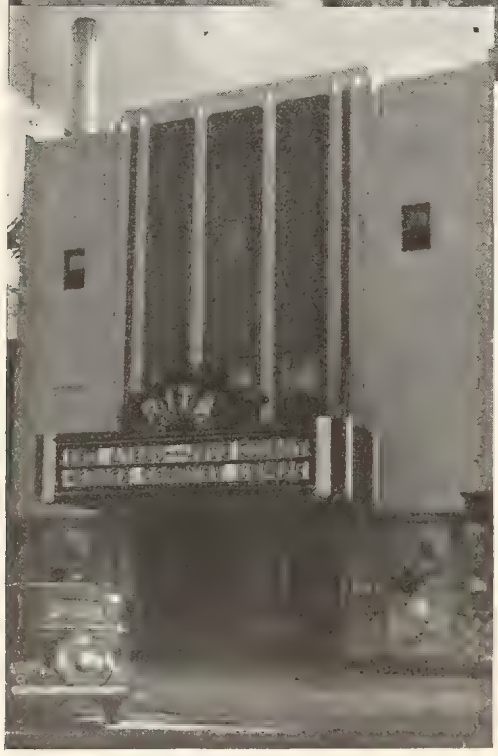
Instead of the customary flat columns painted to appear round, try built-up columns. Obviously the columns need not be full-round, as the rear sides do not show to the audience. The full-round effect is obtained with half-round columns. And these are easy to build and handle. The advantage of the rounded columns over the flat ones becomes apparent when the scene is lighted. The lighting brings out a fullness of lights and shadows that can not be equalled with flat, painted columns.

The simple construction is shown in *Figure* 2. Half-round segments, cut from plywood or ¾-inch pine board, are spaced

(*Continued on page* 34)

# REVAMPING A SMALL STORE BUILDING FOR A THEATRE





The views above are of the auditorium, looking toward the screen, and the foyer, while at the bottom of the page the rear of the auditorium is shown. The auditorium walls are of composition board above a plaster dado with colored decorations.

THE RITA THEATRE in Victoria, Tex., represents the alteration of a two-story free-spanning store building situated on an inside lot 30 x 100 feet, with an alley at the rear. The original building was of brick walls and mill-constructed floors and roof. The purpose was to produce a smaller theatre of modern appointments and facilities, using as much of the original building as possible. The house is operated by the Jefferson Amusement Company. The architect for the alterations was W. Scott Dunne of Dallas.

The existing side walls and roof structure were retained, with a new 20-foot extension at the rear. The front wall was altered by the addition of new lower piers and lintels and closing up existing openings where these were not incorporated in the new scheme.

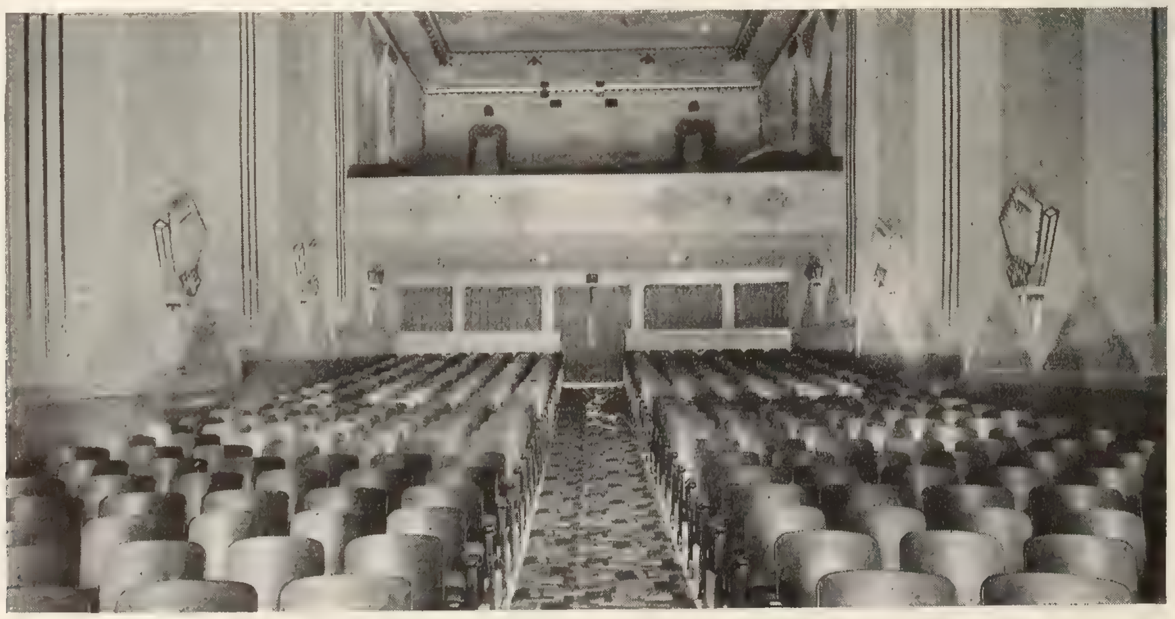
Interior alterations consisted in the removal of the second-floor construction and stairways and reuse of this material in a balcony, in mezzanine and projection room floor construction, and in the rear addition. The plan now provides for an entrance lobby, foyer (standee area), toilet facilities stairways to balcony, sound platform and auditorium-proper. The total seating capacity is 495.

One the mezzanine floor are the office and stairway platform, leading to the small balcony seating 125, and the projection and motor-generator rooms. The auditorium walls are finished in a composition board above a plaster dado set in patterns with sponged color decorations and applied color striping. The balance of the interior is finished in color plaster, glazed and with color stenciling at cornices. Toilet rooms are finished in tile wainscots and metal partitions.

The theatre front is of color stucco with ornamental tile bases, while the marquee is of metal and glass. The sidewalk has been relaid in colored patterns.

The Rita has ventilation and cooling by the U. S. Air Conditioning Corporation system. Heating is by gas unit heaters.

The total cost of the alterations, which were entirely attained with mill construction, was $12,500 without equipment.



# QUALIFYING FOR LEADERSHIP IN 1935

By J. T. KNIGHT, JR.

**Some timely suggestions for the kind of theatre management that can end confusion, waste and bossism**

WITH THE TURN of a New Year, theatre managers as well as circuit executives and owners can well afford to take time to inventory the old year and appraise the incoming one. In order that our points of view shall not be biased, it would be a good thing if all opinions could be heard and the most worthy thoughts set down as a basic guide for the incoming year. Such a plan might tend toward a more uniform and better distributed degree of progress, for individuals as well as corporations, and should also bring about a more whole-hearted, healthy and effective form of self-regulation in industries than that which is now resulting from, for instance, the Amusement Code.

Individuals within this industry must take the problem of self-regulation as applying to themselves more seriously, if they are to further the self-regulation of the industry in any way. The United States Government is undertaking the task of directing the industry's program along these lines. It is proposed that each manager, in attempting to solve his problems, become an active influence in the policy of self-regulation.

There is one law that cannot be denied *—the law of the survival of the fittest.* It was not created by the New Deal, but it is going to be active during 1935. You can't evade it, so study it and apply it to your individual situation and to your company's policies.

The law of the survival of the fittest means that on January 1, 1936, the industry will be composed of those individuals and companies that are able and prepared to meet the problems presented by a changing order, which has rapidly been taking hold and will more fully express itself in 1935.

How are we as individuals going to prepare ourselves; by a let-good-enough-alone attitude, or a why-worry-this-is-my-lucky-year approach? Or shall it be by an aggressive and an advanced type of leadership? My guess is that a new type of leadership will be necessary. Then if leadership is going to be the keynote, let's try to see what leadership demands and meet those demands ourselves, so that we may be prepared for increased responsibilities.

## WHAT TRUE LEADERSHIP IS

THE NEW corporate leadership is going to contrast sharply with that frequently met with in the near past, which was, for all practical purposes, synonomous with power. Power seldom does create a leadership based upon progressive forethought and true ability. Power has been the type of leadership characteristic of "rackets." The new leadership will be based upon sound, forward-looking business practices; sincere relationship to the public; character and ability in personnel; quality production of entertainment; and a co-operative study of the employe problem. When the leadership of the industry is so shaped and directed, there are going to be solutions to cut-throat admission price cutting, zoning evils, box office irregularities, dual features and protection policies.

True leadership is the establishing of worthy objectives and the harmonizing of the efforts of all involved for the accomplishment of those objectives. The individual leader must be able to influence others to use willingly their capabilities and energies in the general plan.

Leadership should be energetic, creative and self-generating, and it is these features that should be emphasized. Do not think for one moment that energetic leadership is to be confused with the now old-fashioned driving method that was founded on compulsion resulting from economic pressure. Energetic, as used here, means rather wide-awake anticipation of events, combined with enthusiastic planning and put into action with vigor and courage. Leadership, to be productive, does not result from a formula or rule of thumb; it is *individual thought,* applied to specific conditions. The elements of leadership are flexible. Leadership must be continuous, not a temperamental here—today and gone—tomorrow quality. One step leads to the next, and in this way the plan and pattern is established.

Leadership must not be a clumsy, corporate tradition; it must be alive, alert, flexible, making use of every idea, facility and person capable of adding to it and eliminating worn-out ideas, policies and individuals that have become inoperative.

## LEADERSHIP IN MANAGEMENT

WHAT DOES this all mean to the theatre manager? Just this: every manager to be sure of his job has got to become a leader. The idea that leaders are born and can't be made is a fallacy. If you accept it you have very definitely established your own limitations. On the other hand, a leader is not made by constant affirmation that one is as good as, or smarter than, someone in a bigger job. A good leader is always critical, he can't be otherwise, because mistakes must be eliminated or at least reduced to an absolute minimum. A critical person is seldom entirely satisfied with results 100%, because there is nothing executed in an absolutely perfect manner; but this critical attitude must be combined with tact and a very definite understanding of human nature. Very often the opening wedge in criticizing is mild praise. By no means allow yourself to become a super-critical individual.

Forcefulness is another quality that can be developed. One has got to be forceful to put ideas into action with any hope of seeing them executed. Of course, the idea must be right basically or else all the persistence in the world won't sell it or put it over. A leader must be dependable if he himself demands that quality in others. The smallest task or the execution of the simplest plan carried out thoroughly, will develop dependability. The quality and policies of leadership must always be constructive, and true kindliness towards people is the earmark of a good leader.

A leader is active, never passive; he plans, commands, co-ordinates, trains, energizes and criticizes and is a technician in his particular business—above all a demon for work. His instructions and direction must be positive. When instructions are once given, do not becloud them or confuse

●

## electrogram

MOTOR BEARINGS: If there is heavy rumbling sound when starting a fractional horsepower motor, it is very likely that one or more bearings are worn out and need replacing right away. There is only about .010-inch to .015-inch clearance between the rotor and the stator iron. If the bearings wear enough to let these two touch, the result will very likely be a burned-out motor.

● **Write us your electrical problem. An expert reply will be promptly Electrographed.**

the main objective by going into all the details of execution. Let the subordinate have some leeway for the use of his own imagination and initiative. Instructions should be given clearly, in simple, understandable language. Very often ideas are so clear to the originator that when others hearing them for the first time do not grasp them, you judge them stupid by the questions they ask. At such times, impatience or reprimand is very much out of place and unbecoming to a leader. *Reprimand in private, commend in public,* is always a good policy. Sarcasm, ridicule or personal remarks always react to belittle a leader of men. All leaders must allow time for the proper execution of their plans by subordinates. There has been a great deal of "eleventh hour" leadership in the operation of motion picture theatres. There is really no excuse for such last minute changes and discussions; they are apt to destroy confidence in the ability of the leader more quickly than wrong decisions.

No leader is justified in feeling or believing that his plans, aims or ideas are the only ones worthwhile. Such a conceited and "cock-sure" attitude is ruinous to successful leadership. The individual's will and desire ought not to be repressed, nor is it just to expect them to conform to such methods. Leadership must be for a purpose—for emphasis; leadership is not just an expression of power, superiority or authority.

## LEADERSHIP VERSUS BOSSISM

THE MOST notable difference between being just a boss and a leader is intelligent planning, order, execution and purpose. The leader has developed, in nine out of ten cases, as the result of a definite effort and self-planned, deliberate application. The most successful leader seldom expresses anything new—he merely guides the already existing organization, with forethought, alertness and awareness. The real problem is the continuous reforming, transforming and direction of the organizational efforts to meet changing conditions. Leadership does not superimpose any scheme of mystery or magic over the everyday activities of business, but it utilizes every existing fact, figure and bit of experience and imagination to direct and control the future of the theatre.

Men in our business fall pretty generally into one of three classes: those who look upon the theatre as representing a *task to be performed;* those who look upon the theatre as *just a routine to be administered,* as an enormous machine; and, those who regard the operation of a theatre as *a problem to be solved.*

In the first case, the theatre is just routine work, no initiative or individual thinking is needed. (The strongly centralized circuit organization of a few years ago developed many like this.) In the second case, to such individuals, systems, order, a lifeless sort of efficiency and organization become ends in themselves. The large "super-deluxe" theatres, excepting the managing directors and publicity men, seem to develop this attitude. In the third case, the theatre is a living, breathing, vital thing, an opportunity for constructive thinking and planning. This approach is the natural one to leadership.

Those managers who, being honest with themselves, are in the groups one or two mentioned above, might just as well make up their minds now to change their attitude and make their plans to get into group three. The young, aggressive leader is the type of manager that will survive, for initiative, coupled with intelligent application, will be demanded.

Management in 1935 is to be that in which leadership is the keynote. Leadership imposes the obligation to use initiative, individual thinking and fair regulation in the pursuit of greater *net* profits.

# maintenance tabs

*Title and text copyrighted 1934. Reproduction of any part without permission is expressly forbidden*

A COOLING PLAN (Answering R. L. K.): Your general plan for cooling is all right. Its success will depend upon the way you work out the details of the installation of the additional equipment. Here is some general data pertaining to air-washer design that will help you.

Air-washers properly designed will handle 4 to 5 hundred cubic feet of air per square foot of cross sectional area. Spray nozzles operated by a pump at a pressure of 60 pounds require 4 to 5 gallons of water per minute per 1,000 cubic feet of air. A spray nozzle of the rotary type is rated at $1\frac{1}{4}$ to $1\frac{1}{2}$ gallons of water per minute.

From this information (using the lower figure in each case) it will require $2\frac{1}{2}$ square feet of cross sectional area of air washer for every thousand cubic feet of air; and it will require four spray nozzles for each $2\frac{1}{2}$ square feet of cross sectional area of air washer.

If the velocity of the air going through the air washer is kept below 800 feet per minute there will be no appreciable loss in capacity of the fan due to frictional pressure.

The average depth of a well in Indiana is 40 to 60 feet. A well producing 50 gallons per minute will be required; that is, if you are going to use fresh water all the time. This won't be necessary all the time, but the equipment should be ample to take care of it should you find it necessary during hot spells. As long as you plan to have a well, plan to supply all of the water requirement of the theatre from that well. This will mean a small saving.

Here are some controlling factors in determining the efficiency of an air washer: (1) Fineness and uniformity of the spray. (2) The length of the spray chamber. (3) The impact of air and water (water pressure and air velocity). (4) Quantity of water per unit quantity of air.

It would be a mistake to consider the use of the air washer only for summer cooling. Air washers are humidifiers and should be used throughout the winter. For winter use there must be installed a pre-heating coil installed between the washer and the fresh air intake. This coil must be of such capacity that the air at all times striking the air washer will be above the freezing point. The higher the temperature of the air the more efficient humidifier the air washer becomes.

•

HEATING PLANT TESTS: If you have any automatic devices, such as water feeders or regulators, oil cut-off valves that have been installed to protect your boiler and theatre, make arrangements to test them out the first day you have steam up in your boiler. Blow off the float chamber, or otherwise deliberately lower the water level in the boiler to see whether the protective devices function properly. Such tests should be made at least every week during the regular heating season.

•

SAFE LADDERS: Are the ladders in your theatre safe, are they strong enough to hold a man's weight? ***Cheap and broken ladders are expensive for any theatre.*** Don't risk a broken leg, neck or back to save the cost of a good ladder. A good ladder should have long, straight grain spruce for side rails and white ash for rungs or steps. Home-made ladders are not worthwhile. The rungs or steps of a well-made ladder should be inserted into the side rails and anchored there. Step ladders should have well put together strong spruce braces. The steps on all ladders should be a uniform distance apart (the usual distance is 12 inches). Portable ladders should have some sort of non-slip bases. Corrugated rubber makes a fairly satisfactory base for general purposes: however, it is useless on a wet floor. Have a man hold the ladder.

# BUSINESS LAW AFFECTING EXHIBITION

By LEO T. PARKER

Reviewing for theatre operators higher court decisions in cases involving commercial relations common to showmen

DURING THE year 1934 many important legal controversies involving theatre owners were decided by the higher courts in various localities. Chiefly it is interesting to observe that in numerous instances the courts take into consideration present economic conditions and governmental rules and regulations intended to return prosperous conditions.

## STATE SALES TAX LAWS

OBVIOUSLY in view of the large variety of tax laws and regulations to meet federal, State and municipal expenses, a great many of the recent theatre litigations involve payment of taxes. Recently numerous states have passed laws requiring payment of taxes on sales of merchandise, commonly known as "state sales tax." Therefore, it is interesting to review the established law on this subject.

It is well settled that a state cannot compel payment of taxes on interstate business, although it may legally collect taxes on intrastate business. Usually, a transaction is intrastate if any part of the transaction is *fully completed* within the state. If, however, a seller located in one state sends a representative into another state, and orders taken by such representative are sent to this employer outside the state, and the goods are shipped directly from the seller's location, the transaction is interstate, for which the state cannot legally collect tax.

### CASE

For illustration, in the leading Supreme Court case of Robbins v. Shelby (120 U. S. 489, Memphis, Tenn.), it was disclosed that a salesman from another state stopped at different points within a state to solicit orders. These orders were shipped directly from the foreign state to the purchasers. Controversy developed over whether the state into which the goods were shipped could legally collect a tax thereon.

The Supreme Court of the United States held that the sales actually were not completed until the goods were delivered and accepted by the buyers, and therefore such transactions are purely interstate for which no state tax is collectible. This court said:

### DECISION

"The only way in which commerce between states can be legitimately affected by state laws, is when, by virtue of its police power, *and its jurisdiction over persons and property within its limits,* a state provides for the security of the lives, limbs, health and comfort of persons and protection of property."

On the other hand, the law is well established that a seller is transacting intrastate business if he has title to merchandise stored in a foreign state and then ships or delivers such goods to purchasers within the state from this stock of stored goods.

### CASE AND DECISION

For instance, in a leading case Eisenmayer Company v. George E. Shelton Company (3 S. W. [2d] 688, Little Rock, Ark.), it was disclosed that a seller shipped a carload of merchandise to a broker in a foreign state and had the same stored in a warehouse. The merchandise was shipped to purchasers within the state on orders received from the seller. These transactions were held to be intrastate and therefore taxable.

### CASE

Also, in another case (247 S. W. 389, Murfreesboro, Ark.) it was shown that a company, through its traveling salesman, obtained an order for merchandise from a purchaser in another state. The goods were shipped directly to the purchaser but the seller retained title in the merchandise. The court indicated that this is intrastate business, saying:

### DECISION

"One test laid down differentiating an interstate transaction from an intrastate transaction is the ownership of the property *after* it arrives within the state. . . . An interstate transaction contemplates a consignor without and a consignee within a state, or vice versa."

## WHEN SOLICITOR COLLECTS MONEY

THE MAJORITY of persons believe that if a solicitor collects money when an order is taken, this act results in the transaction being intrastate, although his employer is located outside the state and the goods are shipped from this foreign state. However, this is not the law.

For example, in the recent case of Mills v. City of Portland (268 U. S. 325, Oregon), the Supreme Court of the United States had occasion to consider this question thoroughly. In this case a municipality enacted an ordinance requiring all solicitors, who collected a deposit on orders for future delivery, to pay a high license. A company located outside the state contested the validity of the law, and the higher court held the ordinance invalid, saying:

### DECISION

"The negotiation of sales of goods which are in another state, for the purpose of introducing them into the state, in which the negotiation is made, is interstate commerce. Manifestly, no license fee could have been required of appellant's solicitors if they had traveled at its expense and received their compensation by direct remittances from it. And we are unable to see that the burden on interstate commerce is different or less because they are paid through retention of advance partial payments made under definite contracts negotiated by them. Nor can we accept the theory that an expressed purpose to prevent possible frauds is enough to justify legislation which really interferes with the free flow of legitimate interstate commerce."

## AGENT DELIVERS MERCHANDISE

IT HAS BEEN held that although an agent of the seller delivers goods and collects money therefor, this fact alone does not result in a city or state being entitled to levy a tax where it is shown that the agent's orders are sent to the headquarters, or main office, of the company for which he works.

### CASE

For illustration, in Cason v. Quinby (53 So. 741), it was disclosed that an agent and traveling salesman of a Pittsburgh, Pa., corporation canvassed for the company and took orders for merchandise by displaying samples. When orders were taken he sent the same to the company at Pittsburgh and when he received the goods he delivered them to the customers, received the money therefor, and remitted it to the company in Pennsylvania. The goods were the property of the company until they were paid for and delivered. The agent received a salary from the company and no commission on sales.

### DECISION

In this case it was held that this business is interstate commerce and that the Pennsylvania state taxation laws are void.

Also, the fact that an agent is paid on a commission basis does not convert an otherwise interstate transaction into an intrastate one. For instance, in Wilk v. City of Bartow (97 So. 307), it was disclosed that an agent sold merchandise made by the company, at Hartford, Conn.

His method of doing business was to go from one place of business to another in different states and display samples of his goods to prospective purchasers, solicit orders, and make sales at retail prices direct to the purchaser. If a sale was effected, an order was taken. At the end of each week the agent compiled a sales representative's order, upon which order articles sold during the week were enumerated. The order was mailed to the company's distributing station. receipt of shipment the agent selected the articles called for on orders and delivered them to the purchasers, collecting the purchase price and retaining 40 per cent. as his compensation.

It was held in this case that the transactions were interstate commerce, and that the ordinance of the city requiring payment of a license was invalid as a burden upon interstate commerce.

### WHEN GOODS ARE SHIPPED C. O. D.

ALTHOUGH GOODS are shipped C. O. D. from a seller in a foreign state, this kind of transaction is interstate. For example, in the leading case of Myers v. City of Miami (131 So. 375), it was disclosed that the city of Miami, Fla., enacted a taxation ordinance.

#### CASE

A corporation located in Indianapolis, Indiana, maintained an office in the city of Miami consisting of two rooms, upon the outer door of which was the name and location of the corporation. In these offices were located desks, stenographers, telephones, files, cabinets, order books, and samples of equipment and other material. Each Sunday advertisements were inserted in newspapers for salesmen to solicit orders. All of the orders were mailed by the branch manager to Indianapolis and were shipped by the corporation to the purchasers C. O. D. In holding this corporation not required to pay the license fee, the court said:

#### DECISION

"A municipality cannot by ordinance lawfully impose a burden upon interstate commerce. . . . The question to be determined is whether the ordinance of the city of Miami, as applied to the facts of this case, is invalid, as an attempt to impose a burden upon interstate commerce. . . . The business actually carried on by petitioner in the instant case was exclusively interstate commerce. The tax sought to be imposed upon the office or business was one upon a means or occupation of carrying on interstate commerce."

### WHEN TAX LAW IS VOID

A STATE TAX law is invalid if it violates either the United States Constitution, or the state Constitution, or a United States statute. Moreover, it is void if it is unreasonably restrictive, or disadvantageous to the general public. A city ordinance is void if it violates the United States Constitution, the state Constitution, or United States statutes, or a provision in the municipal charter. Also, it is void if it contradicts a state statute, or if it is unreasonable, or if it is against public policy, or if a particular class or business firms or individuals are favored, or if its enforcement is delegated to a city official.

On the other hand, it has been consistently held by the higher courts that the intentions of the buyer and the seller, with respect to title to shipped goods, is a most important consideration when determining whether a state may collect a sales tax on merchandise shipped from one state into another. A recent court held that the state, into which merchandise is shipped, may tax the merchandise if it is proved that the title to the merchandise did not reside in the purchaser until after it was delivered, providing the seller and the purchaser are located in the same state.

For illustration, it has been generally held that legal title to shipped goods remains with the shipper during transit, if the price of the merchandise is F.O.B. the place of delivery. In other words,

---

# FORMATION OF CORPORATIONS

**By M. MARVIN BERGER**
Member New York Bar

THE MOST important form of business organization in existence today, in this country, is that of the corporation. An understanding of the elements of the law of corporations is most helpful to a theatre owner, for while his business is not always organized as a corporation, he may hold stock in one, and he deals with corporations every time he rents a foot of film, and usually when he buys equipment.

For an understanding of the corporate form of organization, it is necessary to picture the corporation as separate and apart from the people who own its stock or manage it. A stockholder is an owner of a corporation to the extent of his ownership of its stock, so that if he owns one share out of the million outstanding shares of the "X" corporation, he owns, in effect, one-millionth part of the corporation.

However, the stockholders owning a corporation are not the corporation. The corporation is legally considered to be a third person—so much so, in fact, that the stockholders may even make contracts with it or sue it.

The features distinguishing a corporation from the individual or partnership form of organization, are:

1. It is organized by permission of the State in which it is formed, and is at all times subject to regulation by that State.

While any person may go into business or form a partnership without the sanction of the State, a corporation must be organized as provided by the law of the State in which it is to be formed, and a charter or certificate of incorporation must be filed with State authorities.

2. It may legally do only those things which its charter or certificate of incorporation permit it to do.

An individual or partnership may go into business and change from it to another, but a corporation may conduct only the business which its charter permits it to conduct. To do things not permitted by its charter, a corporation must first have its charter changed. For example, a corporation organized to brew and sell beer may not go into the field of motion picture exhibition without a change in its charter. However, to carry out the business of brewing and selling beer, it may do all things necessary to that end, such as buying land for the erection of a brewery, even though this power is not mentioned in the charter.

4. It survives the death of its stockholders and its life is permanent.

As has been previously pointed out in these articles, a partnership is dissolved by the death or bankruptcy of a partner. A corporation, however, remains in existence even though its stockholders die or dispose of their stock.

5. The stockholders of a corporation may dispose of their interests in it by transferring their certificates of stock.

Transfer of interests in a corporation is simple compared with transferring an interest in a partnership, for by merely indorsing his certificate of stock to another, a stockholder transfers his interest in the corporation.

6. A stockholder, once having paid for his stock, is not individually liable for the debts of the corporation.

A person who has subscribed to the stock of a corporation, but has not paid the price, may be compelled to do so by creditors of the corporation. With this exception, the stockholder ordinarily may not be compelled to pay the obligations incurred by the corporation.

The last mentioned feature of a corporation, limited liability of the stockholders, as well as the factors of permanency and easy transfer of ownership are the chief advantages of corporate organization. On the other hand, corporations are more expensive to organize than individual or partnership enterprises, are subject to control by the state and must pay taxes, such as franchise and corporation taxes, which an individual or partnership is free from.

title to shipped goods ordinarily passes to the purchaser at the F.O.B. point.

Another important rule of the law is that under these circumstances the shipper, or consignor, is liable for any injury to or loss of the goods during transit. Therefore, if the purchaser becomes bankrupt or, for other reasons, the consignor decides to stop delivery, he may order the carrier to return the shipment at any time before it reaches the destination. However, this rule of the law is not always applicable, especially if the F.O.B. point specified in the bill of sale or lading is not the real intention of the parties.

### CASE

For instance, in Commonwealth (173 Atl. 404, Pittsburgh, Pa.), it was shown that a seller, whose principal place of business is in the state of Pennsylvania, sold certain merchandise to a purchaser located in Pennsylvania and ordered the goods to be shipped from Wilmington, Del.

The shipment moved under a bill of lading showing the seller as consignor. The place of shipment was indicated as Wilmington and the destination was at Philadelphia. The invoice made out by the seller, and sent to the purchaser, stated that the shipment was made F.O.B. Wilmington, thus indicating that the title of the merchandise resided in the purchaser ***before*** the shipment began to move.

The legal question involved was whether the shipment was subject to tax in the state of Pennsylvania. It was contended that since the purchaser took legal title to the goods in Delaware, that the state of Pennsylvania could not tax an interstate shipment. However, the higher court held Pennsylvania entitled to tax the goods as an intrastate shipment, and said:

### DECISION

"The contention of appellant (seller) arises out of the circumstance that the price was fixed F.O.B. Wilmington. This, however, does not necessarily mean that title passed there. . . . The authorities (Courts) holding that delivery to a common carrier is delivery to the vendee have no application here, because the intention of the parties, which is controlling on the the question of delivery, shows that the title was not intended to pass until the goods reached their destination."

### CASE AND DECISION

Also, in Minnesota v. Blasius (290 U. S. 1), the Supreme Court of the United States, speaking through Mr. Chief Justice Hughes, said:

"But because there is a flow of interstate commerce which is subject to the regulating power of the Congress, it does not necessarily follow that . . . a state may not lay a non-discriminatory tax upon property which, although connected with that flow as a general course of business, has come to rest and has acquired a situs within the state."

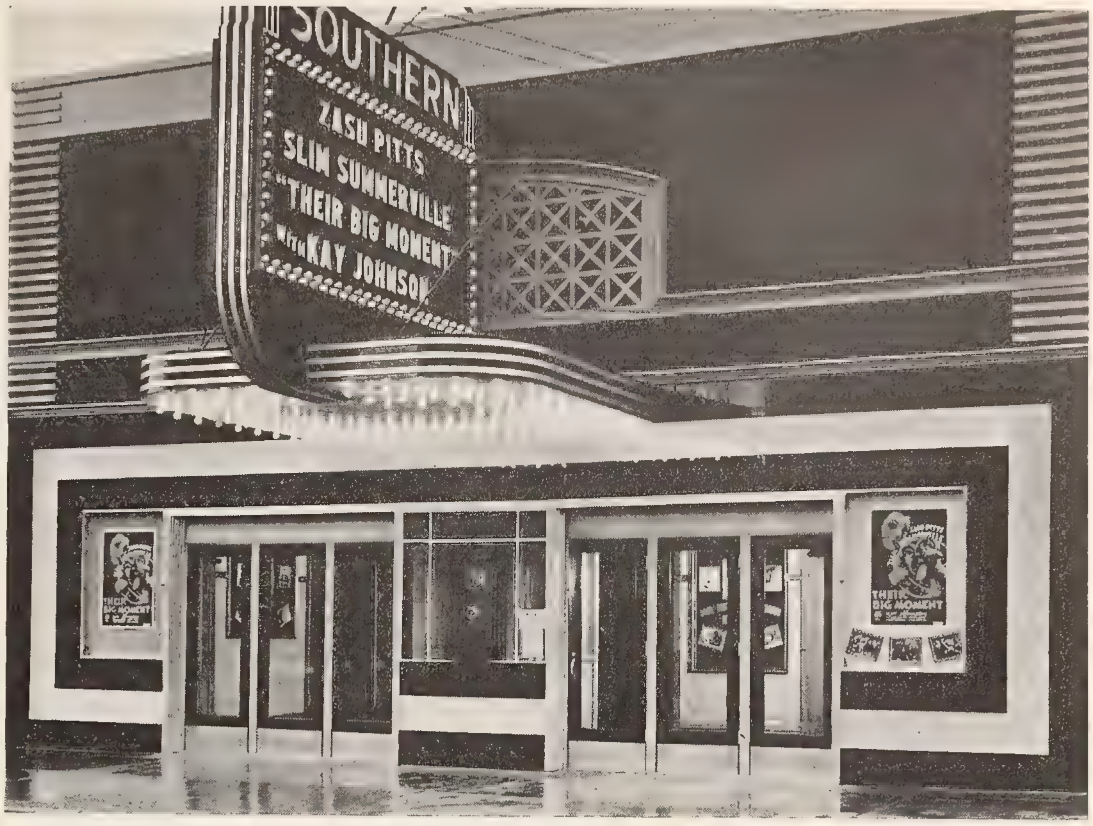
Therefore, a state may tax an interstate shipment, if the buyer and seller both are located in the same state and the title to the merchandise does not pass to the purchaser until after the shipment arrives. Under these circumstances the sale is not completed in a foreign state, nor is the shipment an interstate one.

On the other hand, in the late United States Supreme Court case of Sonneborn Brothers v. Cureton (262 U. S. 506, Dallas, Tex.), it was disclosed that the seller was located in a *different* state from the purchaser. The contract, therefore, clearly contemplated a shipment from the seller to the purchaser in interstate commerce. In other words, the movement in interstate commerce was *not merely incidental,* but was intended by the parties to the contract of sale.

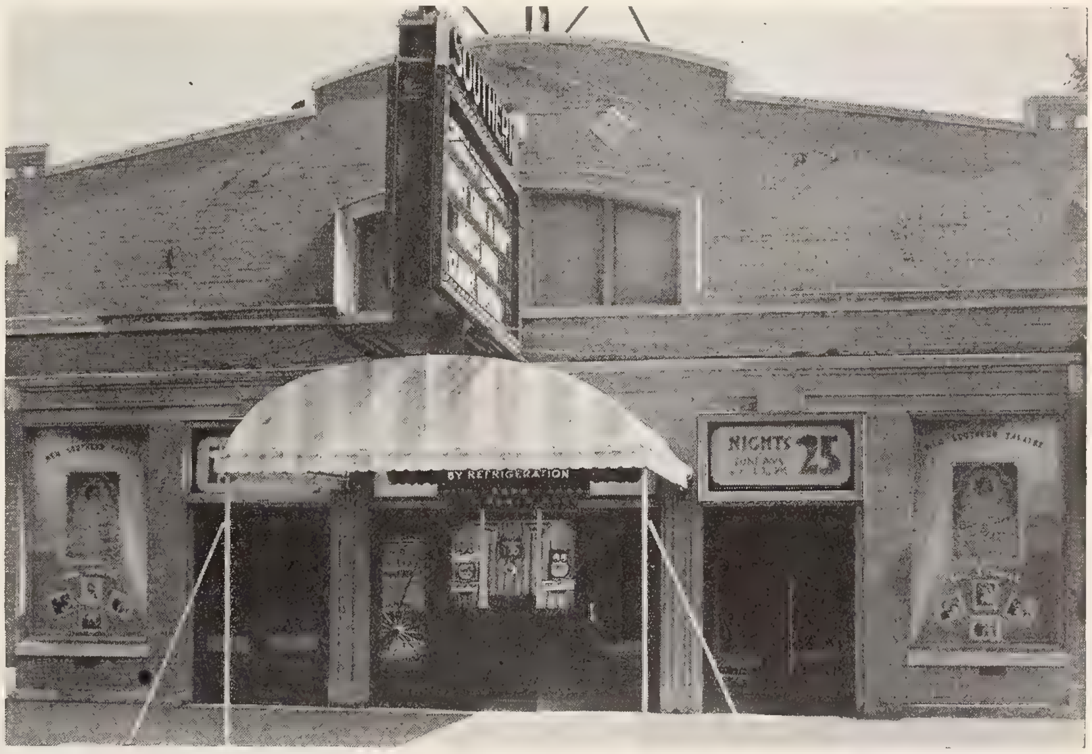
Under these conditions it was held that

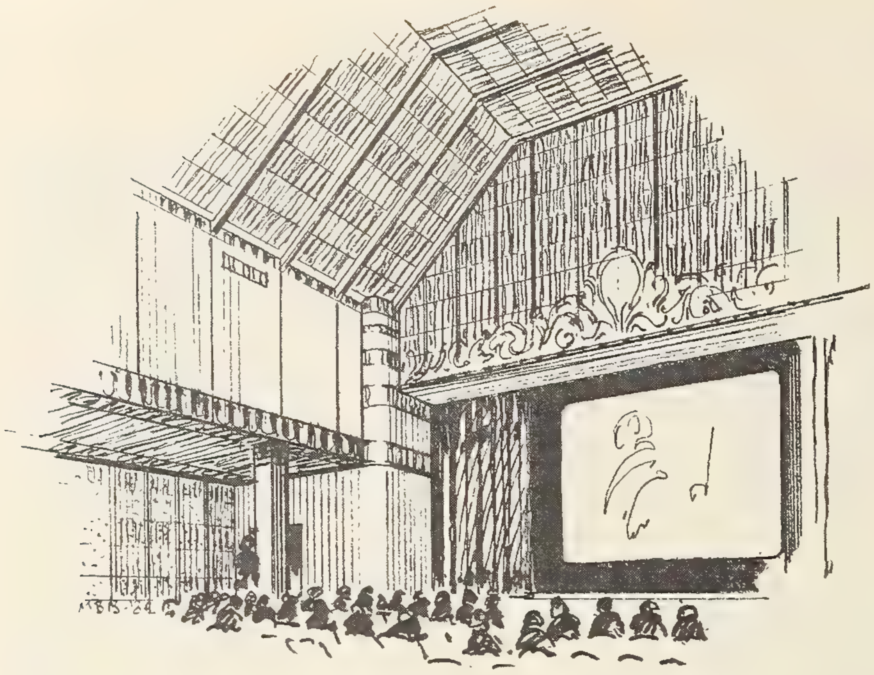
(*Continued on page* 29)

## A NEW MODERN FRONT DESIGN



Pictured above is the new front of the Southern theatre in Oak Park, Chicago suburb, erected for Essaness Theatres, Inc., in place of the one shown below. The design includes the use of carrara glass with door trim and frames of alumilited aluminum for the lower portions. New doors and hardware were also installed. Parapet walls were raised and straightened, and the brick was painted to harmonize with the balance of the scheme. The marquee is of sheet metal with polished aluminum strips. The theatre operated as usual during the alterations. The architects were B. Leo Steif & Company of Chicago.





# DESIGNS USING PREFABRICATED CONSTRUCTION

## FRONTS AND GENERAL INTERIOR PLAN BY M. B. BOHM ADAPTED TO A METHOD OF STEEL AND CORK CONSTRUCTION FOR SMALL THEATRES OF MINIMUM COST

THE BUILDING construction method employing steel units in combination with corkboard, which is an insulating as well as structural material, has been further adapted to theatres, following its rather recent introduction for this purpose, through the formulation of a standardized plan and the incorporation with this of fronts and outer lobby portions in other materials.

Essentially, the method consists in the erection of steel uprights and trusses prefabricated in sizes proportionate to established auditorium sizes determined by a series of seating capacities, and the walling and roofing of this skeleton with 3-inch corkboard (*see floor plan and structural diagram*). Partitions, of course, are similarly constructed, while the flooring consists in a mixture of cork and concrete. The exterior (except for the front or other portions prominently exposed to the street) then requires only some such surfacing as stucco.

The plan calls for a simple interior treatment (*see sketch at top of page*). Across the upper portion of the auditorium is of course the trusswork, in somewhat of a vaulted span. These can merely be painted. Exposed steelwork along the walls, however, may be covered with enameled metal in a selected color.

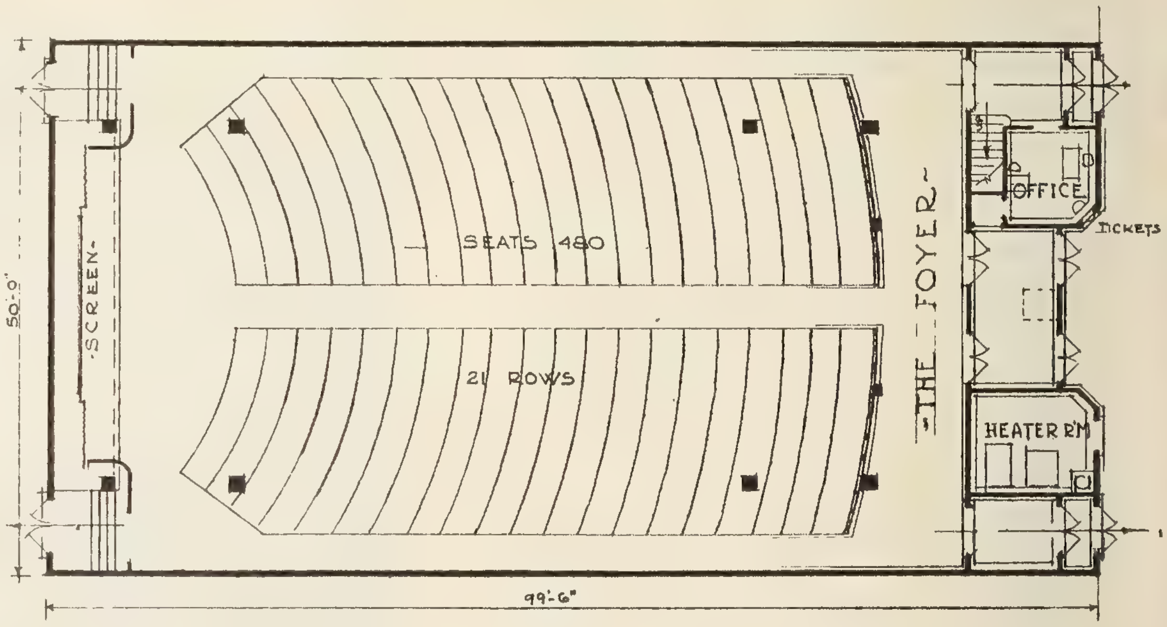
The cork is left exposed, but it is laid on in layers of dark and light natural shades. The cork surface is varnished to protect it from dirt. Along each wall is a truss, made up of metal plates, containing a ventilating duct. Provision is thus also made for wiring and any other conduit. The underside and the side facing the audience could be covered with a fabric of texture and color having a decorative effect.

Three of the front elevations designed by M. B. Bohm, New York architect, are shown in the accompanying sketches (*on opposite page*). In Sketch No. 1, the upper portion is designed for construction in blocks of suitable material, and "Corkcrete" (mixture of concrete and cork) may be used. The slabs would be cut to pattern and clamped to the structure like stone facing, the blocks being chaffered to create a line pattern. At the marquee level a metal strip is provided. Above the marquee the design calls for a decorative motif in some ornamental material, possibly incorporating the name sign. The sign could also extend out, facing up and down the street. Lobby wall facing may be in enameled steel, vitrolite, carrara glass or a similarly suitable material.

Sketch No. 2 visualizes the possible use of tinted stucco with moulding motifs of enameled metal, and a central decorative motif in terra cotta or even metal. The strip at the marquee level could be of metal with red ornamentation. The base could be of a material like vitrolite, rather than of metal, which is impracticable at the sidewalk level because of its susceptibility to scratches.

Sketch No. 3 shows a design calling for materials similar to those noted in the previous designs, employed in much the same manner. This sketch, however, presents a marquee with a stepped soffit lending itself to a variety of lighting effects.

The scheme calls for isolation of the projection room structurally.



GENERAL FLOOR PLAN ADAPTABLE TO VARIOUS CAPACITIES

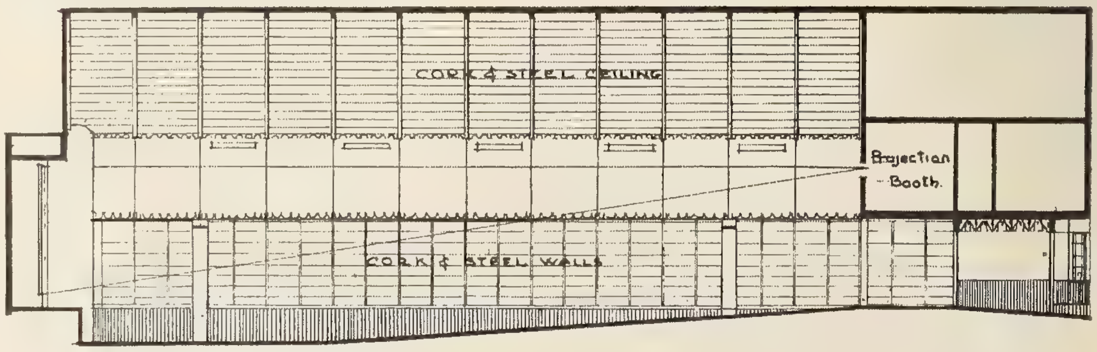
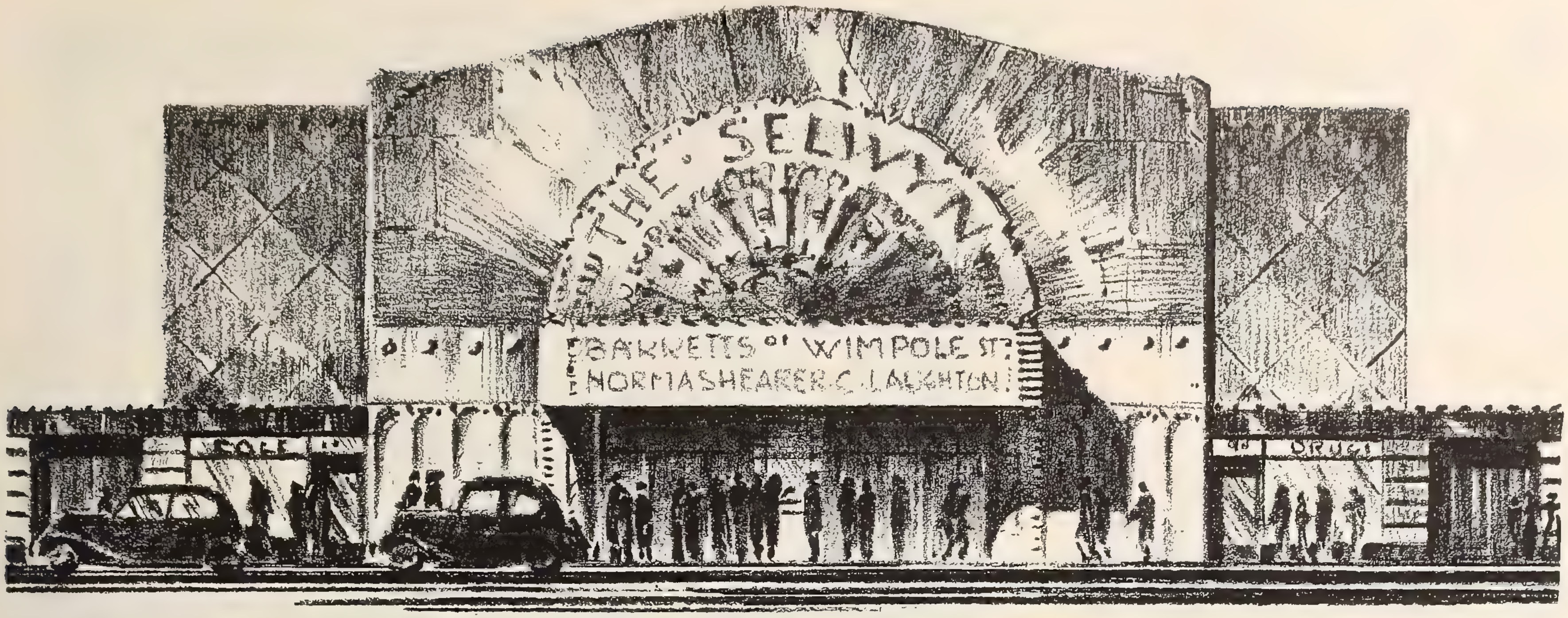
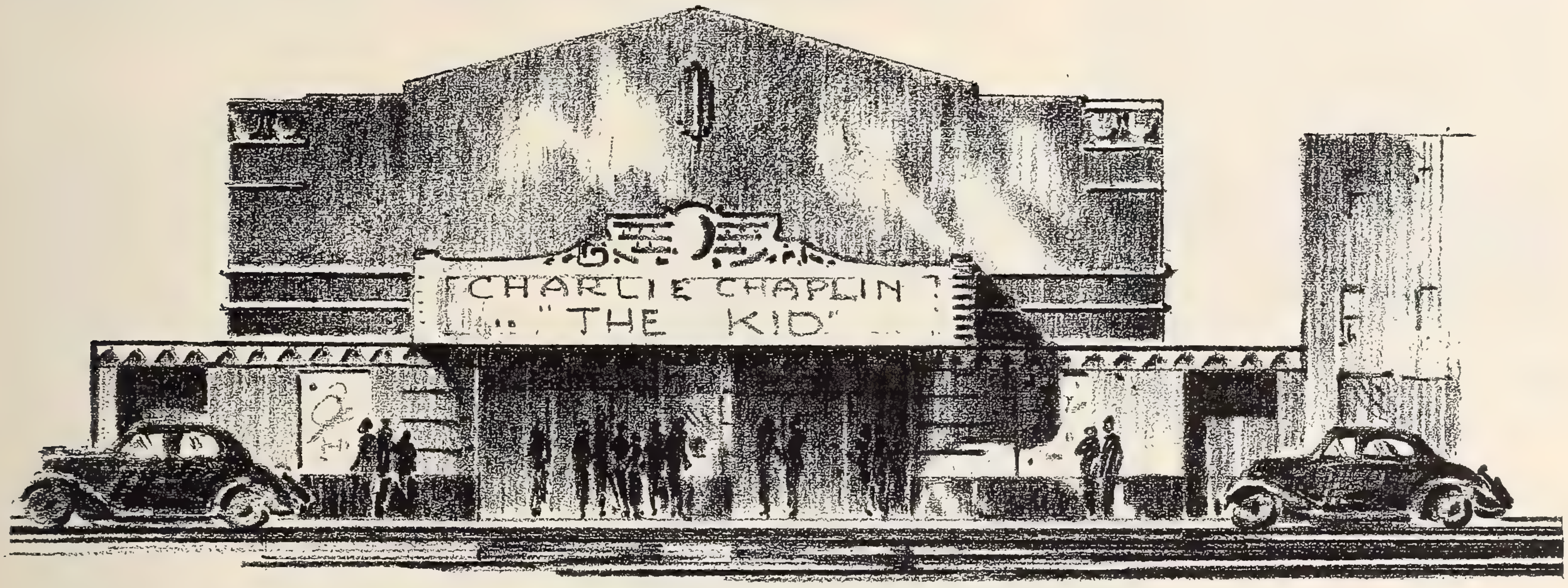


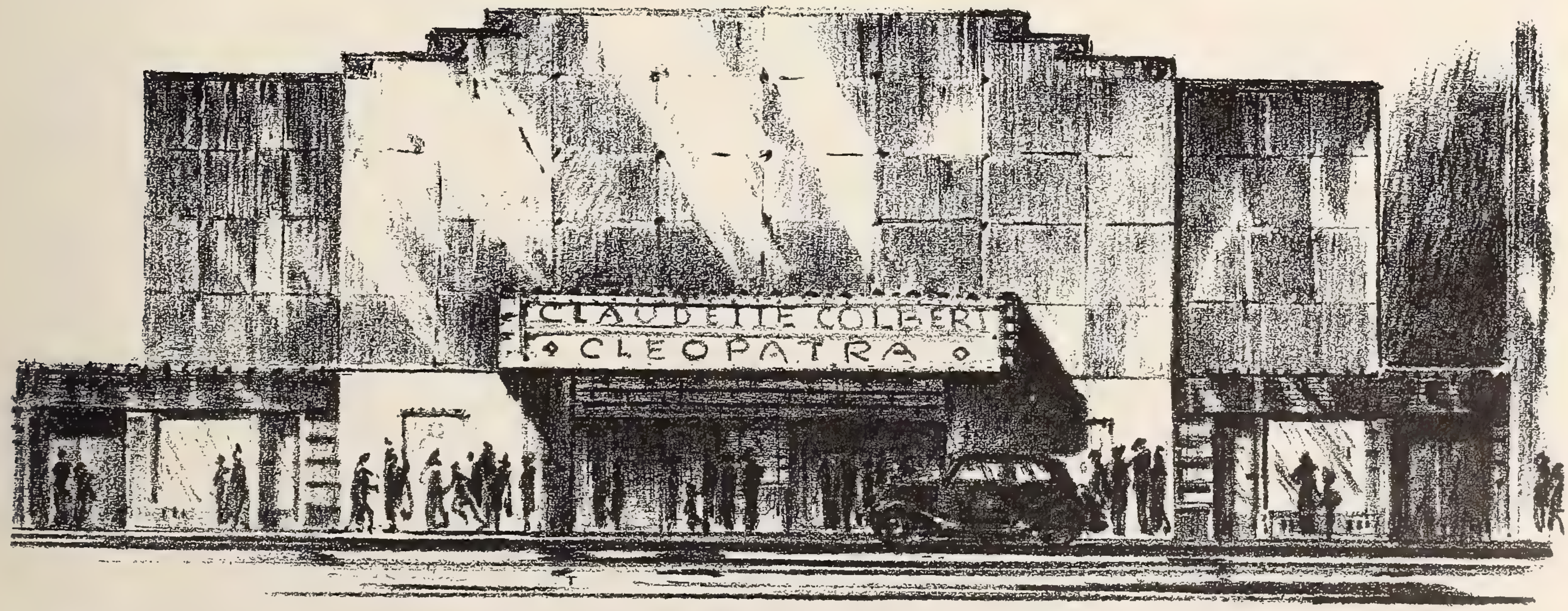
DIAGRAM OF METHOD OF CONSTRUCTION


THE SELWYN
BARRETTS OF WIMPOLE ST.
NORMA SHEARER C. LAUGHTON
CAFE
DRUG

SKETCH No. 1—THEATRE FRONT WITH FACING IN CHAFFERED BLOCKS.

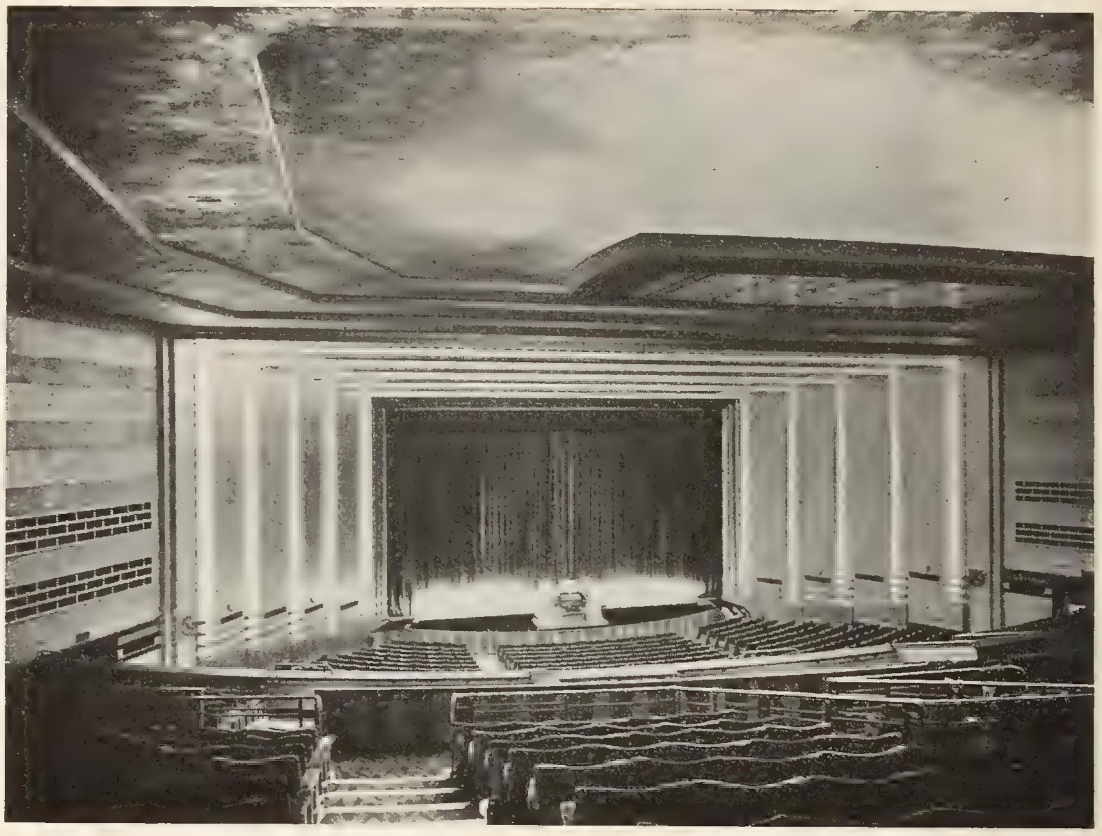

CHARLIE CHAPLIN
"THE KID"

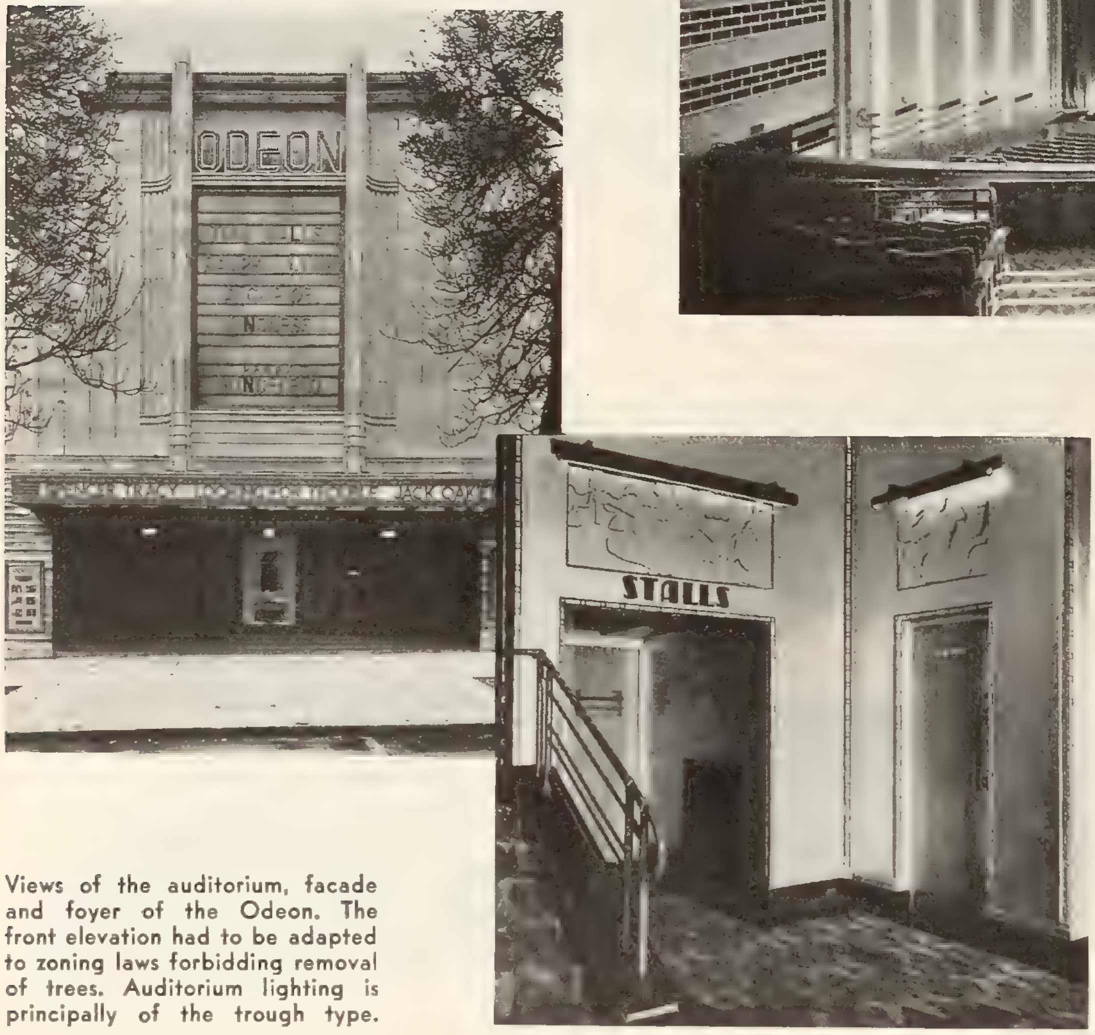
SKETCH No. 2—THEATRE FRONT OF STUCCO WITH MOULDING TRIM.


CLAUDETTE COLBERT
CLEOPATRA

SKETCH No. 3—PLAIN BLOCK FRONT WITH STEPPED-SOFFIT MARQUEE.

# A THEATRE IN A BIG BRITISH REALTY PLAN





Views of the auditorium, facade and foyer of the Odeon. The front elevation had to be adapted to zoning laws forbidding removal of trees. Auditorium lighting is principally of the trough type.

ONE OF THE most interesting developments of recent theatre enterprise in England has been the incorporation of a cinema theatre as part of a much larger building scheme, embodying business premises or residential flats, or both. While the principle of employing sites to the utmost advantage is an old as well as an obvious one, and the incorporations of shops and offices in frontages one of its most frequent manifestations, the new schemes are quite different and much more ambitious.

Ordinarily, the provision of rentable premises is a case of making the most of a site bought for cinema purposes; what is now happening in England is that sites are being acquired of such a scale that in each case a theatre necessarily occupies only a small portion of it. From the financial angle, the cost of the whole building scheme is such that the theatre becomes only one of several sources of revenue.

An interesting example of the new type of enterprise is to be found in the Odeon theatre in Haverstock Hill, London, the latest addition to the Odeon Circuit controlled by Mr. Oscar Deutsch of Birmingham. The site in this case is situated in the inner suburban district of Hampstead, where the cost of land is very little less than in London itself. Its size was such as to render its use for a theatre alone impracticable.

There was the further difficulty that the site was subject to town planning restrictions. These not only limited the number of flats which might be erected, but offered extensive regulations applicable to cinemas adjacent to domestic buildings.

The method of planning adopted was to devote the main road frontage to shops, with two floors of residental flats above, and to throw the cinema auditorium *back*, leaving only its entrance (adequate but considerably more narrow than the auditorium) in the frontage.

Another big block of flats was erected in the rear of the theatre building, but separated from it, and entered from a courtyard, to which access is obtained from a side road.

Car parks are embodied in the scheme, but even after allowing space for these, there was ample space to provide gardens, in which old trees were preserved, as well as ample free space between the three sections of the scheme—the frontage with its shops and flats, the theatre, and the rear residential block.

In the public main road in which the frontage is placed, more trees were preserved and form an unusual frame to the cinema entrance, while the residential amenities of the flats above the shops are increased by the fact that they are set well back from the frontage, with a small garden space over the shops.

The scheme as a whole has resulted in

(*Continued on page* 27)

# MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

# PROJECTING COLOR FILMS

**A technician in color photography considers some of the practical problems this medium brings to projectionists**

WITH IMPROVEMENTS in color processes in motion picture photography bringing color back to the screen, after a period when color had all but disappeared from at least feature pictures, the special factors, if any, controlling the projection of color product, should be noted by the projectionist. Little or nothing has been seriously said about the projection of color films despite the fact that they have been the source of much fretting in projection rooms. The material here presented is rather tentative, but it is all that could be achieved in response to inquiry from those who may perhaps be judged as knowing most about color photography and projection.

The most important factor in the projection of color films is focus. This is on the authority of J. A. Ball, vice-president and technical director of the Technicolor Corporation. Declares Mr. Ball:

"If you were to join together black and white prints from two different laboratories and project them, you would discover that if equal sharpness of focus is maintained, at the splice between the two a slight shift of the projection lens would be necessary.

"This is in part due to the difference in the way the two films will lie in the aperture, either because of humidity or the manner in which the two films were handled at the laboratories, etc. This effect is particularly in evidence where technicolor film is spliced to black and white. True, the difference is slight, but it nevertheless is there, and is of just sufficient amount to be of very real importance. The really able, conscientious projectionist will therefore check his focus at all such splices. After the first projection he will know which way to move the lens, and approximately how much.

"In photographing color insert sequences we try to arrange a 'transition scene' similar to the newspaper insert in the color sequence at the end of "Kid Millions," a production recently released. This provides the projectionist with an excellent opportunity to check the focus, and we hope he will avail himself of it.

"Along the same line I would like to protest against the use of a Grandeur screen for color sequences. I witnessed this at one New York City theatre and the result was bad. It is a sufficiently hard job to analyze a scene into its three component primary colors, and then recreate that scene by printing those components on the small area of the motion picture film frame, without having the result manhandled by Grandeur projection. Not only is its effect bad for definition, but it makes for a very much decreased level of illumination because of the great space over which illumination, forced through the tiny photograph, must be spread, to say nothing of the literally terrific magnification.

"And now let us pass on to *secondly,* which has to do with the spectral quality —the color of the projector light source. We balance our prints for, and inspect them by a high-intensity light. I believe you call it a Hi-Lo arc. However, from actual tests we know our prints will give satisfactory results when projected by any arc light source, whether it be high-intensity or low-intensity.

"If, however, our prints are projected with an incandescent light source there is, of course, a considerable loss in values, particularly at the blue end of the spectrum. This does not necessarily mean that the result is ruined, but it does mean that it will be inferior as compared with results from arc light projection. There is just now a new a.c. low power arc designed for use in small theatres that produces light of the same spectral quality as that of the high-intensity arc. This low-power light is much to be preferred for color projection as against incandescent light.

"My third point has to do with brightness of the screen itself, usually stated in terms of foot candles. In a great many theatres, especially the smaller ones, the screen brightness is inadequate for best results either with black-and-white or color. *Technicolor does not require any more illumination on the screen than does black and white,* but it has an added value to the screen when properly projected, and by that same token, when projected with inadequate brilliancy the 'failure to deliver' is more noticeable.

"With high power equipment it is of course possible to err on the other side, and ruin the effect by over-illumination. However, the most common fault, especially in the smaller houses, is inadequate illumination. Not only is dim illumination bad for color, but it is bad for everything and everyone concerned. The art of the actor, the director and the cameraman suffers."

The question has been raised that despite the belief that color films require no more illumination on the screen than black-and-white, more light might very well be required if the color image were to have the same illumination value as black-and-white. Mr. Ball explains this as follows:

### COLOR DEFINITION

"Using the color red as an example, if we absorb all the light forming true white light except the orange-red band, which we visually recognize as red, there still will remain a brilliancy of red comparable to that of the original white light, because *those are the conditions in nature under which the eye is accustomed to view all scenes.*

"As a means for comparison and to completely illustrate the point, suppose we consider a red, white and blue flag, having for background a foliage green. Were we to photograph this in black and white, the red, blue and green values would appear as shadows on the green. They would be differentiated from the white by varying degrees or amounts of white light.

"Now did we photograph this same scene in color, instead of having a band of neutral gray, we would have a band of red, the brilliancy of which would materially exceed the corresponding brilliancy of the gray band in the black and white picture. This would be true, not only because of its transparency, but also because of the color contrast between the white and the red. This same analogy applies to all colors."

As has been indicated, this is all rather tentative and incomplete, giving rise to certain questions and suggesting further inquiry, most logically emanating from the men in projection rooms themselves on the basis of their most recent experiences in color projection.

# F. H. RICHARDSON'S COMMENT

## • • AND ANSWERS TO INQUIRIES •

F. H. Richardson

## PROJECTION AND THE STAGE EMPLOYE

THE ADVENT of motion picture entertainment and its rapid advancement in the favor of the public, has gradually reduced the number of so-called "legitimate" theatres, vaudeville houses and so on until stage employes by the thousands have been thrown out of work and forced to find other means of livelihood.

Unfortunately, and for some reason unknown to me, projectionists were not originally organized into a union of their own, but were taken into the stage employes' organization. The situation is just that today. While there are many unions composed wholly of projectionists, there are many more in which the stage employes and projectionists are in the same local union. And so it was that when jobs for stage employes were reduced by something like 80%, it was decided to take up the surplus, *since it belonged to the same organization,* and too often to the same local union, by giving unemployed stagehands jobs as projectionists whenever possible.

Now that might be all right were the stagehands competent projectionists. However, not one in ten of them has anything more than perhaps some little knowledge of how to thread a projector, trim a lamp, make some sort of a splice and perform a few other routine duties.

Surely projection has suffered enough by incompetent outsiders who have "busted in" as *machine operators,* who still are such, and probably always will be just that, and nothing more. Conditions often compelled their admission into unions (anyhow the unions thought they did)—and after their admission some unions made absolutely no effort to force them to advance in knowledge and competence in projection.

It would really seem that it is about time to call a halt. If stage employes can show themselves to be really competent projectionists, well and good. They then may justly be deemed to have preference. If they cannot, then most emphatically they have no right to expect, much less demand, the privilege of filling a projectionist's position until a suitable apprenticeship in projection has been served, (six months, at least), coupled with such study as will equip them to do the job *properly.*

Fairness, not only to the profession, but also to the exhibitor, the public and the motion picture industry, demands that this course be followed. The exhibitor and theatre manager have not always treated projection, the projectionist and the IATSE & MPMO fairly, but that doesn't lessen the projectionist's responsibility.

## ABOLISH "MOVING PICTURE OPERATOR"

I HAVE JUST had a talk with George E. Browne, International president of the IATSE & MPMO, who impresses me as a serious minded, "square-shooting" officer who is not bound by traditions and precedent. During our chat I told President Browne that I thought retention of "moving picture machine operator" in the title of the organization does considerable harm. Somewhat to my surprise he listened attentively and at the end of the talk agreed that the continued use of such a title *did* do harm. He was quite able to understand the psychological effect of it, which up to now no International president has been able to do.

The term "machine operator," or its abbreviated form, "operator" cheapens the whole profession, reducing it to a mere mechanical "trade" for which employers can see no reason except compulsion for paying any considerable sum of money. Men are willing to pay "big money" for ability and brains. They do so more or less willingly. But who can imagine the necessity for any abundance of ability or brains merely to *operate a machine?*

Whether President Browne will further any attempt to change the name to one more intelligently descriptive of the work of projection, I cannot say, but I am quite certain he at least will not oppose one. I therefore suggest to advanced I.A. men that a determined attempt be made at the next convention to discard the term "machine operator," substituting therefor the modern, otherwise almost universally adopted term, *motion picture projectionist,* in such form as may seem best; or if it seems still better, to discard the division of terms entirely, making the union name something like *International Alliance of Theatrical Workers,* or *International Alliance of Stage and Projection Room Employes?* Those are, of course, merely suggestions. Doubtless something very much better might be devised. The only thing I am interested in is the discarding of the antiquated, misleading, belittling term, "moving picture operator."

●

### Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Hurry Call for 2,000-Foot Reels Page 20
Lens Problem Deliberately Made Page 21
What Projection Really Involves Page 22
How to Project a Single Frame Page 22
Tension at the Aperture Page 23
Flicker Following New Screen Page 24
Some Facts About Theatres Page 24
Hear Lectures on Projection Page 24
How to Get Ahead in Projection Page 25
British Book on Projection Page 25

## UNION LOYALTY AND PROJECTION

SOMETHING LIKE twenty years ago I dropped in on the boys down in the city of Washington. It was one of the many trips which have brought me into personal contact with thousands of projectionists all over the country and Canada. Most of them were then little more than boys—at least as viewed in comparison with conditions today. A few, however, even then stood out for the serious way they took their work. They were not satisfied with the results they were then able to get and were looking forward to something better—not only "looking" forward, but working hard to improve things.

One of these men was Lester Isaac, who certainly has since traveled a long way in the right direction. Always a one hundred percent I.A. man, he was for many years very active in the affairs of his local. He organized the Washington and other chapters of the American Projection Society. For a considerable time he was White House projectionist, an honor in itself. Isaac has indeed been a very busy man in a variety of ways that have helped to improve conditions in projection and conditions *for projectionists.*

He has been with Loew's, Inc., for twenty years. Eight years ago he was appointed director of projection for the entire circuit. I have previously commented upon the business-like, efficient manner in which he has organized and conducted his department. The job is a big one, as a recent meeting of Loew projectionists more than amply shows.

At this meeting, with M. D. O'Brien, Isaac's assistant acting as secretary, nearly 500 men answered rollcall, every one of them a projectionist in a Loew metropolitan theatre and a member in good standing of Local Union 306.

In addressing the men Isaac made no bones about telling them pointblank that for the company he represented he expected, not hot air, but real projection service. He emphasized the point that while a man must be a union man, he must also be both able and willing to deliver the goods.

"The time has gone," said he, "when a union card and conversation is all that is necessary. There must be a union card, but the card must be backed up by knowledge and real ability, plus energy enough to apply them in the work."

From time to time Isaac calls midnight meetings of the men working in Loew's New York City projection rooms. This is in addition to the many personal contacts he has through frequent visits to the theatres. He has found that such meetings provide an opportunity to get over some of his ideas, to develop a better understanding between him and the men.

He strongly emphasizes his views that the inefficient or careless projectionist is a distinct detriment to the I.A., and that, more and more, recognition of the I.A. is going to be based upon the basis of service rendered by its members. Conditions and methods change in every field of human endeavor, and it is obvious that I.A. men will be compelled to fall in line and keep up with the procession.

Many of the strongest-organized cities are those in which the officers of the I.A. locals demand that their members be on the job while on the job (if you know what I mean). It is all very well to boast of hundred-percent loyalty to the I.A. but *just how really loyal do you call the man who discredits the union he belongs to by delivering inferior work?* And mark you, inferior work may be done even when the screen and loudspeaker results are good, for the reason that the excellence is not secured at a minimum of operating cost.

The truly loyal I.A. man not only delivers the very best possible screen image and sound, but *he does so at a minimum of*

In 1925—we pioneered ARCTIC NU-AIR
In 1929—we pioneered KOOLER-AIRE

and now
U. S. AIRCO
announces

Refrigerated
Kooler-aire

Latest and greatest achievement in theatre air conditioning —combining perfected mechanical refrigeration with the engineering experience and proven reliability of over 6,000 installations of Arctic Nu-Air and Kooler-Aire in theatres throughout America. Now, any theatre of any size or requirements can be cooled with U.S. AIRCO equipment specially engineered for your theatre and with satisfactory results guaranteed.

**The four systems in the U. S. AIRCO line are:**

**ARCTIC NU-AIR,** "Refreshing as a sea breeze", lowest initial and operating cost, cools by air motion.

**KOOLER-AIRE,** "Nature's Healthful Refrigeration", moderate first cost, low operating expense, cools by washed air, changed every three minutes.

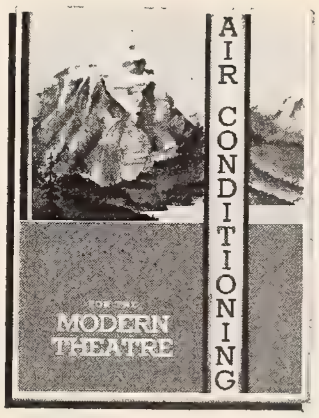
**COLD-WATER KOOLER-AIRE,** does everything that mechanical refrigeration can do at far lower cost, where cold water (under 55°) is available.

**REFRIGERATED KOOLER-AIRE,** mechanical refrigeration system announced above. The ultimate in air-conditioning equipment.

**Get This Book**

"AIR CONDITIONING for the MODERN THEATRE"

This book, just published, gives latest information on one of the Modern Theatre's most important subjects. Every alert exhibitor who wishes to keep posted on new developments should avail himself of the opportunity to get a copy, free. Whether in the market for new equipment or not, by all means send for this book TODAY.



THEATRE COOLING DIVISION
U. S. AIR CONDITIONING CORPORATION
Minneapolis, Minnesota

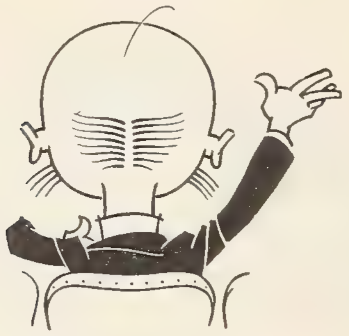
THEATRE COOLING DIVISION
U. S. AIR CONDITIONING CORPORATION:
2117 Kennedy Street N. E., Minneapolis, Minnesota

Please send us, without charge, a copy of your book, "Air Conditioning For The Modern Theatre".

Name...............................................................................................

Address............................................................................................

City.......................................................... State.......................................



"I'll be seeing you
in 1935 if . . . . ."

*Balcony Bolivar*

Sound, more than any other one factor, determines the size and regularity of your patronage. The C. T. R. Full-Range Sound System makes patrons *want* to come back. Builds a steady patronage. True and clear from the lowest to the highest notes. Surprisingly moderate in first cost. Economical to maintain. A postcard, giving your name, seating capacity, dimensions of theatres and type of projectors, will bring you facts and figures promptly.

CTR
FULL RANGE
SOUND SYSTEM

SOUND DIVISION

THE CINCINNATI TIME RECORDER CO.
1737 Central Ave. Cincinnati, Ohio
(Est. 1896)

**SOON PAYS**
***For Itself***

**At today's moderate price, a DAYTON Safety Ladder soon pays for itself by preventing falls, speeding odd jobs in any theatre.**

**Built of durable airplane spruce, in sizes 3 to 16 feet, it stands without wabbling or tipping. Straight back allows close work in corners and against walls.**

***Today! Write Dept. BT-1 for details***

**THE DAYTON SAFETY LADDER CO.**
**121-123 West 3rd St. Cincinnati**

**DAYTON**
**Safety Ladder**
(Patented)

*Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.*

*overhead cost to his employer.* By doing that he becomes a credit to projection, to himself and to the local union to which he belongs. By failure to do so he becomes disloyal to himself, to his employer, to the public he serves, and to the union he is a member of.

Some years ago my friend, P. A. McGuire, advertising manager of the International Projector Corporation, wrote something that is illustrative of the advance in projection. Said he, "The motion picture projector is no longer a mere mechanical contrivance, cranked by hand or made to operate by the simple closing of a switch. The projectionist of today must have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and somewhat inflammable material.

"The projectionist has a great responsibility—for failure to measure up to the right standards means that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value, the pleasure of the audience is lessened, the exhibitor is subjected to constant and unnecessary expense, and lives and property are endangered."

Every word of which is gospel truth. Truly the day has come when union membership and conversational loyalty is not enough. There must be, in addition to those things, an excellence of work that comes from knowledge and pride.

## A HURRY CALL FOR 2,000-FOOT REELS

THE FOLLOWING interesting letter comes from John T. Seiler, Long Beach, Cal., concerning the proposed 2,000-foot reel:

"Dear Mr. Richardson: The organization of which I am president took up discussion of your article on reel lengths in a recent issue at one of our meetings. After examining the situation from our viewpoint, and taking into consideration the production and distribution problems involved in making the change, it was decided that nothing less than 2,000-foot reels would be satisfactory. This conclusion was transmitted to the Academy of Motion Picture Arts and Sciences, from which a reply was received to the effect that that body was working on the proposed changes and hoped for some of them to materialize in the future.

"It may be that I am a bit impatient, but it really seems that it is taking entirely too long to bring about so important an improvement. It also seems as though the projectionists could themselves hasten the process materially did they make a major issue of it by taking action and writing the Academy, giving a few 'gentle hints' that we don't want the improvement to come about after we are dead, but while we still live and can enjoy getting a show we don't have to double up and then un-double again when through with it.

"Surely it is not a selfish demand made solely with a view of avoiding the work of doubling up, but also one which has directly to do with improved screen results, and prints in which the actors speak all their allotted words, instead of soon having a lot of them chopped off by repeated doubling and un-doubling.

"Another improvement is this: To any experienced projectionist it is very apparent that the end of a reel is coming some while before it arrives, for from 10 to 20 feet from the end, the film is usually covered with a moss-like deposit composed of dust and dirt which has been gathered up by the wax and static charge, the latter set up both by friction in projection and rewinding, followed by the tail end of the reel coming into more or less intimate contact with either the floor or the rewinder table. In this I say nothing (much) about the myriad scratches, dots and punch marks affixed by 'machine operators' at the near end of each reel (1,000-foot or otherwise) for their convenience, plus a lot of small scratches inflicted by friction under the excessive pull on the film roll near the end of the reel.

"In short, I am thoroughly and heartily in favor of taking such action as we may to force action on the 2,000-foot reel at the earliest possible moment.

"And now, Friend Richardson, I have a little personal problem upon which your help will be welcome. Am using a pair of Bausch & Lomb Super-Cinephor projection lenses, projecting a picture 33 x 26 feet at 115 feet. I find it impossible to secure sharp focus on both sides of the screen. Either one side or the other may be brought into sharp focus, but not both sides.

"The manager assures me that when the projectors were installed they were placed equi-distant from the center line of the auditorium, which, it appears, is true. They are 6 feet apart, which setup should not produce any distortion due to lenses not facing the screen squarely. The only conclusion I have been able to arrive at is that the optical system itself does not lie on the optical axis of the light system. I have seen adapters that would permit the shifting of the projection lens laterally across to give proper alignment. Can you tell me where they may be had?"

I have heard of no such adapter. I believe, however, that you are in error in supposing the fault to be due to the optical system, or to the misalignment of some part. Such a fault would hardly produce the effect you have described. The fact that you can sharpen either side, but not both, merely by adjusting the projection lens, makes it pretty evident that the trouble is wholly due to a lens which is not facing the screen squarely.

You have not given consideration to one phase of the matter, and that is the huge width of the screen image, which makes a lot of difference. You tell me you have a screen image 33 feet wide. In the name of the prophets, *why?* What is the idea in thus enormously enlarging every photographic fault, besides making even the perfect parts more or less "fuzzy," spreading your light over the enormous area of 858 square feet and compelling the patrons seated down front to try to follow motion over that great space?

While so little as 3 feet off center would amount to nothing in a picture of reasonable width, with one 33 feet wide it mounts up, as you will discover if you lay the thing out to scale on paper. Moreover, such a picture size makes everything wholly unnatural. You have, for example, giants on your screen and sound voices that most emphatically do not match them. You would get a far, far more pleasing picture were these dimensions reduced to not more than 20 feet wide. The image would be far better illuminated, immeasurably sharper in detail, and in every way better; also, your trouble would, I am very certain, wholly disappear.

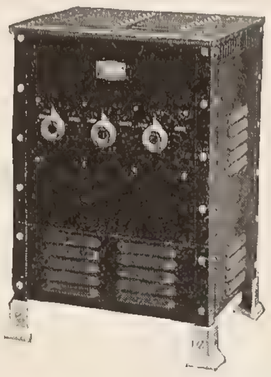
As to the reel matter, I thoroughly agree. I believe the Academy is making an honest effort to get the thing cleared up, but that the producers are very slow in making any real attempt to give practical aid in the matter. I thoroughly agree that unions should take action, as bodies, communicating an emphatic request for the thing to be sped up. If it were something the producers wanted for themselves, it would be forthcoming *pronto,* regardless of what the theatre men might or might not want—that is, unless it had the effect of cutting down business. Cost or trouble of making the change would be as nothing. I agree that we all should proceed to raise a *littlell* until something is forthcoming in the 2,000-foot matter besides conversation.

## A LENS PROBLEM DELIBERATELY MADE

DOWN FLORIDA way an exhibitor or projectionist seems to have pulled a bad boner (even as we all do once in a while). Two Snaplite lenses that were delivering the goods acceptably, were removed, and two new lenses, described as "adjustable," were installed in their place. While my informant does not say so, "adjustable" certainly must here mean lenses the E.F. of which may be altered by changing the distance between the front and rear element—a thing that cannot possibly be done with any projection lens without serious disturbance of the corrections, one result of which is likely to be reduction of depth of focus. The letter tells me the new lenses will not sharpen the picture on both sides of the screen and that the result from both lenses is the same.

Whoever authorized the removal of lenses that were doing good work had considerable confidence in himself, for the E.F. of the lenses is only 3.5 inches. It is very difficult to get really good definition all over a screen when using lenses of a focal length as short as 3.5 inches. Because of curvature of field, it would not be too easy were the lens central in all directions with center of field. In this case there is a 12° projection angle and the side throw usual where two projectors are used.

The condition is very bad for the best lenses. For a lens that is so-called *adjustable,* I would consider it quite impossible. The only possible thing to do is to get the



THE RECTIFIER YOU HAVE BEEN WAITING FOR
THE NEW **"HANDY"** FOR SUPREX
CARBON ARC LAMPS
25-60 AMPERES — 30-40 D.C. VOLTS
WITH ADDITIONAL VOLTAGE TAP TO SUPPLY
55 D.C. VOLTS
CAN BE OPERATED FROM
THREE PHASE, 220 VOLT, 60 CYCLE, A.C. CIRCUIT
$160.00 LESS AMMETER } PRICES DO NOT INCLUDE BULBS
$180.00 WITH AMMETER } Rectifier requires four 15 ampere bulbs
WRITE FOR FULL PARTICULARS

30 AMPERE — 55 D.C. VOLT
"HANDY" MOTION PICTURE RECTIFIER
For Low Intensity Reflector Arc Lamps
$72.00 LESS AMMETER } PRICES DO NOT
$84.00 WITH AMMETER } INCLUDE BULBS
ALL "HANDY" PRODUCTS GUARANTEED UNQUALIFIEDLY
FOR ONE YEAR
DISTRIBUTED BY MEMBERS OF THE
INDEPENDENT THEATRE SUPPLY DEALERS ASS'N.
**BALDOR ELECTRIC CO. THEATRE DIVISION ST. LOUIS, MO.**

**AIR COOLING AND CONDITIONING**

***Mr. Theatre Owner:*** NOW IS THE TIME TO ACT

1. What will you propose for the comfort of your patrons for 1935? Do you intend to profit by the experience of 1934 when the whole country was subjected to the severest heat siege in its entire history?
2. Lucky indeed, were those Theatre Owners who had satisfactory Cooling Plants. Their receipts, during the protracted heat wave, far exceeded those of previous summer seasons. Don't delay, make your theatre a money maker this summer, by installing Wittenmeier Cooling and Conditioning Equipment.
3. Last season, in the Chicago Area alone, Wittenmeier installed Air Cooling and Conditioning Equipment in fifteen (15) theatres ranging in size from four hundred to two thousand seats.
4. Why not let us make a survey of your requirements and give you an unbiased opinion of the system best suited for your needs. This entails no obligation on your part. We are an organization with over thirty years of experience. After all, there is no substitute for Experience.

**WITTENMEIER MACHINERY COMPANY**
*Air Conditioning Engineers, Contractors and Manufacturers*
CO2—FREON—METHYL CHLORIDE—STEAM EJECTOR—WATER VAPOR

850 No. Spaulding Avenue
Chicago, Illinois

103 Park Avenue
New York, N. Y.

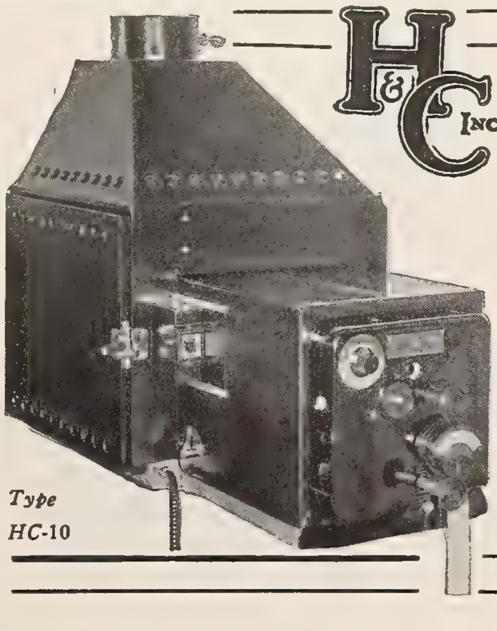
AMERICAN REFRIGERATING CO.
Detroit, Michigan

H. J. KELLY
New Orleans, La.

WITTENMEIER MACH'Y OF CANADA, Limited
Hamilton, Ontario

WITTENMEIER MACHINERY CO.
Columbus, Ohio

More than 100 theatre installations throughout the country.
*Wittenmeier Continuously since 1897*



*Type HC-10*

***The Symbol of Perfection in Projection***

H&C INC.

***Always Improving***

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

***Write for Illustrated Booklet***

MODERN PHOTOTONE—TALKAFILM SOUND HAS PIONEER EXPERIENCE BACK OF IT—IT'S GUARANTEED

EXPAND YOUR BUSINESS WITH BETTER SOUND

Complete Reliable Wide Range Sound in your theatre, as low as $350.00.

Better results thru simplicity of construction and operation, the key of our success.

Write for specifications and complete information.

PLATTER SOUND PRODUCTS CORPORATION
NORTH VERNON, INDIANA

Our Money Back GUARANTEE

protects you against any loss when you order WRIGHT-DeCOSTER Model 309 Full Range Reproducers and Horns.

But we go further than that by insisting that our speakers be returned for full credit if you are not thoroughly satisfied.

Chain theatres are equipping one house after another with WRIGHT-DeCOSTER Reproducers. Send complete details of your theatre and Sound equipment for free suggestions by our Engineering Department.

WRIGHT-DeCOSTER, Inc.
2225 University Ave. St. Paul, Minn.
Export Department
M. SIMONS & SON CO., 25 Warren St., New York
Cable Address: SIMONTRICE, New York

lens maker to supply lenses that will at least equal the old ones—and not to try that kind of stunt again.

## WHAT PROJECTION REALLY INVOLVES

THE OLD TOPIC of foolish ideas regarding projection, on which I have written many times, has been brought up by Pasqual Valenti of Trenton, N. J. He writes:

"Your articles are very educational to me, as I am certain they are to other men in the projection field. I write to ask a question, an answer to which in your *Comments*, will be greatly appreciated; also, I am sure it will benefit your other readers. It is this:

"I have heard many men, not projectionists, remark upon how simple projection is, that it should take only six months or possibly a year to learn it thoroughly. I have heard electricians say they could learn it very quickly and easily because they already understood electrics. Not only that, but many men who have learned to thread a projector and make a changeover have the idea that that is all there is to projection. Text books, study, etc., are wholly unnecessary, say many of them. I have talked with such "projectionists," invariably finding it impossible to convince them that projection consists of anything more than a few simple, more or less mechanical acts.

"Now, F. H., I would appreciate it very much if you would, in your own inimitable way, explain just what projection consists of and what there is to learn. I ask you to do this for the sake of the many who have secured a position as projectionist with nothing more than a minimum of knowledge, and now have the idea there is nothing more to learn. For the sake of those who are not in the profession, but consider it very simple; for the sake of those many who want to learn, but think they can do it in a very short time without any text books at all, please do this."

I fully realize that the three classes named are with us; also, it is almost a total waste of energy to talk to them—until something happens. But wait until something *does* happen—an examination law passed for example—and observe how they scramble!

Such talk has its foundation either in a total lack of knowledge of projection, or in just plain stupidity. Its result is, insofar as the matter has to do with projectionists, mostly evident in increased operating costs, relatively inefficient performance of equipments, waste in electric power, and comparatively poor results in both sound and image.

Many times I visit theatres where the manager and projectionists are very evidently quite proud of both sound and picture excellence, yet in ten seconds I have picked anywhere from two to half a dozen remedial faults. Neither manager nor projectionist has made any real study of projection, therefore they are unable to recognize minor faults, or perhaps even major ones, especially in sound.

Projection fundamentally involves expert handling and operation of (a) mechanical assemblages functioning at high speed and under heavy strain, that are built and for best results must be adjusted with all the fine precision of a high grade watch; (b) electric and magnetic assemblages that are extremely complex and must be handled and adjusted with great care and complete understanding if the best results are to be attained; (c) optical trains that have sadly puzzled many an expert optical gentleman, which must be kept in perfect adjustment by the projectionist.

The qualified electrical engineer may reasonably believe himself to have some advantage, since he has general knowledge of one phase of the projection structure, but that by no means qualifies him, even electrically, in projection. He may be ever so expert an electrician in the general acceptance of that term, without fully comprehending, for example, the application of the light from an electric arc to screens.

The real trouble lies in the fact that projectionists, by their own actions, have set up the idea that projection is a very simple matter—so simple, indeed, that they need only to glance at the working projector once in a while. After some little practical experience, one may put on a show *of sorts,* and since many theatre managers do not themselves have the training permitting them to check up on either picture or sound results, or to form any intelligent judgment as to what harm is done to costly equipments through wrong procedure in adjustment and care, such "amateur" projectionists sometimes get away with it.

## HOW TO PROJECT A SINGLE FRAME

THE PRINCESS THEATRE in Republic, Pa., asks if there is any method by which the projector may be stopped and a single frame of the film projected upon the screen indefinitely.

I hesitated about answering this query, but finally decided to do so on the grounds that I know of such stunts being attempted with disastrous results because wrongly done. Possibly, therefore, instruction may be beneficial rather than otherwise. However, let it be clearly understood that such a thing should *not be attempted unless careful preparation is made* as follows:

In some cases only the center of the picture will appear. How much of the frame would be illuminated would depend upon the diameter of the cone of light that might be projected, and that would depend upon the diameter of the light source and the distance between the converging lens or mirror and the aperture.

First, it is necessary to ascertain exactly the optical axis of the light at the plane of the mirror. This may be done by stretching a thread from light source center, to center of aperture, and in some manner supporting a pointed object in contact with the thread at the plane of the rear surface of the dowser. Remove thread, drop dowser and mark on its surface the *exact* position of the point.

Now at that exact point, drill a hole 1/16-inch in diameter through the dowser. Energize the light source, and a beam of light will go forward to the projector aperture, exactly central therewith if the hole has been drilled exactly at the right point.

Next, removing all other film, hold a short piece (by means of plyers) in the light as close as possible to the aperture. If there is not enough heat to affect it (there should not be), thread in a piece of film and see if (a) the entire frame is illuminated, and (b) if there is sufficient light to cause the picture to be plainly visible on the screen. If only the center of the frame is illuminated—well, it is just too bad, for there is nothing that can be done about it. If the frame is entirely illuminated, but the picture is too dim, that may be remedied by running a 3/32-inch drill through the hole, or possibly one even a bit larger than that. However, be very cautious. Try it out thoroughly on the short piece of film.

Remember, all this is perfectly safe if done *carefully* and intelligently, but it is not a thing to be careless about. The small hole in the dowser may be covered with a small piece of sheet metal so riveted to the dowser blade that it may be moved to cover or uncover the hole.

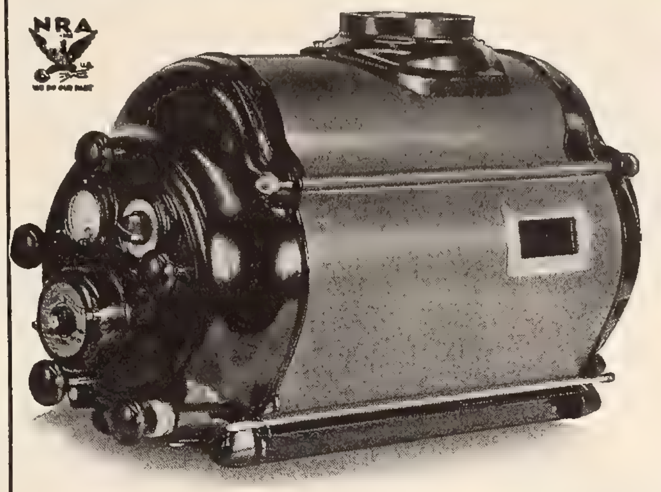
And now here is a stunt I wish some of you would try out and report results on. I believe a single frame might be projected at least fairly well by one of the big flash lights, the beam of which may be so concentrated that it is almost parallel. Probably I'm all damp on that, but anyhow some of you try it out and advise me. You doubtless can borrow one of the lights (they are about a foot long) from your local hardware dealer.

## EXCESSIVE TENSION AT THE APERTURE

LUKE HALL, projectionist of the Rio theatre in Sayre, Okla., writes, "I have two 6B Powers projectors in fairly good condition except for the intermittent movements, on which the stars and cams are pretty badly worn. There are new intermittent sprockets recently installed.

"On one projector a film with strained or weak sprocket holes will go through okay, but I can hardly get the same film through the other. It tears out the sprocket holes, loosens the lower loop, and often breaks the film. I have set and reset the tension and readjusted the idler roller brackets, but it does not seem to help. What causes this and how may it be remedied? Where can I buy the latest edition of the Bluebook?"

You may have reset the aperture tension, Brother Hall, but I think it is nevertheless the seat of your trouble. Too much tension on that projector is almost without doubt where the fault lies. It could not very well be anywhere else. Loosen up that tension until the screen image becomes unsteady. Then tighten it just enough to stop the unsteadiness, and I'll bet you dollars to dimes the smile of contentment will again be on your face. An unlikely but possible contributing factor might arise if the inter-



"The ARISTOCRAT of popular priced LAMPS"

STRONG

UTILITY SERIES
Of Projection Arc Lamps
3 — TYPES — 3
H. I. UTILITY
45 Amp.
Direct Current High Intensity
A. C. UTILITY
80 Amp.
Alternating Current High Intensity
L. O. UTILITY
30 Amp.
Direct Current Low Intensity

*Sold by Trustworthy Independent Supply Dealers Everywhere*

The Strong Electric Corporation 2501 LAGRANGE STREET TOLEDO, OHIO

Export Office: Room 301 220 West 42nd Street New York, N. Y.

Klieglights
and other STUDIO LIGHTING EQUIPMENT and ACCESSORIES - for MOTION PICTURES SOUND and COMMERCIAL PHOTOGRAPHY
Bulletin No. 106
KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO. INC.
321 WEST 50th STREET
NEW YORK, N.Y.

Write for this New BULLETIN

featuring Studio Lighting Units

Sixteen pages of the very latest information on studio lighting equipment . . . showing every conceivable type for photographic purposes, together with optional wiring accessories. You will be amazed at the advanced designs and remarkable improvements that have been perfected. There is no charge for the booklet; simply write, and . . .

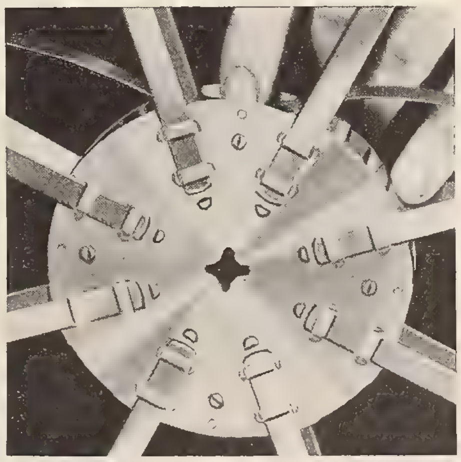
*Ask for a copy of our Bulletin No. 106*

New Lights
New Ideas
New Methods

*Cost and Time Saving Information*

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 West 50th Street New York, N. Y.

DeVry Solves the 2000 ft. Reel Problem

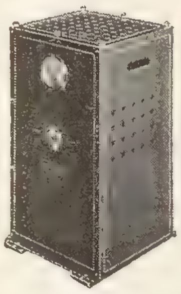


The Finest 35mm Metal Reel Ever Offered The Motion Picture Industry

Clock—spring steel spokes and rims with sliding contact of spokes on hub—preventing the molecular displacements which are the cause of "dishing." Threading is automatic.

See F. H. Richardson's account of the similar 16mm reel, in Nov. Better Theatres. Ready for delivery soon.

HERMAN A. DEVRY, INC., Dept. H
1111 Center St., Chicago 347 Madison Ave., New York



IMPROVED PROJECTION at Less Cost!

Save 20-30% changing A.C. to D.C. with the

GARVER KURRENT CHANGER

It delivers 15-30 amps. steadily, quietly and dependably, eliminating change-over troubles. No sound interference. Recommended by leading lamp manufacturers ...................... $125

★

GET DEPENDABLE, BRILIANT MAZDA PROJECTION

or highly concentrated spot or flood lighting

National Regulator

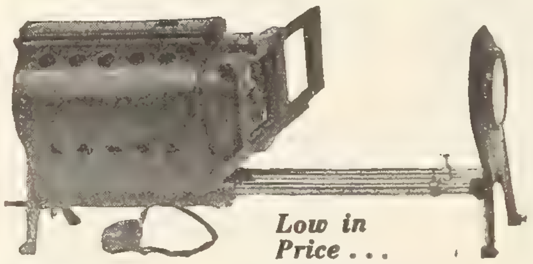
Quiet operation. 110 or 220 volts $60

★

Circulars on Request

Representatives in All Principal Cities.

GARVER ELECTRIC CO.
UNION CITY, IND.



Low in Price ... High in Efficiency

The Besteropticon

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer . . . . . $23

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

SUPER-LITE LENSES and PRO-JEX SOUND UNITS

are giving universal satisfaction

A TRYOUT WILL CONVINCE YOU

Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

*Keep Your Theatre Always Wholesome . . .*

Drive away all odors that offend your patrons. Sanozone delicate perfume sprays with their flower-like fragrance will enhance their enjoyment of the picture...Inexpensive...Ask your dealer or write us for samples and prices today.

SANOZONE CO. 1129 ROY ST. PHILADELPHIA

mittent sprocket shaft became out of line—higher on one end than on the other.

The sixth edition of the Bluebook will be out this spring. It may be obtained from the Quigley Bookshop, 1790 Broadway, New York City. The price will be announced rather soon, I think.

## FLICKER FOLLOWING A NEW SCREEN

JOHN R. SNOW of Harvard, Ill., reports some trouble as follows:

"Again I call on you for advice on a very important matter. Your opinion on the following will be highly appreciated.

"Ten days ago we installed a new screen in the Saunders theatre, where I am projectionist. Since it was put in we have been compelled to tolerate a very nasty flicker, from about 30 feet back from the screen all the way up to it. It is visible only in light scenes.

"I admit the screen has very high illumination. I cut down the current flow from 42 to 22 amperes upon installation of the new screen, and still the illumination is 100% brighter than it was on the old one at 42 amperes.

"This theatre has a width of 23 feet. I project from the rear of the balcony at about a 5° angle. The projection distance is 97 feet. The screen image is 13 feet wide. I use Peerless low-intensity lamps at, as I said, 22 amperes. Simplex mechanisms with front shutters. Width of blades, 7⅛ inches. Was using a 6½-inch blade, but widened it to clear up all travel ghost.

"Another thing, Mr. Richardson: If I installed two new castiron E-16 film trap plates, would it relieve me of picture being out of focus on one side—the same side—with each projector?"

My advice probably will not be very welcome. First of all, it would be to install rear shutters immediately. There are many reasons why this should be done, not the least of which is that with the front shutter you are subjecting both your mechanism and the film to more than twice the heat that would reach them with rear shutters.

You say you have widened the shutter blade. Do you mean only the master blade or both blades? Either way, however, you have probably thrown the shutter badly out of optical balance and made flicker almost certain with a brilliant screen.

You probably could have eliminated the ghost by locating your front shutter at the right point. Try this experiment: With the projector standing still, the fire shutter blocked up and the shutter in "open" position, project the white light and pass a thin, opaque sheet (cardboard will do) down through the beam at varying distance from the lens until a point is reached where a shadow starts from both top and bottom of screen, meeting in the center. If you can get your lens out far enough to reach this point you probably can use the old shutter without travel ghost. If you cannot, then see if you cannot get it out to a more narrow point of the beam.

You have an unbalanced condition that causes the flicker and you may or may not be able to eliminate it by reducing your screen illumination, or by doing as I have suggested. However, the right thing to do is to get a rear shutter. It will end your troubles and make all conditions far better.

As to the out-of-focus effect, you surely have very poorly corrected lenses. I doubt that your proposal would help much, if any. Better try to get better lenses. You should not have this trouble with that little picture at 97 feet, unless you have your projectors spaced too far apart. For that projection distance the lenses should not be more than 4½ feet apart.

## SOME FACTS ABOUT THEATRES

JOHN L. GRAINGER, an exhibitor of St. Louis, Mo., writes, "Both myself and my projectionist follow your writings and find in them very real help. May I ask you two questions, as follows: How many motion picture theatres are there in this country, and just how do the number of theatres in cities of more than 10,000 compare with those in smaller places? We hear all kinds of tales about these things and would like to have the low-down.

"My projectionist asks me to express his thanks for the aid your *Comments* and books are to him, and since anything that helps him to do better work helps me and my customers, I add my own thanks."

I am grateful for your generous remarks, Friend Grainger. As to your questions, I just yanked down the Motion Picture Almanac for 1934-35 (a 1,114-page pamphlet published by the Quigley Publishing Company), turned to Page 889, and there was the whole thing spread out.

The total number of motion picture theatres in the United States is 16,849. Of this number, 9,185 are in towns of less than 7,500. Incidentally, there are 9,260 cities, towns and villages having theatres. There are 110 theatres having in excess of 3,000 seats, 346 between 2,000 and 3,000 seats, and 8,190 between 200 and 500 seats (only 1,975 have *less* than 500). You're welcome.

## HEAR LECTURES ON PROJECTION

IN CONNECTICUT the I. A. unions formed a state association at Hartford, back in 1928, the idea being, as I understand it, to bring about co-operative action among the unions of the state, and to take such action as might seem beneficial to the various organizations. The association now has 18 union enrolled, with a total membership approximating 550.

Recently I was advised that the association had obtained the services of Professor H. A. Macfield, for lectures to the projectionist members in Hartford, New Haven and South Norwalk. There is one lecture per week, so that each city and the unions in its surrounding territory, enjoys the privilege of a lecture each third Wednesday. Deeply interested, I arranged to drive to New Haven to attend one of the lectures, and believe you me I was most agreeably surprised. I had expected (Mr. Macfield being a college professor) to listen to some academic speech worth about one cent a rod in practical affairs.

It was not so at all. The night I attended the meeting the professor lectured upon fundamental matters in electrical action, making things very plain. For example, he explained the reason for torque motion in a motor, and never in any textbook or elsewhere have I heard the matter set forth in such thoroughly understandable form.

At each meeting the professor gives out papers containing matter for study during the interim between sessions. My compliments to professor Macfield. If what I heard that night is a fair sample, there are many large unions (306 and 110, for example) that might with very real profit engage him for a series of lectures.

The officers of the Connecticut association are Thomas J. Shea, president; George Beazil, vice-president; J. S. O'Connell, secretary-treasurer. My compliments to those gentlemen as well as to the association as a whole. As I understand matters, it is not the purpose of the professor to deal with working details of practical projection. He intends rather to impart an understanding of fundamental things in electricity and allied subjects.

It does seem to me, however, that it might be well to make the sessions of two-hour duration rather than of one, devoting the last hour to what might be termed *projection practice*. The trouble would be in finding a really good lecturer. Relatively few men, regardless of their technical ability, are capable of imparting knowledge to others effectively.

The Connecticut association has taken an advanced step. At the meeting I attended possibly 50 men were present. Just how many were eligible to attend I do not know, but certain it is that every union man who might have been there and was not, should be thoroughly ashamed of himself. I say "union man" for the simple reason that since the unions are paying all the expense, ($50 a week, I understand it to be) the meetings presumably are for union men only, though it would seem to me that men in small places surrounding the lecture city who are not members, though possibly they have applied for membership and been refused, might be admitted to the meetings upon payment of a small fee. It would indeed be a generous thing for the association to invite them on that basis, provided, of course, they have a "clean slate"—have not declared themselves, by act or word, as enemies of the union.

## HOW TO GET AHEAD IN PROJECTION

FROM A SMALL TOWN in New York State comes a most sensible letter. Space is scarce, but such letters should be read by dissatisfied ones and those who believe projection offers nothing worth really striving for. Here is the letter, almost word for word:

"Dear Mr. Richardson: I am writing to obtain information that is of great importance to me. Having noted your honest, sincere opinions in Better Theatres and Motion Picture Herald, I am sure your advice will be helpful.

"For the past four years I have operated motion picture machines. Before starting on that job I took a short course in projection that taught me some of its fundamentals, and passing an examination, obtained a license to operate in Buffalo. I also passed an examination in Pennsylvania and received a state license. I am a member of local union 676, Hornell, N. Y.

"I have been quite successful in projection. At least my work has satisfied my manager, as well as the Western Electric service engineer whose equipment I am operating. However, the field of projection is very large, and I feel my knowledge does not cover one per cent of it. Therefore, I come to you for advice. I want to study projection, to the end that I become fitted to handle any job in that field, or to pass any examination that may confront me.

"From the financial viewpoint I am able to meet my expenses, but little more. The town is a small one and the wages are in the same category, but knowing the conditions I am thankful to have what I have. Can you suggest any way in which I can broaden my knowledge through study? Please advise me."

I suggest that you get the first two volumes of the Bluebook of Projection, and Nadell's "Projecting Sound Pictures." Nadell's sound book is newer than volume 3 of the Bluebook, which is the sound book. It is written in excellent style. I recommend it. Before very long we hope to have the sixth edition of the Bluebook ready, and you may take it from me, it is going to be very excellent in both sound and projection.

Moreover, you should make a real attempt to follow "The Bluebook School" in the weekly Herald. Work out the answers and send them in each week. The work will soon grow interesting.

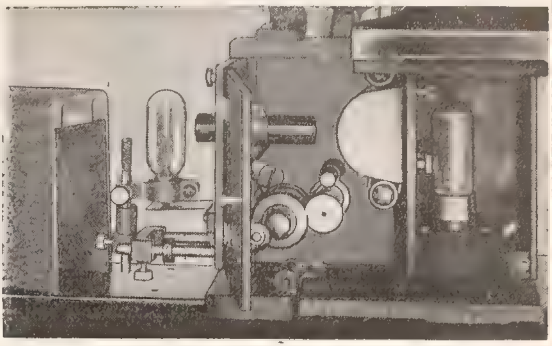
You are wise to stay where you are until things get better, but as soon as you think it safe you will do well to make an effort to get work with some local union in a larger place as a permit man, which will start you well upon the right road, or at least it should.

## BRITISH BOOK ON PROJECTION

THROUGH THE COURTESY of S. Rayment, editor of the Kinematograph Weekly, London, England, I am in receipt of a British book on projection published in Kinematograph Publications, Ltd., has 237 pages of combined text and illustrations, the latter numbering one hundred and forty-six. In addition, two blueprints and one black-and-white are tipped in. The author is R. Howard Cricks, A.R.P.S. (whatever that last may mean). The covers are of the same color as my own Bluebooks.

I compliment Mr. Cricks on writing for the most part understandably.

PROSPERITY



Over 3,000 Installations
THE prosperity of your theatre depends on the quality of your SOUND. Insure your theatre's success by installing Mellaphone WIDE-RANGE SOUND EQUIPMENT. WEEKLY payment plan for your convenience.

MELLAPHONE CORPORATION
ROCHESTER, NEW YORK

HAVE YOU HEARD?
—in your own theatre*
"100% COMPLETE TONE"
New CLOUGH-BRENGLE Wide-Range Sound Amplifiers now introduce this revolutionary improvement that brings you *every detail* of the recording with realism that makes yours the most favored theatre.

*No Cost—No Obligation Demonstration
For a limited time only you can have this new sound equipment demonstrated in your own theatre without cost or obligation. Act now!

Write or Wire for Full Details
The CLOUGH-BRENGLE Co.
1130-A W. Austin Ave., Chicago, U. S. A.

THEATRE MANAGERS
The Use of
TRIMM FEATHERWEIGHT
Earphones ensures your Hard of Hearing patrons the utmost in performance and comfort.
*Write for full information.*
TRIMM RADIO MFG. CO.
Dept. BT1
1528 ARMITAGE AVE. CHICAGO, ILL.

Anchor Seats Permanently!
No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.
Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

DA-LITE

DA-LITE Screens are made to meet all possible requirements in both the professional and amateur fields. Dealers in all the larger Cities.

**DA-LITE SCREEN CO., Inc.**
2723 No. Crawford Ave., Chicago, Illinois

*For Noiseless and High Speed Ticket Issuing*
you need a
**SILENT AMERICAN TICKET REGISTER**
in your Box Office
*"Ask Any User"*
Write for information and prices on latest models and trade-in proposition.
Silent American Ticket Machine Co.
Sales Office: 630 Ninth Avenue, New York

**SOUND EQUIPMENT**
*Rebuilt and New*
Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .
Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.
**S. O. S. CORP.**
1600 Broadway, New York City

**NOW YOU CAN MAKE THAT PERFECT SPLICE**
EMULSION REMOVER
BLADE PEELS OFF EMULSION
Wick moistens emulsion. Can't saturate film! **Price $1.00.** Use with any splicer. Used by exchanges and laboratories. If your dealer can't supply you, write to us direct.
ROSCO FILM CEMENT
367 Hudson Avenue Brooklyn, N. Y.

*Modern* ADLER
CAST ALUMINUM
CHANGEABLE LETTERS
*Write for Sample and Prices*
BEN ADLER SIGNS, Inc.
343 So. Dearborn St., Chicago Harrison 3148

# EQUIPMENT AFFAIRS

## Equipment News and Comment

### 1934 PROGRESS

● Advancements in the field of applied electricity and electro-mechanics during 1934 show that year to have been as productive of progress as many another that was far more prosperous industrially. This is indicated by the review recently issued by Mr. John Liston of the General Electric Company. The significance of these developments bears so importantly upon all activities that we should like to present the report almost entirely did space permit. The progress made was sufficient for Mr. Liston to state that despite the modernization which has already been undertaken, it may be conservatively estimated "that more than half of all American industrial machinery is today obsolescent in part because of recent improvements in electric equipment." To consider only those advancements which concern in some way the theatre field, Mr. Liston reports:

"Practically every element necessary for complete air conditioning was improved to make possible the effective heating, cooling, humidifying, dehumidifying and circulation of the air with co-ordinated units.

"There was developed a complete new system for the transmission and distribution of electric power, making it possible for the first time to interconnect, with static apparatus, non-synchronous systems. This was done by the utilization of electronic devices including Thyratron tubes and Phanotron tubes. It was found, in the operation of this new system, that a higher order of stability had been obtained as contrasted with previous practice and that faults similar to short circuits result in a reduced instead of an increased power flow."

Among scores of devices of great practical importance in diversified industrial and technical fields, is an audio noise meter, an automatic sound recorder, and the "Lumiline" tubular lamp. In the latter a single coiled filament is drawn out into a continuous line from end contract cap to the other. An improvement was made in watt-hour meters, consisting in a jewel screw, which without the use of gaskets or special fits, prevents the leakage of oil.

And don't theatre folk own automobiles? Then: Automobile headlight lamps were improved to minimize the variation of filament position with respect to the reflector —a development "which makes practicable the use of smaller headlights."

### "SUPREX" AMPLIFIER

● A rectifier rated at 60 amperes especially designed to supply curent for "Suprex" carbon arcs, has been developed by the Baldor Electric Company of St. Louis. Its complete rating is as follows:

From 25 to 60 amperes, 30 to 40 d.c. volts, with an additional tap to supply 55 d. c. volts. The voltage range of 30 to 40 volts is for the "Suprex" carbons, while the extra voltage tap of 55 d. c. volts is to supply current to low-intensity carbon arc lamps.

This rectifier, marketed under the trade name of "Handy," is supplied for operation from a 3-phase, 60-cycle a. c. circuit, and cannot be operated from a single-phase circuit.

### FROZEN PIPES

● A timely warning concerning frozen water pipes has been sent out by the National Fire Protection Association. The warning points out that a burning match, torch or open flame should never be employed for thawing out frozen water pipes. Property owners and managers are advised to wrap the frozen section with cloth and pour hot water upon it until the ice in the pipe gives way. Rags on the floor at the base of or under the pipe will absorb the waste water.

And if you are constructing a new theatre, or revamping your plumbing, avoid running water pipes along outside walls. It usually can be done, and to do so is likely to save trouble and expense.

### VACUUM CLEANER

● A new model vacuum cleaner adapted to theatre use has been brought out by the Kent Company, Inc., of Rome, N. Y. The force of the suction has been doubled in this model by use of newly designed fans powered by a ¾-horsepower motor. The hose has been increased a quarter of an inch in size. The motor is a Westinghouse, encased in aluminum. The base of the

Lobby of the Garrick theatre in Chicago, former "legitmate" theatre remodeled into a motion picture house. Lobby walls are of Vitrolite and aluminum metal trim.

machine is also constructed of aluminum.

The bag is double and is entirely enclosed in a steel can, preventing dust from filtering through. The can rests upon the base above the motor and fans, making the design vertical. The entire unit is mounted on two rubber-tired wire wheels and a swivel castor.

### NEW REEL

● A reel recently developed and exhibited by Herman A. DeVry, Inc., of Chicago, has been made ready for the market in both 16-mm. and 35-mm. models. A special feature of the reel is its "non-dishing" character, due to spring steel construction and to a sliding contact of spokes with the hub, preventing the molecular displacements that cause distortion.

The 35-mm. model is made for 2,000 feet of film.

### NEW AMPLIFIERS

● A new line of amplifiers has been brought out by the Clough-Brengle Company of Chicago, to meet the demands of sound reproduction over the present extended frequency range. The amplifiers are designed for installation with any existing sound system, without other change.

### OPEN SHOWROOM

● A new exhibit and sales room has been opened by the Bigelow-Sanford Carpet Company, Inc., in the Merchandise Mart, Chicago. The room contains over 10,000 square feet, and facilities include exhibit space for the company's entire line. The Chicago headquarters are in charge of Mr. E. P. Schuneman, manager for this territory.

## A Theatre in a Big British Realty Plan

(*Continued from page* 16)

a complete estate with three sources of revenue: shop rents, flat rents, and box office receipts. The overhead on the theatre enterprise is in no way comparable to those which would have had to be faced on a straight cinema investment, even if the rest of the site had been sold.

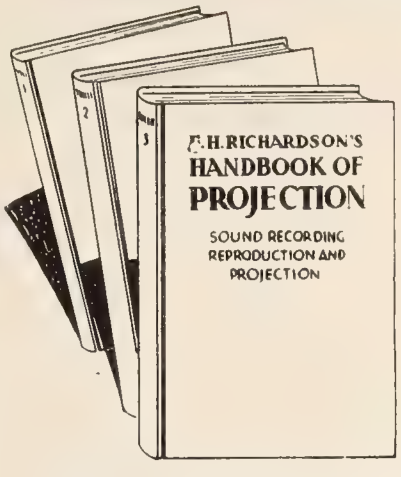
The theatre itself is a good example of modern design on the stadium principle favored by the Odeon Circuit. The seating capacity is 1,500.

The front elevation is in biscuit-colored terra cotta with green bands and ornamentation. In the auditorium there are metallic gold walls in alternating textured broad bands finishing on the proscenium margin, which consists of five lines of trough lighting framing the stage opening.

The ceiling in concentric golden panels rises to a large central fibrous plaster fitting, from which the main auditorium lighting is obtained. The underside forms a metal and glass feature usually illuminated, but capable of admitting daylight for cleaning purposes.

The architects of the Odeon were T. P. Bennett & Son of London.—BRUCE ALLAN, LONDON.

RICHARDSON'S HANDBOOKS


F. H. RICHARDSON'S
HANDBOOK OF PROJECTION
SOUND RECORDING REPRODUCTION AND PROJECTION
1
2
3

*Are used by*

**Theatre Managers and Projectionists all over the world.**

First published in 1910, Richardson's Handbooks have kept pace with the development of projection through many editions. It is standard work all over the world.

Theatre managers and projectionists admit that a set of Richardson's Handbooks on Projection is one of the indispensable features of their operating equipment. There is no surer guide to better projection than is to be found within the covers of these three volumes—the accepted authority on projection and sound all over the world.

If you have put off owning a set of Richardson's put it off no longer. Let the author acquaint you by text, illustration and diagram with all the diverse elements of projection, such as the Arc; Light Sources; Carbon; Condensers; Electrical Action; Projection Angle; Generators; Fuses; Insulation; Lenses; Light Action; Optics; Picture Distortion; Practical Projection; Resistance as It Applies to a Projector Circuit; Spotlights; Switches; Wiring; The Microphone; Recording Sound; Cleaning and Splicing Sound Film; Sound Reproduction; Light Valve Recording; The Photo-electric Cell; Electrical Condenser; Amplifiers; Motor Control Box . . . etc. *Check the volumes you want—send in your order today. Remittance must accompany order unless you prefer shipment C.O.D.*

IN THREE VOLUMES

| | |
|---|---|
| Volumes 1 and 2 | $ 6.20 |
| Volume 3 | 5.10 |
| *Combination price* | 10.20 |

**QUIGLEY BOOKSHOP**
1790 Broadway New York

-PARAMOUNT-FOX - UNIVERSAL
NEWSREELS ALSO SELECTED SHORT SUBJECTS
LAUREL & HARDY IN A RIOT COMEDY
MICKEY MOUSE AND LATEST NEWS

**DeKalb Avenue and Flatbush Avenue Extension, Brooklyn, N. Y.**

**TRANS-LUX THEATRES using WAGNER SILHOUETTE LETTERS**

These letters are adaptable to your marquee. They are made of cast aluminum and are finished with a baked rubber enamel. Exhibitors everywhere are adopting them.

LET US DESIGN YOUR NEW MARQUEE SIGNS

**WAGNER SIGN SERVICE, Inc.**

109 West 64th Street, New York • 218 S. Hoyne Avenue, Chicago
706 E. Hancock Street, Detroit

**PHOTO CELLS.. LENSES..**

**Scientific Reconditioning**

Famous *Lumotron* Photo Cells and *Graf* Projection and Sound System Lenses. Sound Optical Systems readjusted, refocused, cleaned. Projection Lenses refocused, reground, repolished, recemented.

*Write for full information.*

GENERAL SCIENTIFIC CORPORATION
Dept. 112 4829 S. Kedzie Avenue
CHICAGO

**LARGEST DEALERS IN USED CHAIRS**

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone" for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.

**ALLIED SEATING COMPANY**
358 W. 44th ST. NEW YORK, N. Y.

# PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

●

## The Question:

WE ARE PLANNING on remodeling a building formerly a garage, which is 104 feet long and 46 feet wide. This building is glass across the entire front, and we thought the front could be used as it is, with the exception of a marquee over the doors.

The building is 15 feet high, sloping to 12 feet in the rear. Would it be possible to slope the floor enough to make the height 18 feet? We thought the building would be high enough after we dig the floor out, but we would like to know how much pitch we could allow and not make it too steep.

Could we go above the roof with the booth to allow for head room and outside air? What is used for booths?

What kind of a floor would you suggest for the inside? The front part has cement, and we wish to get by as cheaply as possible.

The inside is just rough brick. What would you suggest for covering that would be inexpensive and yet look nice?

I'm enclosing a diagram of this building so you can get an idea of what it is like. Would appreciate suggestions.—E. R. K.

## The Answer:

AFTER STUDYING your floor plan I do not consider it advisable to use the present glass front. The doors are too small for a theatre entrance. Why not build a new front about 3 feet, 6 inches back from the sidewalk line with a ticket booth in the center and with double 6-foot doors on each side of it? As the ticket booth and doors do not require more than 18 feet in width, there will be left on each side of lobby ample space for men's and women's retiring rooms. Make the lobby 12 feet deep and plan for a foyer 8 feet wide. By removing the present three compartments on the floor, there will be left space to accommodate 25 rows of seats.

By planning the projection room above the lobby, you can obtain air and ventilation by placing windows in the front wall, and the construction of the projection room will be quite a bit cheaper, as it has to be constructed out of fireproof materials. The ceiling in the lobby could be lowered to 8 feet, 6 inches, and as the front of the building is 18 feet high, you do not have to increase the height of the front. The ceiling in front of the projection room is 15 feet, so there will be room for the projection room port shutters.

**NOTE:**

**IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.**

Materials for the construction of a projection room are concrete, hollow tile, metal lumber or iron channels with cement plaster on metal lath on both sides. If possible lower the floor to obtain an 18-foot ceiling, then the ceiling height in the lobby can be increased. But in your case it is not strictly necessary and perhaps impossible, as the auditorium floor should have at least a 3-foot slope (3 feet, 6 inches would be better). But I doubt that the foundation walls are that far down, unless there is a basement under the building. I advise you to use cement flooring in the auditorium, as it can be laid directly on the excavated ground. Be sure to reinforce this floor to prevent settlement.

Since the inside of the walls are of rough brick, I suggest that they be stripped to obtain a plumb and even surface to be covered with some sound absorbing or wood-grained materials. This would give a dry wall. Or plaster directly on brick surface with acoustic plaster. This however needs decorating. Be sure to have the joints raked before plastering to obtain a good key.

For seating arrangement, I suggest a center bank of 12 seats across, with an aisle 3 feet, 4 inches wide on each side, and two wall banks of five seats each.

●

## The Question:

I HAVE A building 47 feet, 6 inches wide, and 125 feet long. I want to put a theatre in same. Ceiling is 16 feet high. I think a French door in front to keep out street noise is advisable. Then I want a ticket office and lobby.

I would like only two aisles, but three sections of chairs, also an indirect lighting system so all chairs would be visible when pictures are showing, but not to interfere with pictures. I would like to have at least 600 chairs, if possible, but not any at angles on extreme sides so pictures would look out of proportion. I want the ticket office under the booth, both to occupy the same space. I also want booth soundproof.

How long should the elevated floor be? How many feet from rear should it extend toward screen? What elevation should floor be? How much fall to the foot? What would be advisable for covering bottom of skylight that is shown on sketch.—R. G. S.

## The Answer:

FRENCH DOORS are all right for theatre entrance. For seating arrangement use a center bank of twelve or fourteen seats across (whatever amount the theatre building code in your state allows), with an aisle on each side, then two wall banks of five or six seats across, giving a total of 24 seats across the width of the house. You can obtain an indirect lighting system by suspending metal light troughs from the ceiling running the full length of the rows of seats. Three rows will be necessary to get the effect you are asking for. You will be able to place more than 600 chairs.

The walls and ceiling of the projection room should be insulated to prevent any noise from getting into the auditorium. For elevation of floor, leave first 15 feet near screen level, slope next 15 feet, 9 inches, the next 15 feet twelve inches, the next 15 feet fifteen inches, and so on in that manner for the full length of floor.

Remove or close up the skylight, cover the bottom the same as the ceiling. The width of the screen is generally one-fifth of the distance between the screen and the last row of seats, so it can be from 20 to 22 feet wide.

●

## The Question:

I AM DESIROUS of some information from you, as well as suggestions, as to a show house for me. Will you not please advise me as to maximum seating arrangement in a building which has inside measurements of 69 feet by 23 feet, 2 inches. Wish to put in as many as is possible, and only wish minimum space for front and box office—in other words, have those practically on the street front, with only a small foyer. How about B. O. on side?

We have an RCA Photophone sound outfit, Style 28S2, a small one, and wish screen to be as near to back wall as sound box will permit. State how much space is needed there.

The rear exit is on left side rear at extreme back corner. Our idea is to get in as many as possible here, for we have second-run, and people come here for pictures, good sound and good seats and not for fancy work. We get 10c and 15c, so you see we wish volume in numbers.

We wish to get in from 225 to 250 seats. We have at present two aisles, but would wish drawing for the two on the side, or one wider one in the middle. Can use, we think, one in the middle, as that is the way it formerly was, and can put back, we understand it, since it was that at one time. Below is a sketch, very rough, of what we now have.—B. B. H.

### The Answer:

THE BEST ADVICE I can give you is that to obtain the maximum seating capacity for a theatre of 23 feet, 2 inches by 69 feet, you plan for a center bank with one wall aisle on each side. You may be able to get from ten to eleven seats across the width of the house, depending on the width of the seats you are going to purchase, also on the thickness of the outside walls, which you did not show on your sketch.

You will be able to have 19 rows of seats, so the seating capacity will be about 190 seats. Place the box office in front at sidewalk, with entrance door on each side. As the lobby will be rather small, the box office on the side will not be as satisfactory as in front. Three feet may be enough in your case for horn space between screen and wall. By placing an aisle in the center of the auditorium you may gain 19 seats, but I do not advise you to do so, as the house is very narrow and you would lose the best seats.

## Business Law Affecting Exhibition

(*Continued from page* 13)

the state in which the merchandise was received could not tax the shipment, but it could tax the goods, as being valuable property, *after* it was accepted and stored by the consignee or purchaser.

### LAW OF BANKRUPTCY

A GREAT MANY theatre owners have incorrect information about bankruptcy law. Therefore it is very advisable that all theatre owners, managers and officials receive correct and dependable knowledge with respect to various phases of the law on this subject, in order to avoid serious legal difficulties in event it becomes necessary and advisable to take benefit of the bankruptcy laws.

The bankruptcy laws originally were formulated to relieve persons and firms of all debts contracted in good faith. In other words, the bankruptcy laws are not effective with respect to persons or corporation officials who exercised any degree of fraud or dishonesty to obtain credit.

For example, a debtor who *intentionally* files an untrue financial statement may be denied a discharge in bankruptcy. Moreover, a business man or corporation, who assumes a debt without fraudulent intent, cannot obtain a discharge under the bankruptcy laws if the equivalent of fraud is present.

### CASE

Also, the Supreme Court of the United States in Morimura, Arai & Co. v. Taback (49 S. Ct. 212, New Jersey), held that carelessness in filing an incorrect financial statement is *equivalent* to fraud and, therefore, is a bar to discharge in bankruptcy.

The facts of this case are that a partnership firm rendered an incorrect financial statement. In view of the contents of this statement many sellers extended credit to the firm which became insolvent.

During the bankruptcy proceedings the creditors requested the court to refuse the firm a discharge of debts of the partners, on the contention that irrespective whether the incorrect financial statement was filed intentionally or carelessly it accomplished the same results. In other words, it enabled the partners to obtain credit and thereby effect the equivalent of fraud.

### DECISION

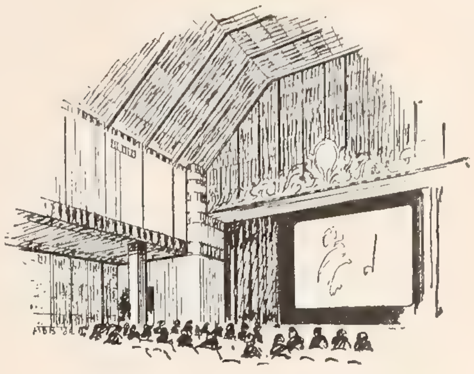
It is important to know that the Supreme Court refused to discharge the partners in bankruptcy, which decision means that this debt remains *forever* against the partners until paid.

### CASE AND DECISION

In another case, Barber v. Whitaker Manufacturing Company (20 S. W. [2d] 864, Little Rock, Ark.), it was shown that a person wrote a letter to a creditor in which it was indicated that his financial condition was good, when in fact it was bad. The court promptly held the creditor entitled to take back all shipped merchandise, although under ordinary circumstances a seller cannot take back goods sold to a bankrupt.

The fraud on the part of a debtor in such case consists in inducing the creditor to part with his goods or other valuables by statements which are false, or made when the debtor has no reasonable ground to believe that they are true. Obviously, a debtor who makes false claims under oath stands liable to be prosecuted for this offense.

Also, it is interesting to observe that a theatre owner cannot have a discharge of his debts in bankruptcy, if the evidence fails to prove that he acted honestly throughout the bankruptcy proceedings and previous thereto. Therefore, any testimony which proves beyond a reasonable doubt that the purchaser concealed his assets, or otherwise practiced fraud, justifies a court in disallowing the claim. So held a higher



Interior of a Corkanstele Theatre looking towards stage.

*Build a*

**CORKANSTELE THEATRE**

*according to your requirements for as low as $50.00 a seat*

**CORKANSTELE Theatre Buildings are built to meet modern requirements for correct acoustics, air conditioning and low upkeep cost. A CORKANSTELE building is completely insulated because pure CORINCO Corkboard—the most efficient insulation obtainable—is used for the walls, roof, and floors. The frame of the building is steel.**

**The interior and exterior of a CORKANSTELE Theatre Building can be designed to your requirements. CORKANSTELE Buildings cost no more than other well-built insulated structures. They can be erected anywhere in six to ten weeks. If you plan to build get full information on CORKANSTELE. For folder showing typical theatre fronts and construction details, write to CORKANSTELE, INC., 155 East 44th Street, New York, N. Y.**

**CORKANSTELE THEATRE BUILDINGS**

**When in New York visit our CORKANSTELE exhibit at Architects' Samples Corporation, 101 Park Ave.**

court in Lawand v. United States (33 F. [2d] 582, Toledo, O.).

## TRANSFER OF ASSETS

MANY COURTS have held that a bankrupt's creditors may recover title to assigned property, if the testimony indicates that the purchaser knew or should have known that the seller was insolvent when the transfer was made. So held a higher court in the case of Unger v. Mayer (147 Atl. 509, Newark, N. J.).

### CASE

The facts of this case are that it was proved that six months before a purchaser was adjudicated a bankrupt he recorded mortgages on his real estate valued at $24,000, it being stated that this money was borrowed from his father.

Certain creditors contested the validity of the mortgages. In holding the mortgages void, the court said:

### DECISION

"Circumstances such as would put a reasonable person upon inquiry with respect to the financial condition of a transferrer will charge creditors or others dealing with a failing debtor with such facts as they would have learned had they properly investigated."

## RIGHTS OF CORPORATIONS

THE LAW IS well established that different corporations usually are distinct entities in law. It is only where the corporation is a sham, or is used to perpetrate deception to defeat a public policy, that it can be disregarded. Facts not infrequently exist which warrant or require that courts look through corporate forms to the dominating personality behind them in order to prevent fraud, to protect the public, or to accomplish some essential justice. On the other hand, although one person may own all of the stock in several corporations, yet if no fraud is evident each of the corporations will be considered by the courts as being entirely separate from the other corporations.

### CASE

For illustration, in New England Theatres v. Olympia Theatres (192 N. E. 93, Boston, Mass.), it was shown that the Paramount Publix Corporation owned all of the stock in the New England Theatres. Its officers and employes constituted all the directors and officers of the New England Theatres and a majority of those of Olympia Theatres, Inc., but a substantial minority represented other interests.

The Olympia Theatres were heavily indebted to the New England Theatres and other debts of closely associated corporations were apparent. In view of the close association of the various corporations the legal question arose over validity of appointment of receivers for the Olympia Theatres. In holding the appointment valid, the court said:

"There was no fraud or collusion in securing the appointment of the receivers. . . . There is nothing to indicate that all these corporations were not genuine and separate persons having independent capital. So far as appears, each carried on a distinct business in its own field. Each contracted its own debts and received its own revenue. Each occupied a well defined field in providing moving pictures to suit the public taste. . . . Ownership of all the stock in several corporations by one person does not create a single unit or justify a disregard of separate corporations. All the facts must be considered and due weight be given to each."

## DISMISSAL ON TECHNICALITY

FREQUENTLY SUITS may be won by proper application of legal knowledge with respect to technical legal practice. At any time a suit is filed on improper grounds, the party against whom the suit is filed may request the court to dismiss the suit without further procedure. So held a higher court in the case of Lillie v. Warner Brothers Pictures (34 P. [2d] 835, Los Angeles, Calif.).

### CASE

The facts of this case are that, by a contract in writing Warner Brothers Pictures, Inc., engaged the services of Beatrice Lillie to appear in a Vitaphone Talking Production being produced under the temporary title of "Show of Shows." In the contract it was provided as follows:

"It is understood, that for her services in this production, Miss Beatrice Lillie will receive a flat sum of $15,000, payable in two weekly installments. It is understood that the one scene, which we supply her with, will not run less than six minutes or more than seven minutes, and the other scene is to run between two and three minutes. It is understood, that . . . the two above scenes are only to be used in connection with this revue, and not to be used in 'Shorts.' . . ."

Miss Lillie sued Warner Brothers Pictures to recover damages for libel contending that Warner Brothers Pictures "against her will and consent, wrongfully, unlawfully, wilfully, maliciously and fraudulently and in violation of her right to privacy, did subtract and separate from the film and records of said all-star production . . . and did present and exhibit said portions so separated in various theatres and at various public performances before large audiences of people as a 'short' or performance of short duration and inconsequential importance, and not in connection with or as part of the said major production . . ."

However, it is interesting to observe that the lower court held Warner Brothers Pictures not liable, and the higher court sustained the verdict, saying:

### DECISION

"By the contract respondent (Warner Brothers Pictures) acquired a full ownership in the picture, subject only to the limitations contained in the contract. This ownership included the right to use the picture publicly in any form of exhibition, except as such right is limited by the terms of the contract. It seems clearly to follow that the exhibition of the scene as a short would not be a tortious invasion of the plaintiff's right of privacy. If wrong at all, it necessarily was only a breach of the contract."

## ADJOINING PROPERTY RIGHTS

A PROPERTY owner may sue and recover damages from the owner of an adjoining theatre which is conducted or constructed as a nuisance, or in any other illegal manner.

On the other hand, it is important to know that an individual complaining of an unlawful structure must show that he has suffered some exceptional damage, other than that suffered by the public generally, otherwise he is not entitled to recover damages. For instance, an increase in fire hazard or in insurance rates has been generally held not to constitute a legal right of action for damages. The fact that property will be depreciated in value by the mere proximity of an unlawful structure does not entitle the owner of adjoining property to sue and recover damages.

### CASE

For example, in Biber v. O'Brien (32 P. [2d] 425, San Francisco, Calif.), the owner of property sued to recover damages from the owner of a newly constructed adjoining building on the contention that the new building interfered with light and safety. In refusing to allow damages, the court said:

### DECISION

"The fact alone that an unlawful condition exists is not sufficient to constitute a private nuisance. . . . As the intent or motive of the person who erects or maintains a structure or makes certain uses of his property is not material in determining whether there is a nuisance, so, if a structure is not of itself a nuisance, it cannot be complained of on the ground that it was erected and maintained with the object of annoying an adjoining owner unless the statute declares such structures to be nuisances."

## LINOLEUM HELD FIXTURE

A LANDLORD can legally prevent a theatre operator, or any other person, from removing from the building anything whose removal permanently damages the premises. This rule of the law is applicable although the theatre operator purchased and installed the items in controversy.

### CASE

For instance, in Gordon v. Cohn (30 P. [2d] 19, Napa, Calif.), it was shown that during the occupancy of leased premises the tenant covered the floor with linoleum which was cemented to the floor. Also, he furnished the material for an awning which was attached to an iron

(*Continued on page* 34)

# CHECKING YOUR LIGHTING: A SERIES OF FORMS

The following form concludes a series prepared for guidance in inspections and covering the entire theatre.

## AUDITORIUM

| ITEM | CONDITION FOUND | SUGGESTIONS |
|---|---|---|
| 31. Direction Signs Adequate? | | Strategically placed signs answer questions and relieve ushers. They minimize confusion. |
| 32. Gradual Change in Intensity from Foyer to Auditorium? | | Intensity from lobby to auditorium should be reduced gradually to allow eyes to accommodate themselves. |
| 33. Aisles Well Marked? | | Aisle lights help patrons to find seats and avoid stumbling. |
| 34. Enough Light in Auditorium? | | Patrons should be able to find seats without groping. Too dark an auditorium strains eyes, adds to usher expense, encourages familiarity, and boosts insurance rates. Light should be provided on side walls rather than on audience. |
| 35. Auditorium Over-Lighted During Picture? | | Too much light on people causes movements to be distracting. Provide light on side walls rather than on audience. |
| 36. Lamps and Fixtures Soft and Pleasing? | | Lighting should encourage looking about at intervals to rest eyes. There should be no unshaded lamps where they are likely to be seen. Sometimes glossy surfaces cause glare. Refinish with matt finish. |
| 37. Picture Clear and Distinct? | | If picture is washed out, light is spilling on it. Reduce illumination at front of auditorium to minimize light on screen. Too sharp contrast between picture and adjacent area is undesirable. |
| 38. Picture Free from Eyestrain? | | Picture may be out of focus, or have flicker or travel-ghosts. In these cases projector should be adjusted. |
| 39. Burnouts Noticeable? | | Periodic Group-Replacement, especially for inaccessible locations, minimizes burnouts and effects economies. |
| 40. General Effect Smooth? | | Poor quality lamps and non-uniform colored lamps cause spottiness. |
| 41. Lamps Operate at Full Brightness When Full Up? | | Dim lamps caused by lamps of too high a voltage rating or operating under voltage because of excessive line losses. Use lamp of proper voltage and use heavier wire where necessary. |
| 42. Decorations Bright and Cheerful? | | Refinish if decorations are too dark. Clean if they are dirty. In general, use matt rather than glossy finishes. |
| 43. Lighting Equipment Clean? | | Cleaning reflectors, lamps, and fixtures will increase amount of light obtained and eliminate dull and lifeless effects. |
| 44. Statuary Effectively Lighted | | Light from behind produces a silhouette. Best lighting usually from the front and above to one side. |
| 45. Coves Smoothly Lighted? | | Lamps too close to edge cause spottiness. A baffle may help. White paint in cove reduces spottiness. Matt finish should be used. |
| 46. Ceiling Lighted Over Entire Surface? | | Proper reflecting equipment needed to project light smoothly over entire ceiling area. Supplementary flood-lighting may sometimes be used. |
| 47. Coves and Sky Surfaces Free from Spilled Light? | | Lighting units should have baffles to prevent spilled light. |
| 48. Glass Panels Smooth and Uniform? | | Lamps should be moved further from glass and interior of box painted white. Use glass with higher degree of diffusion. |
| 49. Lights Brought Up at Major Picture Changes? | | With added light, patrons can see empty seats and movement of crowd and will empty and fill seats more quickly. |
| 50. Lighting Changed at Appropriate Times? | | With several colors available, lighting changes are a desirable feature. The all-blue theatre is time-worn. Other colors, selected for harmony and proper brightness provide a desirable change. Green is an essential color for mixing. Highlights of contrasting colors are attractive and enhance the other colors. |

*Compiled by General Electric Company Engineers.*

## ALPHABETICAL LIST OF ADVERTISERS

A
Adler Signs, Inc., Ben 26
Allied Seating Company 27

B
Baldor Electric Company 21
Best Devices Company 24

C
Chicago Expansion Bolt Co. 25
Cincinnati Time Recorder Co., The 20
Clough-Brengle Company 25
Corkanstele, Division Cork Insulation Co., Inc. 29

D
Da-Lite Screen Company 26
DeVry Company, Herman A. 23
Dayton Safety Ladder Co. 20

E
Enterprise Optical Mfg. Co. Fourth Cover

G
Garver Electric Company 24
General Scientific Corporation 27

H
Hall & Connolly, Inc. 21

I
International Projector Corporation Second Cover

K
Kliegl Brothers, Inc. 23

M
Mellaphone Corporation 25

N
National Carbon Company, Inc. 3

P
Platter Sound Products Corp. 22
Projection Optics Company, Inc. 24

R
Rosco Film Cement 26

S
Sanozone Company 24
Silent American Ticket Machine Company 26
S O S Corporation 26
Strong Electric Corporation 23

T
Trimm Radio Manufacturing Co. 25

U
U. S. Air Conditioning Corp. 19

W
Wagner Sign Service 27
Wittenmeier Machinery Company 21
Wright-DeCoster, Inc. 22

## Among Contributors to This Issue:

¶ O. T. TAYLOR [SETTINGS FOR TWO NOVELTY DANCE ACTS] *is contributing a series of articles on inexpensive stage presentations which may be offered as interludes in the screen program. He has had extensive experience in stage production work and has also been associated with the scenic department of the Fox studio. He entered the theatre field in* 1918 *as a lobby display artist and exploitation man for the Wier circuit in Aberdeen, Wash. He designed one of the theatres of the D. & R. circuit in Washington, and is now associated with that group of motion picture houses in Aberdeen.*

¶ J. T. KNIGHT, JR. [QUALIFYING FOR LEADERSHIP IN 1935] *has been for many years in charge of the maintenance and physical operation of motion picture theatres. He has also been a theatre manager. He is an accredited engineer in several fields and is a regular contributor to* BETTER THEATRES *on theatre engineering, staff organization and personnel problems. He is a member of the Paramount theatre organization, in charge of maintenance and physical operation.*

¶ LEO T. PARKER [BUSINESS LAW AFFECTING EXHIBITORS] *is a regular contributor to* BETTER THEATRES *on law as it applies to theatre operation. He is an attorney-at-law with offices in Cincinnati.*

¶ *The designs contributed by* M. B. BOHM [DESIGNS USING PREFABRICATED CONSTRUCTION] *represent the application of a method and materials developed by the Corkanstele division of the Cork Insulation Company of New York. Mr. Bohm is a New York architect.*

# BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel and signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Tranxsformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

**"BETTER THEATRES" DIVISION, Motion Picture Herald,**
**1790 Broadway, New York**

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ........................................ 7 ........................................
2 ........................................ 8 ........................................
3 ........................................ 9 ........................................
4 ........................................ 10 ........................................
5 ........................................ 11 ........................................
6 ........................................ 12 ........................................

**Remarks:** ..............................................................................
..............................................................................

**Name** ............................ **Theatre** ............................ **City** ............................

**State** ........................................ **Seating Capacity** ........................................

# Business Law Affecting Exhibition

(*Continued from page* 30)

frame set in the front of the building. The iron frame was fastened to the walls of the building by means of bolts and screws, and it was made to fit the particular space which it occupied.

The tenant became insolvent and sold his equipment, including the linoleum and the awning to an operator named Cohn. The owner of the building filed an injuction suit temporarily restraining Cohn from removing the awning and linoleum from the building on the ground that they were affixed to the premises for the purposes of trade and domestic use only, and could not be removed without injury to the building. There was ample evidence that, in order to remove the cement and the stains, which the laying of the linoleum upon the floor had caused, it would be necessary to remove the upper surface of the floor to the depth of a sixteenth or thirty-second fraction of an inch.

### DECISION

In view of this testimony the higher court refused to permit Cohn to remove either the linoleum or the awning, and said:

"The question as to whether the linoleum and awning are movable fixtures is the only question in the case. . . . While the removal of the surface of the floor was not great, it was nevertheless a reduction of the floor thickness, and the owner was not required to sacrifice any part of his building in an effort to restore it to its former use and attractiveness. As to the awning . . . there was evidence to the effect that the bolts and screws, if removed, would make it difficult, if not impossible, to refasten another frame to the woodwork from which said screws and bolts were taken."

### RESTRICTIVE DEED VOID

THE LEGAL QUESTION often has arisen whether a clause in a deed is valid which prevents the purchaser of a theatre building using it for amusement purposes.

Restrictions of the kind under consideration are not favored by the courts, and the rule is well settled that this court will not aid one to restrict another in the uses to which he may lawfully put his property unless the right to such aid is clear.

Further, the courts are uniform that the restraint imposed must be reasonable, and the test to be applied in determining whether it is reasonable or not is to consider whether the restraint is such only as to afford a fair protection to the interest of the party in favor of whom it is given.

In other words, if the restriction in either a deed or sale contract is greater than is necessary to give the seller a fair degree of protection, then the restrictive clause is void and unenforceable.

### CASE

For instance, in Stanley-Fabian Corporation v. H. J. Theatrical Enterprise Company (174 Atl. 26, Newark, N. J.), it was disclosed that a theatre corporation sold a theatre building and included in the deed the following:

"As long as Stanley-Fabian Corporation, and/or Stanley Company of America and/or Warner Bros. Pictures, Inc., or their or any of their respective successors or assigns, or any corporation of which they or their or any of their respective successors or assigns own 51 per cent. or more of the capital stock, is the owner, lessee, or operator, or is interested in any place of amusement in that entire part of the State of New Jersey, which includes and is north of the City of Trenton, no part of the within described premises or of any improvements thereon erected or hereafter at any time, or from time to time, to be erected, shall be used or occupied, or permitted to be used or occupied at any time, or on any occasion for the exhibition of any motion pictures of any kind or nature whatsoever, or for the exhibition of any dramatic, theatrical, operatic or vaudeville performances without the prior written consent and approval of said Stanley-Fabian Corporation, Stanley Company of America and Warner Bros. Pictures, Inc. . . ."

Obviously, the intention was to restrict the premises (a theatre building) against the exhibition therein of any motion pictures, dramatic, theatrical, operatic or vaudeville performances, without the written consent of the seller thereunder, except that the present theatre building existing on the premises may be used, as to amusement purposes, for exhibition of *legitimate* theatrical performances *only so long* as the present theatre building stands. In holding this restriction void the court said the limitations imposed were greater than necessary.

# Settings for Two Novelty Dance Acts

(*Continued from page* 7)

approximately 4 feet apart on three 1 x 2-inch battens. (*see front elevation, B, and side elevation, C, mortised as shown in end view, A*). The facing, *A*, is blue plaster board bent over the side battens and tacked or glued on the back sides of the battens, *G*. A 2 to 3-inch band of heavy chipboard or wallboard can be used to finish off the top and bottom of the columns. (*See Figure* 1.)

The architrave, *D*, is a frame-covered with heavy manila paper. The under side, *E*, can be a like frame (or a 10-inch pine board of the required length), and the two nailed together at a square angle and braced (*F*) as in side elevation, *C*. Attach the columns to the architrave and hang on a set of lines. Peg bottoms of columns to the platform with stage screws or large screw eyes. Coat entire set with white or very light gray calcimine. Detail with grays and black. Flat white wall paint is best for steps and platform.

The "Kol Nidre" plan calls for a candelabrum (*Figure* 3), which is self-explanatory. To facilitate setting up and striking (handling) the platform structure, it is built in two sections. The candelabrum is cut from wallboard, each arm and the central shaft in separate pieces, and braced with 1 by 2-inch battens. Three arms and the shaft are assembled on one section, the remaining three arms are placed on the other section. The front and ends of the platform structure is draped with black fabric to match the black backing. The draping is, of course, done before the candelabrum is attached to the platform structure. The use of black for draping, and for the backing (back drop) is important. Black absorbs the light rays, causing the two, draping and backing, to blend together. This creates an illusion of the dancers being supported solely by the candelabrum itself.

The lighting on this number is equally important. A battery of eight baby spots on a batten about 10 feet in front of the candelabrum, spots the dancers and the singer. The stage is in low blue light, just strong enough to stand out the candelabrum.

Finish the candelabrum in gold bronze. Highlights are cream yellow, shadows and dark definitions in burnt sienna.

Costumes are flowing white robes with high necks and tapered sleeves. The chanter's garments may be borrowed from a local Jewish Society.

The suggestions offered in this series of articles on local talent stage presentations are based on actual performance. This is what proves them practical. Furthermore, the ideas submitted are not difficult to produce, not costly to stage. The manager who goes in for occasional home-talent stage presentations with whole-hearted enthusiasm will be delighted with the response and reaction of his patrons. Put a little extra effort behind stage entertainment, invest a few dollars in additional stage equipment as needed, dress the show with effective, yet inexpensive scenic novelties. Sloppy, careless staging mars the best of shows. Careful staging, good lighting and neat settings go a long way toward raising average entertainment to a higher level.

# THE 1935 PUBLIC WILL DEMAND MORE PHYSICAL COMFORT FOR ITS MONEY

Moviegoers shop around for good pictures, but they continue to favor the most comfortable and agreeable theatres.

A comfortable seat, a soft carpet, good, clean air, a clean screen, a bright light upon it with no flicker or distortion, a theatre that is warm in winter and cool in summer, clear, audible sound—these are persuasive box office factors and the solicitude of every true showman.

The years since 1930 perhaps compelled an under-emphasis of the theatre's physical appointments. But times are improving, box office receipts are generally higher and credit for modernization is available through the Government's Federal Housing Administration. The 1935 public will demand more physical comfort for its money.

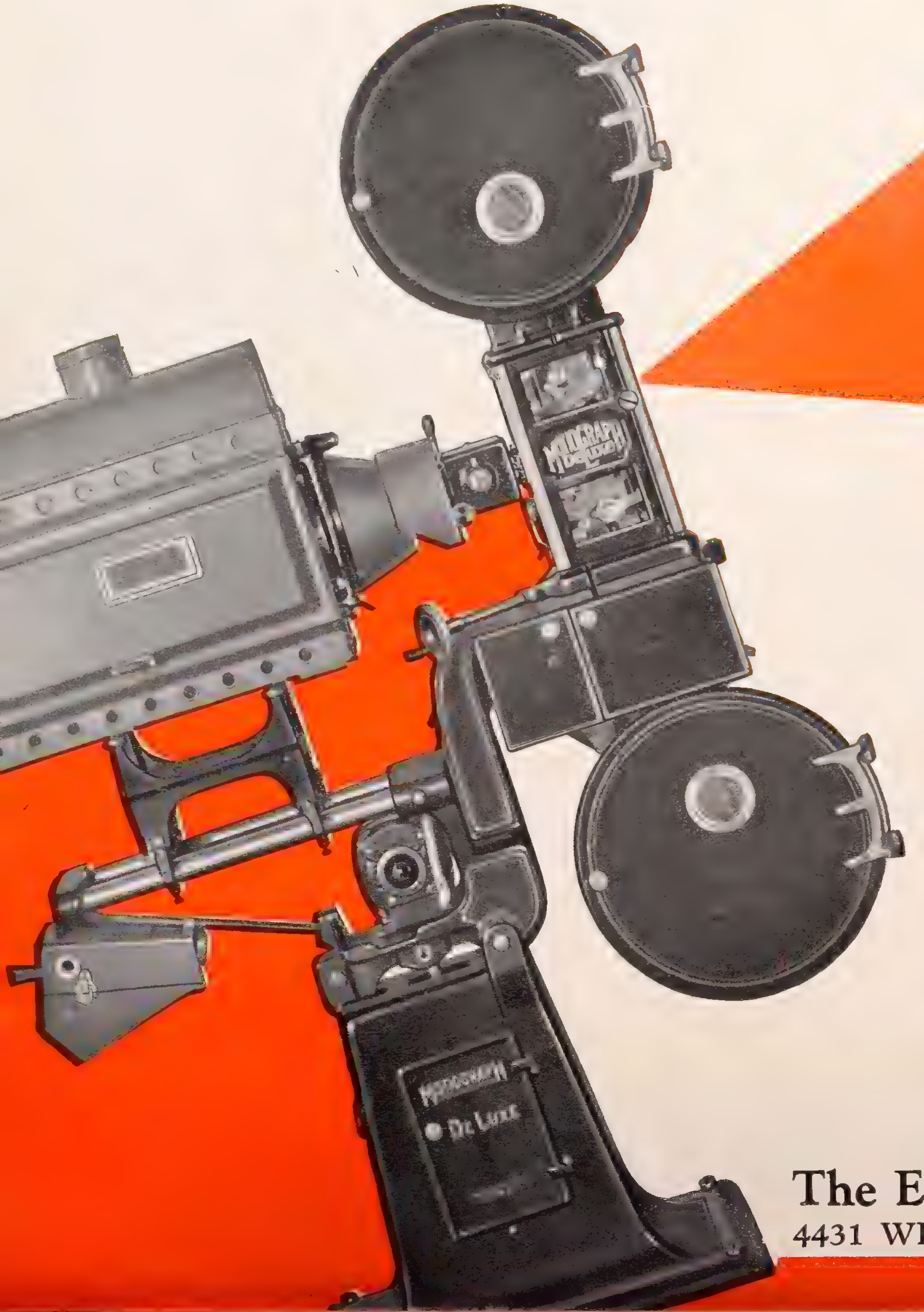
Better Theatres continues to bring to more than 14,000 exhibitors each month the most seasoned advice on the economical and profitable up-keep of theatres available in America.

## Better Theatres

A QUIGLEY PUBLICATION 1790 BROADWAY NEW YORK CITY

# MODEL H-U
# MOTIOGRAPH DELUXE
## SOUND PROJECTOR EQUIPMENT
## THE FINEST EQUIPMENT YOU CAN BUY

Mr. EXHIBITOR...
for 1935
we say—



that producers will give you the finest pictures in which artists of the industry will make use of all of the newer scientific developments in photography and sound recording to give *your patrons* the finest kind of entertainment.

Your projection and sound equipment may "take it"—but more important—will it *deliver it* to your patrons as they want it?

Your share of the better business coming will depend upon how your equipment delivers.

MOTIOGRAPH
MODEL H
IT TAKES THE
HEAT
OFF THE FILM

Only the finest, high grade equipment embracing the newer scientific developments for present projection of the photographic beauty of the picture and full natural reproduction of the wide range or high fidelity recorded sound will deliver to your patrons full satisfaction.

Motiograph DeLuxe Equipment has every modern scientific improvement for the finest projection and sound reproduction.

We repeat—a complete sound projector unit designed, built and balanced by one manufacturer delivers most perfect results—that is the Motiograph DeLuxe Equipment.

**The ENTERPRISE OPTICAL MANUFACTURING COMPANY**
4431 WEST LAKE STREET
CHICAGO, ILLINOIS

MOTION PICTURE
HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

# Radio Trying Unit Show As Popularity Declines

National Broadcasting Company and Columbia Taking Control Out of Hands of Advertising Agencies to Restore Entertainment; Rates Increased » »

# The Newsreel Camera in Hauptmann Courtroom

Companies Adopt "Associated Press" Plan of Coverage in Trial Room, with Interchange of Prints and Rotating Camera Crews » » » »

# Antitrust Inquiry Moves To Los Angeles Next

Designation of Coast City for Grand Jury Investigation of Distribution Policies Follows Criminal Indictments at St. Louis » » » » »

OL. 118, NO. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JAN. 19, 1935

SOON it
will POP!

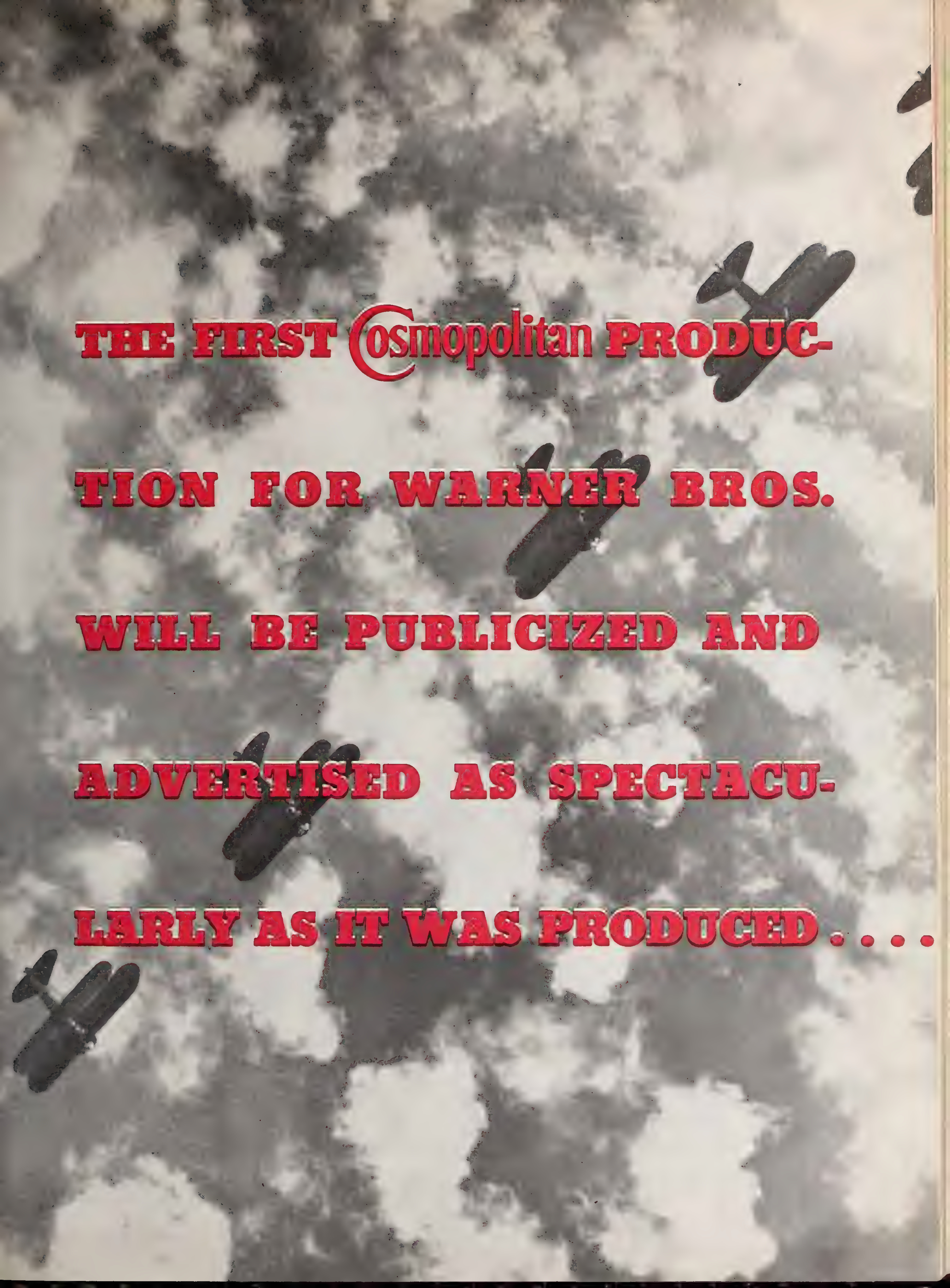
Get ready for M-G-M's

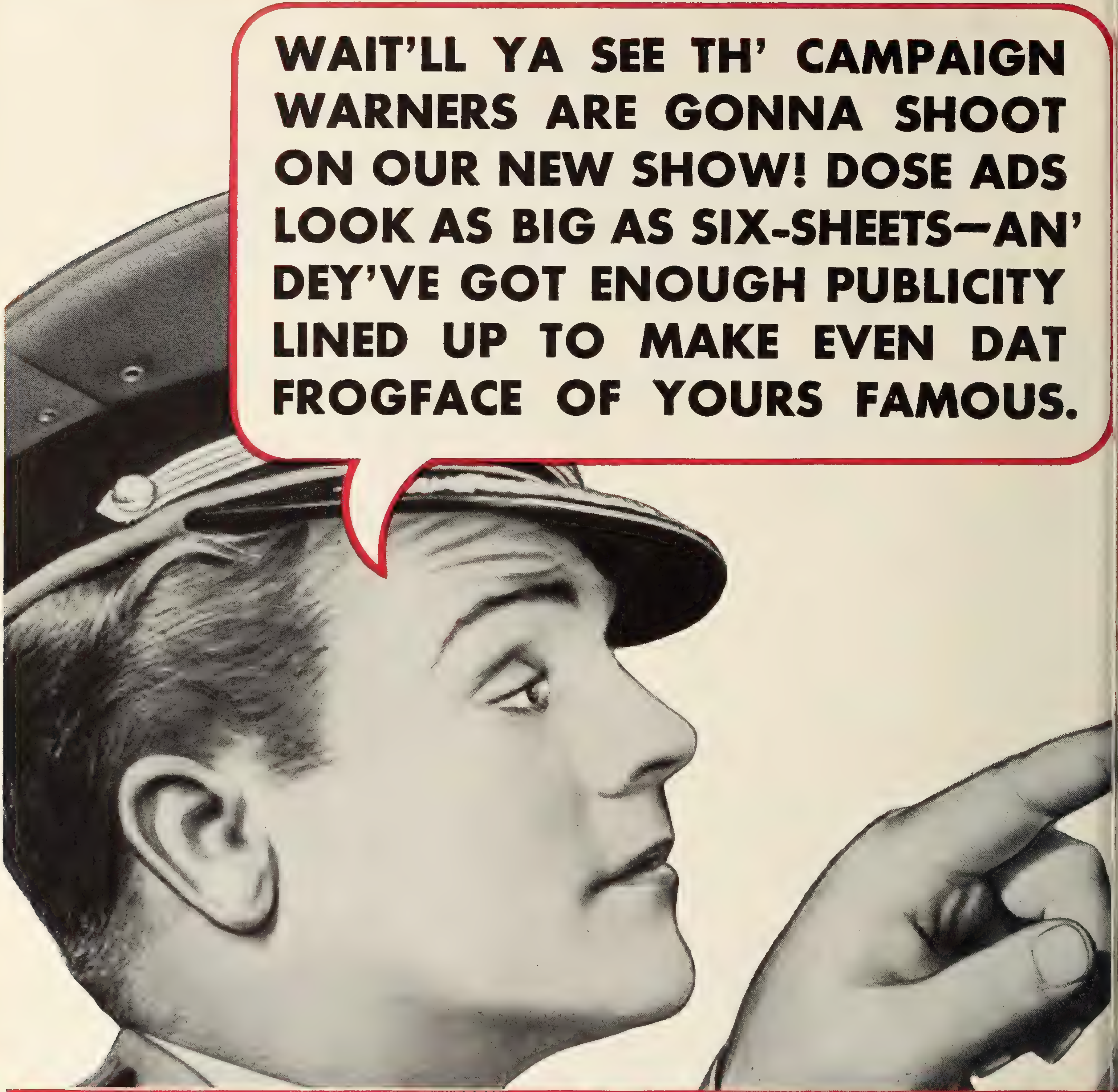
# SEQUOIA

*(pronounced See-quo-yah)*

—and pronounced the
most remarkable film
since "Trader Horn"

IMPORTANT! SEE PAGE 15


THE FIRST Cosmopolitan PRODUCTION FOR WARNER BROS. WILL BE PUBLICIZED AND ADVERTISED AS SPECTACULARLY AS IT WAS PRODUCED . . .

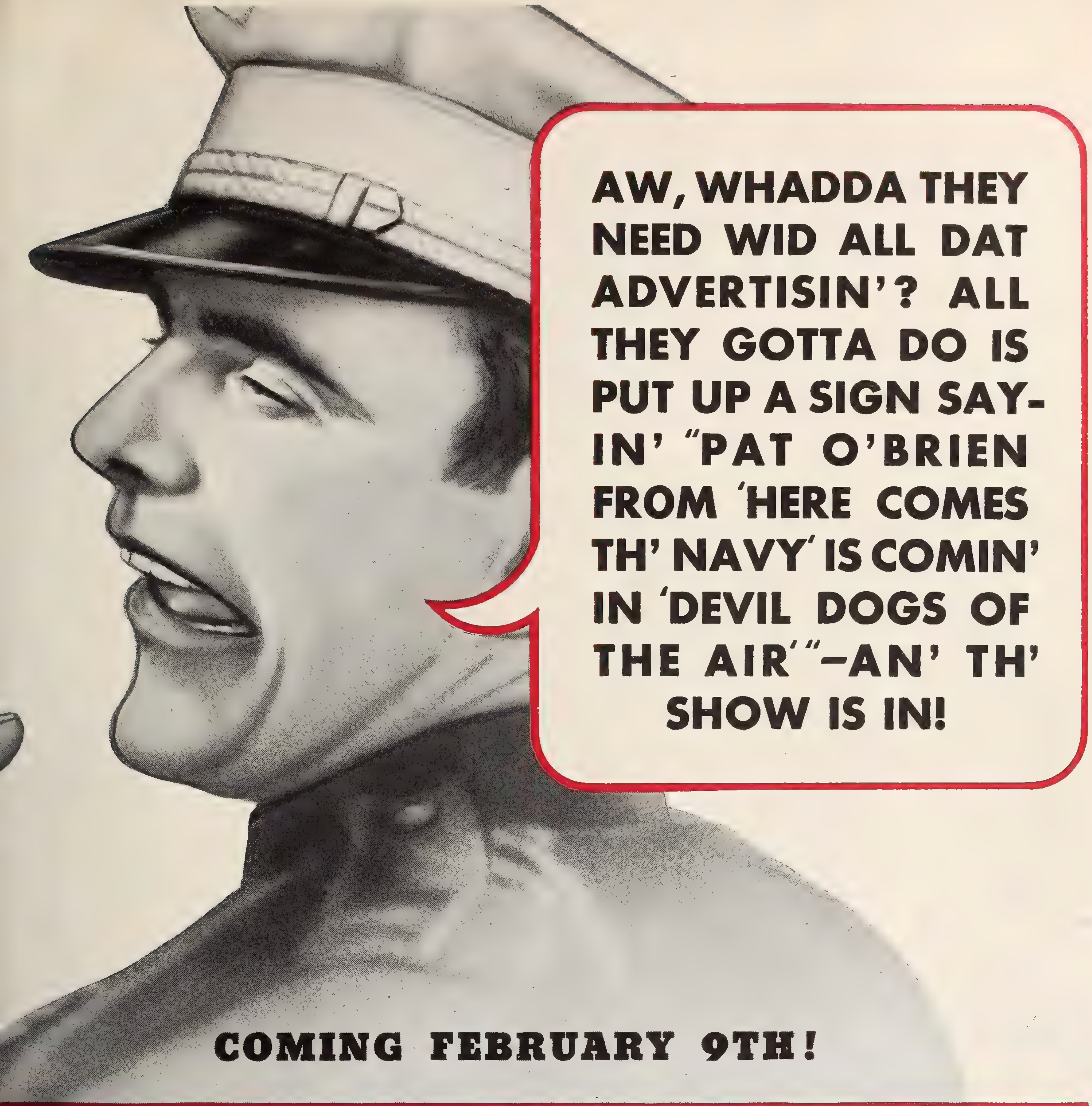

WAIT'LL YA SEE TH' CAMPAIGN WARNERS ARE GONNA SHOOT ON OUR NEW SHOW! DOSE ADS LOOK AS BIG AS SIX-SHEETS—AN' DEY'VE GOT ENOUGH PUBLICITY LINED UP TO MAKE EVEN DAT FROGFACE OF YOURS FAMOUS.

# "DEVIL DOGS

## JAMES CAGNEY

**MARGARET LINDSAY • FRANK**

Utilizing $750,000,000 worth of U. S. Marine Corps equipment in the remarkabl


AW, WHADDA THEY NEED WID ALL DAT ADVERTISIN'? ALL THEY GOTTA DO IS PUT UP A SIGN SAYIN' "PAT O'BRIEN FROM 'HERE COMES TH' NAVY' IS COMIN' IN 'DEVIL DOGS OF THE AIR'"—AN' TH' SHOW IS IN!

**COMING FEBRUARY 9TH!**

# OF THE AIR"

# and PAT O'BRIEN

**cHUGH • Directed by LLOYD BACON**

action scenes, every one of which was shot especially for this production.

*Vitagraph, Inc., Distributors*

"Okay, Toots! Business is swell!"

## HE'S PLAYING . . .

**Shirley Temple in "Bright Eyes"... Will Rogers in "The County Chairman"...and making big plans for coming FOX hits.**

# MOTION PICTURE HERALD

Vol. 118, No. 3

January 19, 1935

## CLASSIFICATION

THE evolutionary process by which the motion picture is being led into classifications and stratification of product and theatres for the service of the several publics—a favorite forecast of this page for several years—is now becoming much more apparent. Several of the manifestations accompany, rather than grow out of, the Legion of Decency movement, which must be understood, by-and-large, as a customers' movement.

Mr. Ben Schulberg, talking production the other day, anticipated two classes of theatres, one for strictly adult screen fare and another for family service.

Classifications, gradually evolved, will go considerably beyond age groups, and rather more importantly into differentiations of social strata. Currently in some parts of the country the process is to be discovered making differentiations of appeal even within the policy of single theatres. For instance, in several Connecticut houses adjacent to the metropolitan area, Thursday programs are definitely attuned to the tastes of the house servant class, where Sunday nights offer as sophisticated and intelligent material as the art affords. Also all through the towns of the interior where farmers come to trade the theatres, which through the week have presented upper bracket material, break out in a rash of westerns and serials on Saturdays.

The middle millions will always rule by buying power, but specialization in theatres and pictures will go on as long as there is an unserved class with enough money to pay for service.

It would also seem inevitable that as the motion picture develops its capacity for specially addressing its product at special audiences, production will be on much more assured ground, with perhaps narrower but much more certain profits.

As a part of this trend, somewhere in the distance, maybe too far for forecasting, there is to come a rebirth of the small neighborhood type of theatre of the years gone by, served cheaply, safely with sixteen millimeter mechanisms and films—escaping many of the costs and legal limitations imposed on the exhibition of today's standard films. The sixteen millimeter, sound-on-film machine, evolved largely in the service of merchandise propagandists and advertisers, is too important a retail instrument to be long ignored by the amusement industry.

△ △ △

## IMAGINATION IS BETTER

A LONG plaintive plea for the preservation of the screen's masterpieces of the past and the establishment of "a permanent American theatre of the cinema" is uttered by Mr. Seymour Stern of Experimental Cinema. Mr. Stern, be it known, has been for years, from adolescence in fact, probably the world's most poignantly esoteric writer on the complex subtlety of our simple and obvious art. He fears that the Feast of Belshazzar and the ride of the Clansmen may one day be lost forever. It is at this moment our opinion that that fading out of the past is all that permits it glamour, and we would rather have glamour than facts. Just for instance imagine what a debacle of disappointment would be precipitated by the discovery of a bonafide photograph of Helen of Troy or Cleopatra. The motion picture world, despite the statute of limitations, has always had a distaste for history. Perhaps it is an instinct of wisdom.

△ △ △

## THE ART OF AD LIB

THE stammerings and stutterings with which the big radio networks announced the arrival of Miss Amelia Earhart in Oakland at the end of her flight from Honolulu remind us again of the reportorial inadequacy of the art.

When the radio gets ringside it just has to keep on saying something whether anything is taking place or not. This involves the *ad lib* at great lengths and frequent intervals. The sonorous voice and unctuous diction of the radio announcer is no substitute for mental agility and imagination.

The radio could use for its spot news jobs men trained not so much in mouthing words as in reporting events. An oldster of the business is reminded of the casual competence of such a reporter as Mr. Arthur James Pegler, who without note or pencil could, and probably still can, pour into telephone or the ear of the telegrapher a sequential running story of the thrilling frenzy of a motor race, interpolate the accidents in sequence, and wind it all up in a lead-all announcement at the finish without missing a period, comma or paragraph mark, a story ready for the reading as it came off the wire.

When the story is better than the reporter the story gets the worst of it. It usually does on the air.

△ △ △

A MID-WESTERN viewpoint on the status of the Legion of Decency movement is presented by Mr. John C. Moffitt, writing in the Kansas City *Star*, saying: "To date results seem entirely on the asset side (so far as the public is concerned). The moral tone of general family entertainment has been raised, which was necessary. The intellectual tone of distinguished films has not fallen to any notable extent. In some cases the film companies held the bag with costly flops. . . . However, it was worth something to put the movie house in order."

---

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## CHILD DEVELOPMENT

Said to be contributing greatly to better understanding of the growing child, from infancy, are sound motion pictures, produced at the Yale University Clinic on Child Development after years of experimentation by Dr. Arnold Gesell and associates, and released nationally. Of great value to prospective and actual parents are the films. . . .

## "NOT AT THIS TIME"

Consolidated Film Industries, Inc., presided over by Herbert J. Yates, will not consider at this time sponsoring an exchange organization for the various independent producers which the company finances to a large extent, Mr. Yates is quoted as saying. . . .

## LEGAL BATTLE

The legal battle between Marshall Square Theatres and Fox West Coast over the sale of the Fox circuit's assets to the new National Theatres, under reorganization, is continuing. Latest phase: Marshall Square petitioned the circuit court for the allowance of an appeal from an order given last month by the district court of appeals. . . .

## COHAN MUSIC SUIT

George M. Cohan, author, actor and song writer, brought suit in the New York supreme court, for $150,000 against the Robins Music Corporation and Pioneer Music Company, charging they published and sold numerous of his songs without remuneration to him, and licensed others to use the songs in motion pictures. . . .

## CENSOR REFUSAL

Despite local complaint that "The President Vanishes" at Loew's State, Memphis, is "psychologically wrong and encourages criminal tendencies," the local censor board has refused to take action on the ground it can cut or bar a film only in instances of immorality or obscenity. . . .

## COLUMBIA BUILDING

A new concrete and steel fireproof dubbing stage, on which construction has started, is the first step in Columbia's 1935 studio building program. The latest acoustical construction will feature the building.

## SHORTS' GAIN

Increased recognition of short subjects is indicated in the policy of the ***Times-Star*** in Cincinnati, which now carries, on the theatrical page, a box listing the short subjects playing at the first-run houses each week. . . .

## HONOR GOVERNOR WHITE

The Columbus, Ohio, Variety Club last week honored Governor George White, who retires this week, with a dinner, in appreciation of his work in aiding the film industry. Speakers included Martin G. Smith, Independent Theatre Owners of Ohio president; Allen Moritz of Cincinnati, Nat Holt of Cleveland and Harry Goldstein of Pittsburgh. . . .

## NOVEL SELLING

Embroiled with local newspapers, Milton Overman, operating the Varsity and Kiva, in Lincoln, Neb., has taken to the radio and shopping guides for advertising. His novel air selling includes a chat from his office twice a day, a "mike" hookup backstage enabling him to broadcast bits from films currently at the theatres. . . .

## BOX OFFICE LOSS

In its regular publication, the independent exhibitors of Philadelphia declared that the motion picture industry is losing from 10 to 30 per cent in revenue at the box office, the lost money having been diverted into "tap rooms and liquor stores." . . .

❦ ❦

## *In This Issue*

Broadcasters turn to unit programs to revive drooping popularity Page 9
Mr. Lippmann Does a Piece — and Terry Ramsaye comments on it Page 13
Anti-trust inquiry moves on to Los Angeles after indictment of film companies at St. Louis Page 23
Agreement opens Czech market to American motion pictures Page 28
There's drama also in newsreels' coverage of Hauptmann courtroom Page 29
Block booking legislation threatens at Washington Page 40

### FEATURES

Editorial Page 7
The Camera Reports Page 11
The Hollywood Scene Page 71
J. C. Jenkins—His Colyum Page 81
December Box Office Champions Page 26

### DEPARTMENTS

What the Picture Did for Me Page 83
Showmen's Reviews Page 58
Managers' Round Table Page 91
Technological Page 74
Chicago News Notes Page 100
The Release Chart Page 101
Box Office Receipts Page 76
Classified Advertising Page 106

## STOCK REPORTS

Samuel Carlisle, last month named a Warner director, has reported to the Securities and Exchange Commission at Washington ownership of 1,000 shares of Warner stock. Apparently, however, no other film executive has so reported, despite a law, in effect six months, requiring the holder of more than 10 per cent of the stock of any corporation to report any changes in his holdings within a month.

## SUNDAY FILMS

Called to a city hall conference last week in Richmond, Va., exhibitors won the right to continue to operate on Sunday with the proceeds going to charity, as directed by a local court recently. The conference resulted from Police Chief Jordon's charge that exhibitors were not submitting financial reports as requested. The exhibitors contend their Sunday operation is at a loss. . . .

## DISNEY OFFSPRING

From the fertile brain of Walt Disney, proud father of Mickey Mouse and other brainchildren, has come a new cartoon creation, Ambrose, the Kitten, who will make his first appearance in the forthcoming Silly Symphonies subject, "The Robber Kitten." . . .

## STOP MOTION SCENE

What is claimed to be one of the largest stop motion sequences ever attempted has been completed in the East by F. Lyle Goldman, director of the theatrical division of Audio Productions. A set 50 feet long depicts a modern stadium, athletic meet, with 200 dolls employed in the scene. Cameraman was Joseph Ruttenberg.

## CLUB OFFICERS

Elected president of the new Northwest Film Club, Seattle, last week was L. J. McGinley, Universal. Other officers: Hugh Bruen, exhibitor, vice-president; Ed Lamb, RKO, secretary-treasurer; Al Rosenberg, Evergreen circuit; Neal East, Paramount; B. F. Shearer, equipment company, trustees. Membership totals more than 100. . . .

## DU-ART COURT STAY

The New York supreme court last week granted to Du-Art Film Laboratories, Inc., a stay until this week in its suit against Universal, claiming that company is attempting to disregard a contract the plaintiff claims to hold for printing Universal product, in favor of Consolidated Film.

# RADIO TRYING UNIT SHOWS AS POPULARITY DECLINES

## National Broadcasting and Columbia Taking Control Away from Advertising Agencies to Get Showmanship; Rates Up

Alarmed over general dissatisfaction of the listening public at the constantly lowering standard of radio entertainment, the broadcasting corporations are going back into show business, taking radio production control and staging of programs out of the hands of the advertising agencies which represent large commercial sponsors.

**Today some 90 per cent of the leading radio programs are produced by advertising agencies or production groups associated with advertising agencies.**

Now the broadcasters want to become producers again. To do this they face the prospect of expanding their skeleton sales staffs, engaging the services of first class theatrical producers with a background of practical radio production, hiring better talent as a general practice for all programs

Not that the networks cannot afford to employ more and higher priced production officials. NBC and CBS finished 1934 with an estimated combined gross of $42,888,730, an increase of 37 per cent in gross business, a 30 per cent gain by NBC and 44 per cent by Columbia over 1933.

**In tests made by the Loew-owned radio station WHN in New York, and called highly successful by station executives, sponsored programs are presented with only the name and business of the sponsor and no further sales talk.**

Columbia Broadcasting has set the pace and in the last few months has created several outstanding programs and, more important, has sold them to advertisers.

At this writing, NBC is in the throes of reorganization of program presentation. Although officials of the network have declined practically every day for a fortnight to reveal details, it is known that much of the change will be incorporated in a plan for regularly scheduled full-length shows in which time will be sold to advertisers for prescribed periods. The office of John S. Royal, program director of NBC, this week said such a plan is under discussion, but Mr. Royal would not discuss the matter further. NBC on several occasions has attempted three-hour broadcasts sponsored by a single advertiser.

NBC is talking the matter over with several national advertisers, Mr. Royal explained, but he would not name them. As far as can be ascertained, the NBC shows would run for one, two or three-hour periods, and would incorporate many forms of entertainment, from grand opera to musical comedy, Shakespeare to burlesque and Mendelssohn to Gordon and Revel.

So certain are the broadcasters that new production policies will meet with public approval, and based definitely upon audience reactions to programs, that NBC—and probably CBS—is increasing time rates. NBC already has announced its new charges and Columbia is reported to be working on a revision of its network rates. It is expected that the new CBS card will be released within the next two weeks.

Besides National Broadcasting's revised network rates, effective February 4 and tabulated on the following page, here are NBC's new regional group charges:

### CANADIAN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Toronto | $280 | $168 | $112 |
| Montreal | 240 | 144 | 96 |
| Total for group | $520 | $312 | $208 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Toronto (CRTC) | $190 | $120 | $74 |
| Montreal (CFCF) | 190 | 120 | 74 |

### SOUTHEASTERN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Richmond | $160 | $96 | $64 |
| Norfolk | 120 | 72 | 48 |
| Raleigh | 120 | 72 | 48 |
| Charlotte | 120 | 72 | 48 |
| Asheville | 120 | 72 | 48 |
| Columbia | 120 | 72 | 48 |
| Jacksonville | 120 | 72 | 48 |
| Tampa | 120 | 72 | 48 |
| Miami | 120 | 72 | 48 |
| Total for group | $1,120 | $672 | $448 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Richmond (WRVA) | $190 | $120 | $74 |
| Norfolk (WTAR) | 190 | 120 | 74 |
| Raleigh (WPTF) | 190 | 120 | 74 |
| Asheville (WWNC) | 190 | 120 | 74 |
| Columbia (WIS) | 190 | 120 | 74 |
| Jacksonville (WJAX) | 190 | 120 | 74 |
| Tampa (WFLA-WSUN) | 190 | 120 | 74 |
| Miami (WIOD) | 190 | 120 | 74 |
| Total for group | $1,520 | $960 | $592 |

### SOUTHWESTERN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Tulsa | $240 | $144 | $96 |
| Oklahoma City | 200 | 120 | 80 |
| Dallas-Ft. Worth | 320 | 192 | 128 |
| Houston | 200 | 120 | 80 |
| San Antonio | 200 | 120 | 80 |
| Shreveport | 120 | 72 | 48 |
| Hot Springs | 120 | 72 | 48 |
| Total for group | $1,400 | $840 | $560 |

*(Continued on following page)*

---

## *Gross Incomes from Radio Time Sales of Leading Networks are Compared*

***Following is a four-year comparison of gross income of the NBC and CBS networks from time sales:***

### NATIONAL BROADCASTING COMPANY

| | 1934 | 1933 | 1932 | 1931 |
|---|---|---|---|---|
| January | $ 2,387,127 | $ 1,869,885 | $ 2,635,447 | $ 2,026,860 |
| February | 2,197,897 | 1,742,784 | 2,571,609 | 1,924,778 |
| March | 2,473,400 | 1,997,463 | 2,864,783 | 2,164,434 |
| April | 2,368,118 | 1,690,177 | 2,649,892 | 2,195,880 |
| May | 2,472,594 | 1,662,887 | 2,305,448 | 2,101,525 |
| June | 2,182,742 | 1,512,139 | 2,081,466 | 1,931,155 |
| July | 1,864,420 | 1,370,998 | 1,825,433 | 2,027,975 |
| August | 1,735,555 | 1,407,843 | 1,745,338 | 1,892,427 |
| September | 1,860,166 | 1,555,606 | 1,807,795 | 1,951,826 |
| October | 2,774,409 | 2,130,046 | 2,063,273 | 2,318,091 |
| November | 2,683,494 | 2,188,342 | 1,953,953 | 2,475,905 |
| December | 2,806,736 | 2,324,567 | 2,000,454 | 2,596,185 |
| TOTAL | $28,062,885 | $21,452,732 | $26,504,891 | $25,607,041 |

### COLUMBIA BROADCASTING SYSTEM

| | 1934 | 1933 | 1932 | 1931 |
|---|---|---|---|---|
| January | $ 1,405,948 | $ 941,465 | $ 1,348,842 | $ 692,114 |
| February | 1,387,823 | 884,977 | 1,319,414 | 750,621 |
| March | 1,524,904 | 1,016,102 | 1,436,050 | 1,110,526 |
| April | 1,371,601 | 775,489 | 1,354,592 | 1,076,103 |
| May | 1,255,887 | 624,256 | 1,326,944 | 1,065,352 |
| June | 925,939 | 553,056 | 915,830 | 1,057,230 |
| July | 630,290 | 445,414 | 591,183 | 877,366 |
| August | 513,315 | 499,638 | 540,342 | 774,518 |
| September | 700,491 | 547,203 | 685,153 | 947,138 |
| October | 1,752,601 | 1,125,793 | 972,358 | 1,099,717 |
| November | 1,679,689 | 1,277,459 | 1,105,895 | 1,247,248 |
| December | 1,674,087 | 1,327,716 | 1,005,229 | 1,197,106 |
| TOTAL | $14,825,845 | $10,288,568 | $12,601,832 | $12,895,039 |

# BROADCASTERS TURN TO UNIT SHOWS

*(Continued from preceding page)*

| Old Rate | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Tulsa (KVOO) | $190 | $120 | $74 |
| Oklahoma City (WKY) | 190 | 120 | 74 |
| Dallas-Fort Worth: (WFAA-WBAP) | 300 | 188 | 118 |
| Houston (KPRC) | 190 | 120 | 74 |
| San Antonio (WOAI) | 190 | 120 | 74 |
| Shreveport (KTBS) | 190 | 120 | 74 |
| Hot Springs (KTHS) | 190 | 120 | 74 |
| Total for group | $1,440 | $908 | $562 |

### SOUTH CENTRAL GROUP

| New Rate | | | |
|---|---|---|---|
| Louisville | $160 | $96 | $64 |
| Nashville | 320 | 192 | 128 |
| Memphis | 160 | 96 | 64 |
| Atlanta | 240 | 144 | 96 |
| Birmingham | 120 | 72 | 48 |
| Jackson | 120 | 72 | 48 |
| New Orleans | 160 | 96 | 64 |
| Total for group | $1,280 | $768 | $512 |

| Old Rate | | | |
|---|---|---|---|
| Louisville, Ky., (WAVE) | $190 | $120 | $74 |
| Nashville (WSM) | 300 | 188 | 118 |
| Memphis (WMC) | 190 | 120 | 74 |
| Atlanta (WSB) | 300 | 188 | 118 |
| Birmingham (WAPI) | 190 | 120 | 74 |
| Jackson (WJDX) | 190 | 120 | 74 |
| New Orleans (WSMB) | 190 | 120 | 74 |
| Total for group | $1,550 | $976 | $606 |

### NORTHWESTERN GROUP

| New Rate | | | |
|---|---|---|---|
| Milwaukee | $320 | $192 | $128 |
| Madison | 160 | 96 | 64 |
| Minneapolis-St. Paul | 240 | 144 | 96 |
| Duluth-Superior | 120 | 72 | 48 |
| Fargo | 160 | 72 | 64 |
| Bismarck | 200 | 120 | 80 |
| Total for group | $1,200 | $720 | $480 |

| Old Rate | | | |
|---|---|---|---|
| Milwaukee (WTMJ) | $190 | $120 | $74 |
| Madison (WIBA) | 150 | 94 | 58 |
| Minneapolis-St. Paul—(KSTP) | 210 | 132 | 82 |
| Duluth-Superior—(WEBC) | 190 | 120 | 74 |
| Fargo (WDAY) | 150 | 94 | 58 |
| Bismarck (KFYR) | 150 | 94 | 58 |
| Total for group | $1,040 | $654 | $404 |

### NORTH MOUNTAIN GROUP

**New Rate**

Available for use with the Basic Pacific Coast network.

| | | | |
|---|---|---|---|
| Butte | $120 | $72 | $48 |
| Billings | 120 | 72 | 48 |
| Total for group | $240 | $144 | $96 |

**Old Rate**

Available for use with the Basic Pacific Coast network.

| | | | |
|---|---|---|---|
| Butte (KGIR) | $150 | $94 | $58 |
| Billings (KGHL) | 150 | 94 | 58 |
| Total for group | $300 | $188 | $116 |

### PACIFIC SUPPLEMENTARY

**New Rate**

Available for use with the Basic Pacific Coast network.

| | | | |
|---|---|---|---|
| San Diego | $120 | $72 | $48 |
| Phoenix | 120 | 72 | 48 |
| Total for group | $240 | $144 | $96 |

## *New Time Rates of National Broadcasting Compared with Previous Rate Schedules*

*National Broadcasting Company's new time rates, effective on February 4, compare with the previous rates as follows:*

### TIME RATES ON BLUE NETWORK

| | NEW RATE | | | OLD RATE | | |
|---|---|---|---|---|---|---|
| | 1 Hr. | ½ Hr. | ¼ Hr. | 1 Hr. | ½ Hr. | ¼ Hr. |
| New York (WJZ) | $1,000 | $ 600 | $ 400 | $ 900 | $ 562 | $ 352 |
| Boston (WBZ) | 440 | 264 | 176 | 250 | 156 | 98 |
| Springfield (WBZA) | 160 | 96 | 64 | 210 | 132 | 82 |
| Baltimore (WBAL) | 280 | 168 | 112 | 190 | 120 | 74 |
| Washington (WMAL) | 200 | 120 | 80 | 190 | 120 | 74 |
| Syracuse (WSYR) | 200 | 120 | 80 | 190 | 120 | 74 |
| Rochester (WHAM) | 320 | 192 | 128 | 200 | 126 | 78 |
| Pittsburgh (KDKA) | 400 | 240 | 160 | 300 | 188 | 118 |
| Cleveland (WGAR) | 280 | 168 | 112 | 250 | 156 | 98 |
| Detroit (WJR) | 440 | 264 | 176 | 500 | 312 | 196 |
| Cincinnati (WCKY) | 280 | 168 | 112 | 250 | 156 | 98 |
| Chicago (WENR) | 600 | 360 | 240 | 460 | 288 | 180 |
| St. Louis (KWK) | 280 | 168 | 112 | 210 | 132 | 82 |
| Cedar Rapids (KWCR) | 240 | 144 | 96 | 150 | 94 | 58 |
| Des Moines (KSO) | 160 | 96 | 64 | 150 | 94 | 58 |
| Omaha-Council Bluffs (KOIL) | 200 | 120 | 80 | 190 | 120 | 74 |
| Kansas City (WREN) | 240 | 144 | 96 | 190 | 120 | 74 |
| Philadelphia (KYW) | 400 | 240 | 160 | ... | ... | ... |
| TOTAL FOR NETWORK | $6,120 | $3,672 | $2,448 | $4,780 | $2,996 | $1,868 |

### RED NETWORK TIME RATES

| | NEW RATE | | | OLD RATE | | |
|---|---|---|---|---|---|---|
| | 1 Hr. | ½ Hr. | ¼ Hr. | 1 Hr. | ½ Hr. | ¼ Hr. |
| New York (WEAF) | $1,000 | $ 600 | $ 400 | $ 900 | $ 562 | $ 352 |
| Boston (WEEI) | 360 | 216 | 144 | 400 | 250 | 156 |
| Hartford (WTIC) | 280 | 168 | 112 | 120 | 76 | 46 |
| Providence (WJAR) | 200 | 120 | 80 | 120 | 76 | 46 |
| Worcester (WTAG) | 160 | 96 | 64 | 120 | 76 | 46 |
| Portland, Me. (WCSH) | 160 | 96 | 64 | 120 | 76 | 46 |
| Philadelphia (WFIL) | 440 | 264 | 176 | 310 | 194 | 122 |
| Baltimore (WFBR) | 200 | 120 | 80 | 190 | 120 | 74 |
| Washington (WRC) | 200 | 120 | 80 | 190 | 120 | 74 |
| Schenectady (WGY) | 360 | 216 | 144 | 220 | 138 | 86 |
| Buffalo (WBEN) | 280 | 168 | 112 | 200 | 126 | 78 |
| Pittsburgh (WCAE) | 320 | 192 | 128 | 250 | 156 | 98 |
| Cleveland (WTAM) | 400 | 240 | 160 | 300 | 188 | 118 |
| Detroit (WWJ) | 360 | 216 | 144 | 340 | 212 | 132 |
| Cincinnati (WSAI) | 240 | 144 | 96 | 250 | 156 | 98 |
| Chicago (WMAQ) | 600 | 360 | 240 | 460 | 288 | 180 |
| St. Louis (KSD) | 320 | 192 | 128 | 210 | 132 | 82 |
| Des Moines (WHO) | 400 | 240 | 160 | 300 | 188 | 118 |
| Omaha (WOW) | 320 | 192 | 128 | 190 | 120 | 74 |
| Kansas City (WDAF) | 320 | 192 | 128 | 190 | 120 | 74 |
| Dayton (WHIO) | 200 | 120 | 80 | ... | ... | ... |
| TOTAL FOR NETWORK | $7,120 | $4,272 | $2,848 | $5,380 | $3,374 | $2,100 |

### MOUNTAIN GROUP

**New Rate**

For use with Red, Blue or Pacific Coast network, subject to removal on 30 days' notice for line clearance.

| | | | |
|---|---|---|---|
| Denver | $240 | $144 | $96 |
| Salt Lake City | 200 | 120 | 80 |
| Total for group | $440 | $264 | $176 |

| Old Rate | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Denver (KOA) | $190 | $120 | $74 |
| Salt Lake City (KDYL) | 190 | 120 | 74 |
| Total for group | $380 | $240 | $148 |

### BASIC PACIFIC

| New Rate | | | |
|---|---|---|---|
| San Francisco | $320 | $192 | $128 |
| Los Angeles | 400 | 240 | 160 |
| Portland, Ore. | 200 | 120 | 80 |
| Seattle | 200 | 120 | 80 |
| Spokane | 160 | 96 | 64 |
| Total for network | $1,280 | $768 | $512 |

| Old Rate | | | |
|---|---|---|---|
| San Francisco (KPO) | $350 | $220 | $136 |
| Los Angeles (KFI) | 400 | 250 | 156 |
| Portland (KGW) | 150 | 94 | 58 |
| Seatle (KOMO) | 200 | 126 | 78 |
| Spokane (KHQ) | 150 | 94 | 58 |
| Total for network | $1,250 | $784 | $486 |

# THE CAMERA REPORTS

NATIVE STARS. Mara and Manui—Mara being she, and Manui he—as they appear in "Hei Tiki," a romantic drama of the South Seas produced and directed by Alexander Markey and Zoe Varney on the Isle of Ghosts, New Zealand. "Hei Tiki" is a First Division release.

BISHOPS VISIT STUDIO. Jean Muir, who is Helena in Max Reinhardt's "Midsummer Night's Dream," as hostess on the Athenian Woods set to three bishops visiting the Warner studio while in Los Angeles for a conclave of the Methodist Episcopal church. They are Bishops James C. Baker, San Francisco; Titus Lowe, Portland, Ore.; and Edgar Blake, Detroit.

BORROWED. Rosita Morena, Fox player, as she arrived in New York to appear in a Paramount foreign production. She is the fiancee of Melville A. Shauer, Paramount executive.

NEWARK MANAGER WINS EXPLOITATION HONOR. Sig Solomon of the Regent theatre receiving the Quigley Award for November at a luncheon given by Don Jacocks, Warner division chief, at the Hotel Douglas, Newark. Shown are A-Mike Vogel, chairman of the Managers' Round Table; Frank Damis, assistant to Jacocks; I. J. Hoffman, assistant general manager of Warner Theatres; Jacocks, Solomon, and A. Williams.

EVERYBODY OUT. Including Bert, the Wheeler of Wheeler and Woolsey. It's Newark airport, with Mr. Wheeler grounding himself en route from Hollywood to Manhattan. RKO Radio's latest Wheeler-Woolsey is "Kentucky Kernels."

TWO STUDIES. Above, a rather whimsical portrait of the Hungarian Irene Biller, signed by Universal. Below is pictured Douglass Montgomery as he appears in Universal's "The Mystery of Edwin Drood," a February release.

TIME OFF. Carole Lombard, Paramount star, as she arrived from Hollywood for a short vacation in New York before beginning her next picture. She recently completed "Rumba," in which George Raft has the masculine lead.

VISITS ENGLISH STUDIO. Mack Sennett, pioneer American comedy producer, at the Gaumont-British plant while on a trip abroad. He is shown on a set representing the British Museum in "Alias Bulldog Drummond." Pictured with him are the star thereof, Jack Hulbert (left) and the director, Walter Forde.

BUBBLES. Symbols, one might suppose, of an airy world of make-believe, wherein Kay Francis so much must dwell. Or, more likely, Elmer Fryer, who did this study of the Warner star (she's now making "Living on Velvet") was thinking merely of certain contrasts in substance and color.

# Mr. Lippmann Does a Piece!

## *A discussion of a discussion of Morals in the Movies—or a piece about a piece*

By TERRY RAMSAYE

IF you would unscrew the inscrutable, if you have any problem of politics, or economics or sociology, national, international or cosmic—if you want the solution of the riddle of the universe in a few easy words—read Mr. Walter Lippmann.

Mr. Lippmann is currently the world's biggest journalistic highhatful.

He knows and he tells *all* with the greatest of ease.

This Mr. Lippmann is one of the habits of the New York *Herald Tribune* and has a considerable following in the great metropolitan area. He is taken with the vitamins of the matutinal tomato juice by the thousands who commute each morning, an hour or so after the millions who travel by subway have had their Brisbanalities with their coffee-and. Those young men with the serious mien and heavy rimmed spectacles, who used to take Mencken's *Mercury* for what ailed them, now appear with the *Tribune* folded to the column headed "Today and Tomorrow by Walter Lippmann." The title is obviously a contraction of "Today, Yesterday and Tomorrow and Forever and Ever."

Life need hold no problems of import for one who has three cents and can get the *Herald Tribune,* for Mr. Lippmann will take care of all the answers just as rapidly as he can get around to them. He is complete, final, absolute, and as direct as a one-shot oiler.

So—as Mr. Ed Wynn has so ably remarked—so, it came the other day that Mr. Lippmann got around to taking care of the motion picture, both art and industry, in two columns with one swift motion.

Mr. Lippmann attained this position of pontificating authority on the motion picture by a route which began Harvard A.B. '09, and included the *New Republic,* Military Intelligence service, labors for Colonel House, the New York *World,* and now the *Herald Tribune* daily column.

In his encyclical entitled "The Moral of the Movies," published January 12, Mr. Lippmann gives evidence of having prepared himself for the task by the customary process of reading the papers, and to have aligned himself carefully with the many others inside and outside the industry who are entirely unaware of the facts or the documents of the current special concerns of the motion picture, including the platform and purposes of the Legion of Decency and the Production Code Administration, and the Production Code itself.

*Again and again the movies have been reformed. After each spasm of virtue there is a period of calm, then a relapse, and then another spasm,* he says, introducing his subject.

We should like to see Mr. Lippmann's notes on dates and occasions. He has beer reading pieces in the files, or remembering some, hazily.

*. . . it may be asked whether the reformers have thought out clearly what it is that needs to be reformed and how the reform is to be brought about,* he continues.

Mr. Lippmann's clipping service has not taken him the answer, but it is "Yes."

However, Captain Lippmann has a column to do, every day, so he assumes the answer is "No," and proceeds, ignoring, quite, the fact that the Legion of Decency movement has substantially no kinship with the bickerings of the "reformers" who have bedeviled the screen these many years, and that its effective influences have been and are being achieved entirely within the production machine of the industry. To be sure, he is neatly evasive enough to name neither the Legion nor any other specific organization. He even discusses Mae West in the "Belle of the Nineties" without name or title. That's a technique he may have learned from Colonel House.

* * *

Hence, naturally, Mr. Lippmann talks of today's affairs of self-regulation in the industry in terms of censorship—the very censorship from which the motion picture by current adjustments is escaping. With reasonable accuracy Mr. Lippmann describes the shortcomings of the censorship he is talking about—with accuracy, but irrelevancy. Which leads him presently to say:

"It is clear, I think, that the kind of censorship we have, or could have, cannot hope to deal with the real vice of the movies. It can do almost nothing of consequence about their power to set bad examples, their vulgarization of the spiritual values by the exaltation of cheap personalities and the idealization of wealth, success, acquisitiveness, sensation and brutality. . . . It operates in that realm of taste, insight and feeling which cannot be governed by the matter-of-fact standards which a censor must inevitably apply."

What Mr. Lippmann in a circuitous manner is seeking to say is that no censorship can make good pictures. The process of making good pictures by taking precautions at the source is, to be sure, so simple and obvious that it has not occurred to Mr. Lippmann. Probably he has not heard of the Production Code Administration, and, if so, is certainly unaware that it is an integral part of the production machine. But after all his chief material, in this piece, is what he does **not** know about his subject.

The real entertainment of Mr. Lippmann's creed is reached at last when he writes his prescription for the solution of all the problems, saying:

*The best way to improve the movies would be to open the door to intense competition by independent and experimenting producers.*

*If the customers had freedom of choice, each community would be able to enforce the moral standards it believes in. Each exhibitor would have to take the business risk of estimating correctly the tastes of his customers, and educators, dramatic critics; moral leaders in each community would be able to exert effectively whatever influence they can command. This is the system under which theatres, books, magazines and newspapers operate, and it is not an unsatisfactory system. Anyone who can find a little capital can produce what he chooses.*

* * *

Then Mr. Lippmann goes off on the worn, worn trail of plaints about block-booking and blind-buying and circuit operation, etc., trade practises and conditions about which he seems but slightly informed.

In the industry we have had the impression that there was competition enough with respect to screen material.

If Mr. Lippmann would make an even casual study of merchandising and production conditions in the history of the stage, including Klaw & Erlanger and Shubert control, of book selling methods, includ-

(*Continued on following page*)

# MR. LIPPMANN SPEAKS A PIECE!

*(Continued from preceding page)*

ing the block-booking of the book clubs and the blind buying of subscribers to publications, including the franchise system of the Associated Press, including the chain newspaper, and circulation methods; he would find some flaws in the system he recommends for the screen.

"Anyone who can find a little capital can produce what he chooses," says Mr. Lippmann. About how much capital does he fancy would be required to start a really independent newspaper in New York City? He thinks that the cost of production is extravagant. What of rotogravure and multicolored comic sections?

After having damned the motion picture for everything else, he charges it with a sterilizing effect on creative endeavour, and asks: "How many writers of distinction have the movies found and developed? Is it not the fact that Hollywood lives by drawing to itself authors who have made their mark first in the legitimate theatre or in writing book and magazine fiction? Except perhaps for the cameramen and some of the technical directors, Hollywood is an artistic parasite living upon the talents evoked in the healthier open competition of the older arts."

Mr. Lippmann is obviously unaware that the silent picture had become substantially a self-contained creative institution, and he is unwilling to admit that the talking picture, the picture of words, has been in existence scarcely seven years. What list of "writers of distinction" in his own world of the printed word can he attribute to the first seven years, or first seven decades, of the art of printing?

In sum it seems that Mr. Lippmann just did a piece for the paper—and it is such pieces, garbed in ill-founded authority, which continue to make the course of motion picture development more difficult.

---

# QUIGLEY GRAND AWARD TO BE VOTED TUESDAY

## Executives Will Pick Winners of Annual Plaques in Round Table Club Competition

Executives from the distribution, advertising and exhibition branches of the industry will convene at the New York Athletic Club January 22, at noon, to determine the winners of the 1934 Quigley Grand Award, and Second Grand Award, for the next best, of the 13 campaigns that won the monthly Quigley plaques during the past year in the competitions conducted by the Managers' Round Table Club of MOTION PICTURE HERALD.

The meeting will be divided into two sessions, with preliminary examination of the entries before lunch and final judging immediately thereafter. Majority vote will decide.

Those invited to act as judges are:

DISTRIBUTION

George Schaefer,
Ned Depinet,
Felix Feist,
J. R. Grainger,
Neil Agnew,
Al Lichtman,
P. D. Cochrane,
John Clark,
W. Ray Johnston,
Jack Cohn,
Harry Thomas,

ADVERTISING

Charles Einfeld,
Si Seadler,
Howard Deitz,
Hal Horne,
Barret McCormick,
Ed Finney,
Herschel Stuart,
Charles McCarthy,
Bob Gillham,
Gordon White

EXHIBITION

Arthur Mayer,
Dan Michalove,
J. R. Vogel,
C. C. Moskowitz,
I. J. Hoffman,
Oscar Doob,
John Dowd,
Joe Seider,
Lee Ochs,
Laurence Bolognino,
E. M. Fay

One plaque a month was the plan of awards for 1934, but a deadlock in the voting for top honors in December resulted in a decision to present duplicate plaques to the showmen tied for first. Thus 13 plaques were given in the year.

The monthly winners and the campaigns that won them their honors were:

JANUARY

Kenneth Grimes, manager, Warner Theatre, Morgantown, West Va., on "Dinner at Eight."

FEBRUARY

Howard G. Sweet, now manager at the Franklin Theatre, Saginaw, Mich., won with "Queen Christina" at the State, East Lansing, Mich.

MARCH

Nevin McCord, now city manager, Publix Theatres, Twin Falls, Idaho, won with "Frontier Marshal" at the Granada, Boise, Idaho.

APRIL

Walter Golden, manager, Riverside Theatre, Jacksonville, Fla., on "Nana."

MAY

Gene Curtis and Ken Finlay, on "20 Million Sweethearts" at the Palace Theatre, Montreal, Can. Curtis, then manager, is now sales promotion manager, Famous Players Canadian Theatres, and Finlay, then assistant, is now manager of the Capitol Theatre, St. John, New Brunswick.

JUNE

R. E. "Fuzzy" Knight, manager, Fairmont Theatre, Fairmont, West Va., on "20 Million Sweethearts."

JULY

Charles E. Curran, exploitation director, Strand Theatre, New York, on "Here Comes the Navy." Curran is now with Donohue and Coe Agency.

AUGUST

Ed M. Hart, manager, Oxford Theatre, Plainfield, N. J., on "Circus Clown."

SEPTEMBER

James M. Totman, manager, Warner Theatre, Erie, Pa., on "Dames."

OCTOBER

Bob Suits, manager, Colonial Theatre, Reading, Pa., on "What Every Woman Knows."

NOVEMBER

S. S. Solomon, manager, Regent Theatre, Newark, N. J., on "Judge Priest."

DECEMBER

Tied between Bill Hendricks, manager, Warner Theatre, Memphis, Tenn., on "Six Day Bike Rider," and Morris Rosenthal, manager, Majestic Theatre, Bridgeport, Conn., on "The Mighty Barnum."

---

## British & Dominions Has $400,000 Year Net

British and Dominions, English company, has reported profit for the year of $400,000, and a final dividend of four per cent, totaling eight per cent in dividends for the year. The net was after income tax payments. In 1933 the company was reorganized and 425,220 $5 shares were issued at par for the purpose of reducing liabilities.

---

## Cochran, Selwyn Plan Production in England

Charles B. Cochran, London theatrical producer, and Arch Selwyn, have formed a company to produce pictures in England. It is their intention to use American talent as far as possible. Mr. Cochran is expected in New York shortly, after which he will go to Hollywood to arrange for talent.

---

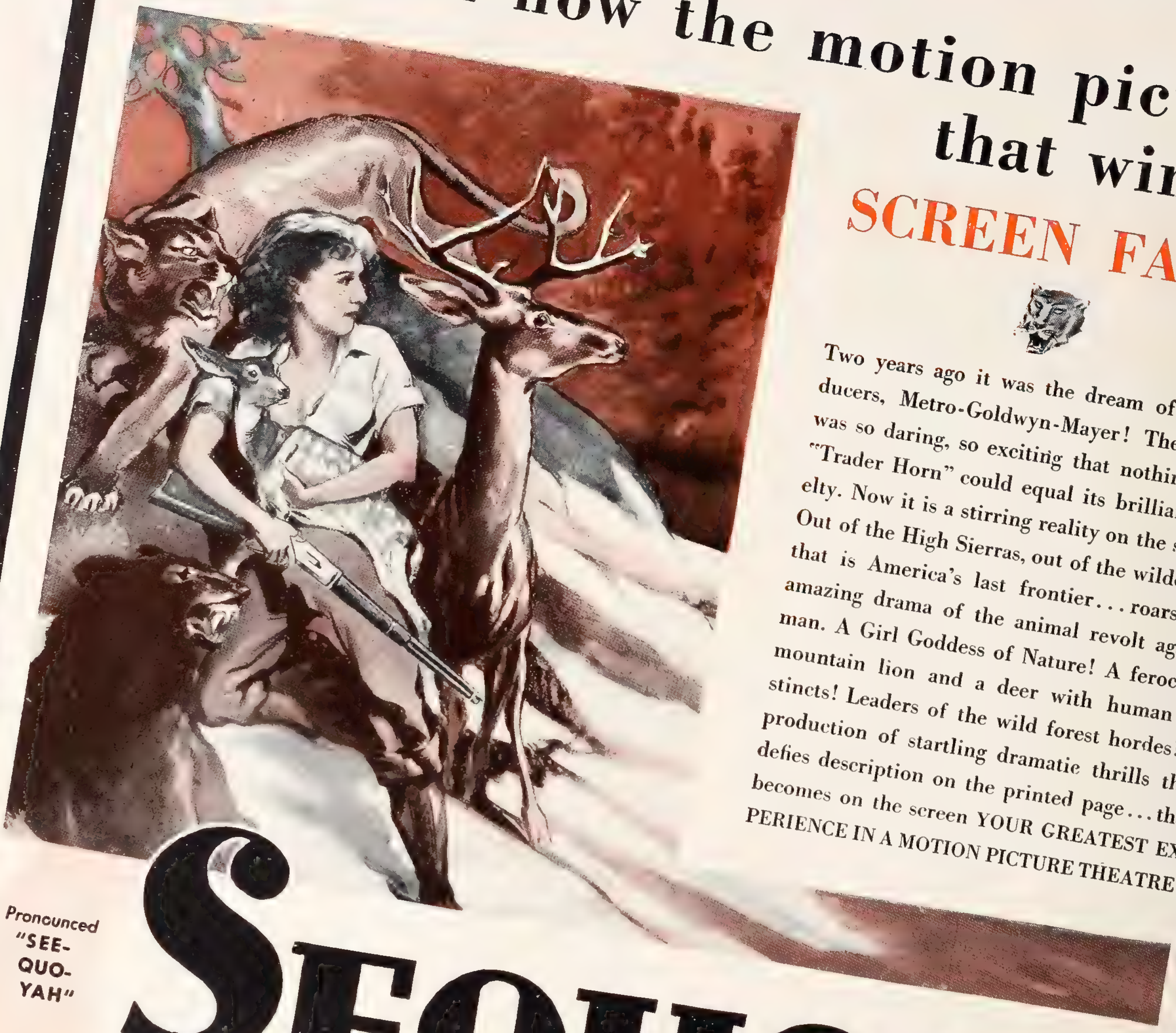
## Wesley Dougherty, Studio Head, Dies on Coast at 49

Wesley Dougherty, president of the California Studios, Hollywood, died at the Queen of Angels Hospital, Hollywood, last week following an operation. He was 49, and is survived by his wife and two daughters. He had been active in Coast production for 12 years.

**You'll be proud you are part of the motion picture industry when you see—**

# 2 YEARS *of waiting*

## and now the motion picture that wins SCREEN FAME!



Two years ago it was the dream of its producers, Metro-Goldwyn-Mayer! The theme was so daring, so exciting that nothing since "Trader Horn" could equal its brilliant novelty. Now it is a stirring reality on the screen. Out of the High Sierras, out of the wilderness that is America's last frontier... roars this amazing drama of the animal revolt against man. A Girl Goddess of Nature! A ferocious mountain lion and a deer with human instincts! Leaders of the wild forest hordes! A production of startling dramatic thrills that defies description on the printed page... that becomes on the screen YOUR GREATEST EXPERIENCE IN A MOTION PICTURE THEATRE!

Pronounced "SEE-QUO-YAH"

# SEQUOIA

A GIRL GODDESS OF NATURE LEADS THE ANIMAL REVOLT AGAINST MAN

*with*

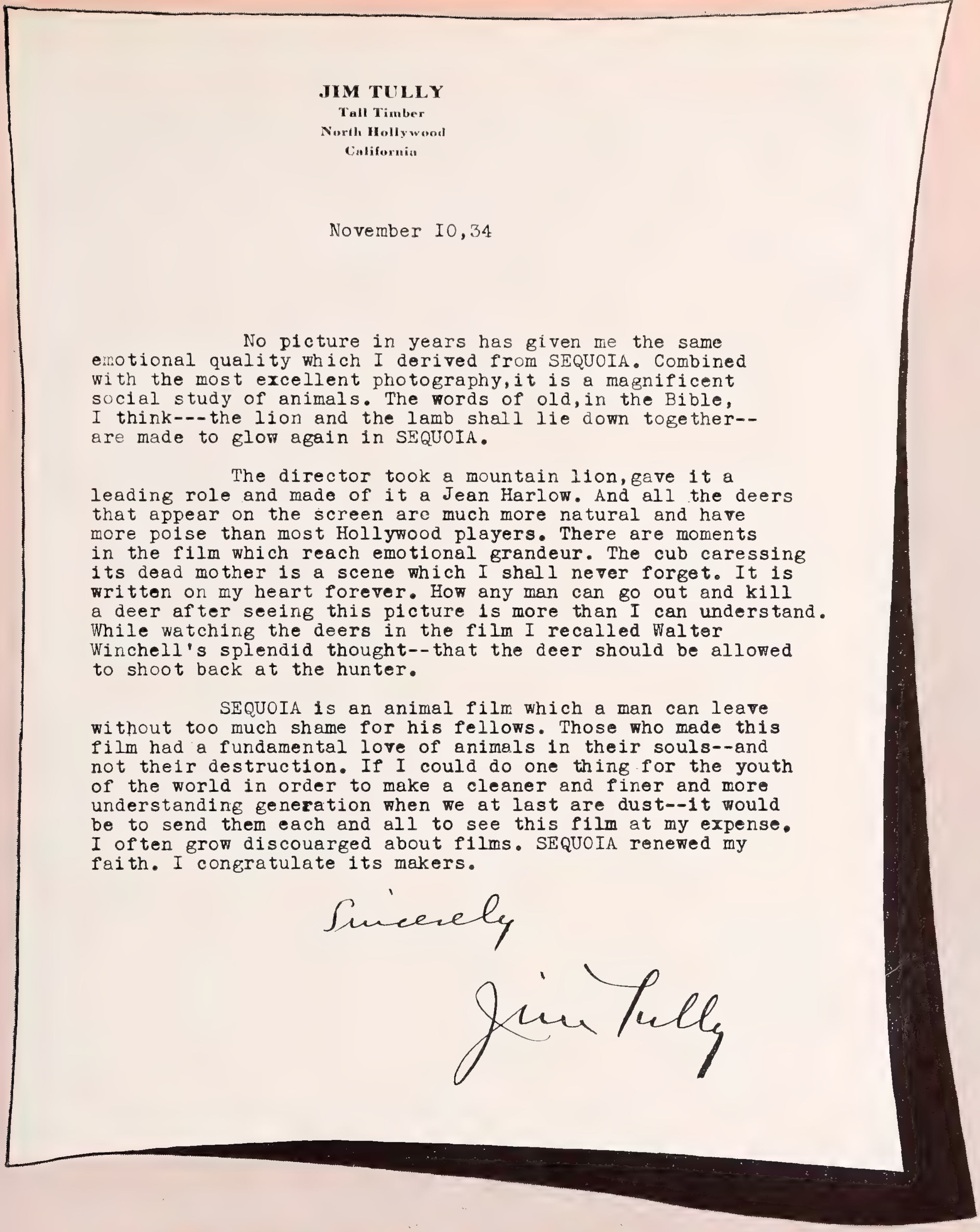
**JEAN PARKER**

*Produced by* JOHN W. CONSIDINE, JR.
*Directed by* CHESTER M. FRANKLIN
*Based on the novel "Malibu" by* Vance Joseph Hoyt

A METRO-GOLDWYN-MAYER PICTURE

**NATIONALLY ADVERTISED**

This full page ad appears in 17 nationally known magazines with 27,153,000 circulation.



**JIM TULLY**
Tall Timber
North Hollywood
California

November 10,34

No picture in years has given me the same emotional quality which I derived from SEQUOIA. Combined with the most excellent photography,it is a magnificent social study of animals. The words of old,in the Bible, I think---the lion and the lamb shall lie down together--are made to glow again in SEQUOIA.

The director took a mountain lion,gave it a leading role and made of it a Jean Harlow. And all the deers that appear on the screen are much more natural and have more poise than most Hollywood players. There are moments in the film which reach emotional grandeur. The cub caressing its dead mother is a scene which I shall never forget. It is written on my heart forever. How any man can go out and kill a deer after seeing this picture is more than I can understand. While watching the deers in the film I recalled Walter Winchell's splendid thought--that the deer should be allowed to shoot back at the hunter.

SEQUOIA is an animal film which a man can leave without too much shame for his fellows. Those who made this film had a fundamental love of animals in their souls--and not their destruction. If I could do one thing for the youth of the world in order to make a cleaner and finer and more understanding generation when we at last are dust--it would be to send them each and all to see this film at my expense. I often grow discouarged about films. SEQUOIA renewed my faith. I congratulate its makers.

Sincerely

Jim Tully

# A LETTER FROM A NOTED AUTHOR!

Testimonials from those who have previewed "Sequoia" are pouring into the M-G-M Studios. In the following pages we reproduce as many as space permits. We print also the opinions of the critics. *And for the first time actual comments of patrons at the preview,* typical reactions that you will get from *your* patrons!

(Every word that follows will be echoed by your audience)

# REVIEWERS SING

## "Should Be A Smash In Any Theatre"

After more than a year and a half in production, John W. Considine, Jr., has turned out for Metro what is probably the most unique screen feature ever made. Based on the Vance Hoyt novel, "Malibu," picture tells the story of a strange friendship, that of a mountain lion or puma and a deer, a story of palship, animal love and devotion that is rarely equalled, even among humans.

After viewing the finished product, it is not to be wondered at that filming required in excess of 18 months. Plenty of patience must have been required on the part of Director Chester Franklin, and all concerned in the production, to secure the unusually strange pictures, even granting that the two animals, around whom the story is built, must have been carefully and painstakingly trained.

"Sequoia" is fit fan fodder for young and old, and should be a smash in any theatre, from the metropolitan deluxers to the backwoods nickelodeons. It has everything. Thrills, pathos, comedy, majestic scenery and above everything else, humanness.

Orphaned shortly after their birth in the High Sierras, the baby puma and deer are adopted by Jean Parker, who is living in the mountain fastness with her father, Samuel S. Hinds, a writer. While engaged in rescuing the cat and the doe, Miss Parker is saved from savage dogs by Russell Hardie, a young Forest Ranger, and their love romance is adroitly carried out throughout the unfolding of the strange yarn.

Hardie insists the attempt to raise the two wild animals will fail as they are natural enemies, with Hinds contending that only sheer necessity makes them antagonistic to each other. The doe is named Malibu, meaning a hard row to travel, and Gato is the cognomen bestowed upon the puma, at first believed to mean misunderstood one, but later developing the meaning is outlaw and murderer.

Throughout the story puma and deer show the effects of a year spent together before they are turned loose to shift for themselves. Time after time both have narrow escapes with their lives, but in each instance the other animal comes to the rescue.

The climax comes when Paul Hurst, a rancher, and his henchman, Ben Hall, turn loose a herd of protected deer from the forest reservation for city hunters to shoot. Malibu effects their release, is tracked by Hurst and when cornered is saved through the interference of Gato, with the deer finally to the rescue. Fadeout has the strange friends of the wilds in affectionate gambols atop the snowcapped mountain.

Human characters are all well suited for their parts, with Miss Parker particularly effective.

Variety

## "EXHIBITOR BAGS WINNER IN 'SEQUOIA'"

The entire story is wound around the strange friendship of the deer and cougar with love interest between Parker and Hardie worked in for story purposes. Otherwise it is a fascinating animal story playing to nature human interest. Tie up with the local zoo and sporting goods stores. Get a display of guns and hunting equipment as well as trophies. Work up a hunting license throwaway with copy "Stop Hunting for Good Entertainment. See 'Sequoia' and You've Bagged a Winner."

—Showmen's Round Table

## "THRILLS, SPECTACLE AND EXCITEMENT"

Adapted from a book by Vance Hoyt, noted author of animal and nature stories, this is an unusual kind of outdoor picture. Fundamentally it is the drama, comedy, thrill, danger and the peculiar human interest attached to the struggle of wild creatures in native habitat.

Two animals, native of California's High Sierra Mountains, the locale, are the principal figures.

First demonstrating that natural enemies can become friends as Jean Parker, finding a cougar cub and a fawn, raises them to maturity in companionship, the animals are released again to the redwood forests. When danger comes to the doe, the cougar saves her. As her mate is killed the doe leads her fawn to Jean Parker's cabin with the protecting cougar tagging along. When hunters, rounding up a herd of deer, would kill the deer and fawn, it is the vicious lion that rushes to their rescue.

Accompanying these features is a human interest love story between Jean Parker and Russell Hardie. For spectacle, there is the beautiful photography of the wild Sierra Mountain country, the excitement of animal conflict and the spectacles of nature as it is unleashed in blizzards, thunder and lightning storms, forest fires and floods. One publicity feature that should not be overlooked in connection with this is the recent radio address made by President Roosevelt calling attention to the national park.

—Motion Picture Herald

## "A Worthy Attraction For Any Theatre"

This is an unusual wild animal picture filmed against the beautiful Sierra Mountains with Malibu, a deer, and Gato, a puma, natural enemies, starred. The picture seems destined to be outstanding and one of the most talked about. It is a worthy attraction for any theatre.

Essentially, the production maintains the theory that only hereditary instinct causes animal enmity. As exemplified by the pair, adopted in orphaned babyhood by Jean Parker, the theory is proved.

For entertainment it skillfully blends natural drama, comedy, romance, thrills, action, menace and conflict. When, upon maturity, the creatures are released in the forest, they continually befriend each other.

Marked by understandable sympathy-generating humanness, it builds situations so that full value is derived from every element. In the finale when death from humans menaces Malibu, the stalking Gato fights the mutual foe to exhaustion and Malibu administers the coup de grace. For an epilogue both gambol in friendly companionship.

Everyone connected with the picture is entitled to plaudits. Chester Franklin's direction, aided by Vance Hoyt, the author, is a triumph of patience and understanding. The screen play by Ann Cunningham, Sam Armstrong and Carey Wilson actually makes the animals human. Chester Lyons' photography is also a feature the patrons will talk about.

—Motion Picture Daily

# SEQUOIA PRAISES!

## "SUPERIOR TO ANY ANIMAL FILM MADE"

It would be difficult and extremely unfair to class "Sequoia" with other wild animal pictures, yet it must come under this classification. Still, it is so far superior, not alone in actual thrills, but in the delicate handling, the unusual methods employed to capture the so-called "freedom of the woods" and the great amount of patience it undoubtedly required to undertake such a tremendous, vital task. One of the most interesting pictures I have ever seen is "Sequoia".

Special mention should go to Chester Franklin, the director, for his indomitable patience, his sympathy with his trying subjects and the most interesting manner in which he told his story.

—L. A. Herald Express

**LIBERTY MAGAZINE SAYS:**

There has never been another picture quite like SEQUOIA. One of the cinema achievements of the year.

## "Worth Walking Many Miles To See!"

You can all just step up and take your hats off to Director Chester M. Franklin and Photographer Chester A. Lyons for making one of the most "human," beautiful animal pictures that has ever been captured for the celluloid.

You'll walk many miles to see and enjoy the life stories of "Malibu," the deer, and "Gato," the puma. There is more humor, naturalness and drama around those two than you've seen in a long time, and it will be decidedly worth it to any exhibitor to figure out a good advertising campaign, because once the audiences can be gotten into the theatre, they'll take the picture to their hearts and love it. It's elegant animal stuff.

You have never seen anything like the shots of both scenery and animal life that this picture boasts and Chester Franklin has patiently, so patiently, waited for every opportunity to catch these animals in their most appealing and dramatic moments. They do cute things, they do bad things, they do good things and they are at all times themselves.

So far as the cast is concerned, everyone acquits himself well.

There are swell fight scenes between various animals and a chase at the end that will have you sitting on the edge of your seat from sheer excitement. By all means, play it up to the greatest extent possible because this is really swell entertainment for the whole darned family. Incidentally, Herbert Stothart is again to be congratulated for his excellent musical scoring of the picture. It's the perfect background for this picture.

—Hollywood Reporter

## "A Pleasure For Real Showmen!"

From prior publicity, practically every one in the show business knows that this is a native wild animal picture. But what comes up on the screen, in relation to that which is either known or surmised, is so vastly different that the picture's successful marketing most likely will prove a pleasure for real showmen.

"Sequoia" is filmed entirely against the beautiful Sierra Mountain scenery, an asset of which expert photography has taken remarkable advantage. Its stars are two animals; Malibu, a deer, and Gato, a puma. Wonderfully trained, they are great actors. Wearing neither makeup nor costumes other than those given them by nature, and everything done being the result of patient and understanding training, from the standpoint of creating and maintaining human interest, they actually give many an enameled Hollywood clotheshorse fact lessons in natural acting.

As the picture is unusual, it is difficult to describe it in an ordinary manner. As it unfolds upon the screen, a strange but understandable "humanness" predominating, it runs the scale of natural drama, romance, comedy, tragedy, spectacle, thrill, conflict, menace. There are times when the action of the animals provokes howls of glee. Then it becomes vividly exciting, a quality counterbalanced by soft tenderness. Its tragedy is tinged with sadness, and the whole is climaxed by a stalking chase and villain-man hero-puma fight, in which the deer revenges himself upon the would-be killer. Topping off the finale of the deer-puma palship came the most enthusiastic burst of applause heard in months.

Here are the entertainment and showmanship highlights. Toni Martin, refusing to believe that it is contrary to natural law, adopts and mothers Malibu, an orphaned fawn, and Gato, a puma cub. Human necessity causes their release to the forest. Then the pair become the whole show. Gato crouches to spring on a drinking deer, but recognizes Malibu and both drink and play together. There's romance in the spring time. No human ever made such tender love as Malibu to his doe mate. There is tragedy as the mother is killed, but Malibu leads his fawn to Toni's cabin for shelter. Chinese Baby Feng Soo and the fawn, tethered together, are menaced by a rattlesnake. The baby would play, but Malibu dashes up and kills the snake. Hunters come to kill. Guide Bergman leads them nowhere. Desperate, he raids the government game refuge. Stalked by Malibu, he leads the herd to his corral. Malibu shows his kind how to escape. Then comes the big punch, Bergman trailing Malibu, and Gato stalking Bergman. About to fire on Malibu, Bergman is hit by a bundle of enraged puma fury. Malibu watches. When Gato is exhausted Malibu rushes in and pushes Bergman over a cliff to death.

—M. P. Herald

## "ORDINARY ADJECTIVES OF PRAISE INSUFFICIENT"

Ordinary adjectives of praise are inadequate.

So real is the story, so genuine is the picture, anyone will marvel at the painstaking effort and patience of Producer John Considine, Director Chester M. Franklin, and Cameraman Chester Lyons, who put this beautiful story on celluloid.

Any one who doesn't enjoy this picture doesn't enjoy life—or living.

—Cinema Hall Marks

**(And merrily we roll along to the next page!)**

# "SEQUOIA" ACCLAIMED

*Note: The comments on this page and the next were sent to the M-G-M Studios following the preview of "Sequoia" at the Fox Wilshire, Los Angeles. They are typical reactions of an average neighborhood theatre audience.*

This is the most interesting picture I have ever seen. Please don't change it as it is perfect now.

* *

A very wonderful, thrilling and educational picture—wish *everyone* could see it.

* *

"Sequoia" a most pleasing picture—enjoyed very much.

* *

Needless to say much about the picture. Three cheers for M-G-M and Sidney Franklin.

* *

I am but a child of 11 years old, but I enjoyed "Sequoia" immensely. Its beauty, its photography, its music and the animals. It was all lovely and I am sure the public will be immensely pleased with it.

* *

Wonderful photography. Very different and most interesting. A little cutting in spots might improve the picture. Good acting by Jean Parker.

* *

Grand—Ask my 4-year-old boy who didn't blink an eye thru the whole picture. Remarkable photography–ended just right.

* *

The most natural, cleanest and most beautiful principal of any animal picture I ever saw

* *

A wonderful and worthwhile picture which I will long remember. The scenery and musical effects very outstanding. More of Jean Parker and this type of picture.

* *

Excellent! One of the kinds of pictures I've been waiting to see.

* *

A very remarkable picture. Needs no changing or shortening. This type of picture was a real inspiration.

* *

I saw your preview of "Sequoia" at the Wilshire. I think it is the finest picture ever produced. In other words, a picture you won't have to advertise.

* *

A marvelous picture, and you are entitled to be congratulated. A very wonderful story, well directed and photographed. More pictures of this nature will restore to the picture industry the prestige and patronage they lost through the putrid sexy trash and gangster pictures, which drove practically every decent thinking person away from the theatre. Give us more of these pictures.

* *

Something to be proud of in every detail. For a human being to carry away honors when surrounded by such an intelligent animal cast is astounding. Jean Parker did this—bless her!

* *

A very unusual and entertaining picture. Splendid, as it is suitable for the whole family. I have never seen wild animals worked into a story in this manner before. Let's have more of this type of picture.

* *

The scenery is superb. A remarkable animal picture. Very entertaining for children as well as adults.

One of the most interesting pictures I have yet seen, it gives one a more vivid picture of the wild life and their habits, in our State of California. Congratulations to Jean Parker and also to M-G-M.

* *

Excellent! A truly fine and different picture. Photography superb.

* *

Very refreshing!

* *

Words fail to express my sincere feelings about this picture. It's too beautiful for words. Great work. Hope to see it again.

* *

It was splendid. The loveliest picture I've seen.

* *

Congratulations upon one of the finest, most remarkable and beautiful photographed pictures of the year. It was well worth all the time spent to make it.

* *

It was my good fortune to see this preview, being connected with a publishing house in the east which reaches a large number of people. Will make this picture known to thousands. My hat is off to the producer and all who are responsible.

* *

The most wonderful picture I ever saw—barring absolutely none.

* *

Picture overwhelming. Title not good enough for this great picture.

* *

This picture without a doubt is one of the most entertaining of the year.

* *

Only really great one of its kind!

* *

The best animal picture we have seen. Sorry you changed the name to "Sequoia". What was the matter with "Malibu"?

* *

A very unusual and good picture. I believe it will be a big hit.

* *

Wonderful picture.

* *

One of the most remarkable pictures I have ever seen.

* *

An exceptionally good and a remarkable picture.

* *

Unquestionably the most beautifully produced picture M-G-M ever turned out. I compliment you on what I believe to be a screen masterpiece.

* *

In my opinion "Sequoia" is the finest picture of its kind I have ever seen. It's beautiful, most interesting, and perfect in every way. It gave me great pleasure to see it.

* *

Marvelous picture . . . 100% and should be a prize winner.

* *

Let us have more pictures like "Sequoia", and your houses will be full.

# BY PREVIEW AUDIENCE!

*M-G-M Studios have held many previews. Never before has there been such applause during and after the showing. The post-card returns, printed below, are the most enthusiastic and numerous in the history of the studio.*

"Sequoia" is a magnificent picture and very unusual. Everyone should enjoy seeing it.

* *

Glorious and beautiful. I am going to see it again.

* *

I never miss a preview if I can help it at the local theatre. You have a grand picture, very interesting and worthy of a prize. Will see to it that my children see this picture. Would only criticize the title.

* *

Why not call this picture "MALIBU"? He is the REAL STAR—some of your "so-called stars" could take lessons from him. Someone knows his animals at your studio.

* *

A good story. Wonderful photography. Give us some more of this. A relief from the common run of pictures.

* *

I consider this picture a rare treat, suitable for juniors and grownups and I expect to announce my opinion of it at the next Parent Teachers Association. If only more pictures as clean and educational as this one could be made.

* *

An outstandingly beautiful picture.

* *

I think that is one of the best previews ever shown. I only wish more of them would be made.

* *

Marvelous photography. Would have liked Wallace Beery as Bergman and Maureen O'Sullivan as Joan.

* *

Having seen hundreds of pictures on account of my contact with motion picture people, so far this is the most outstanding picture. I have never seen anything more beautiful than "Sequoia".

* *

The most real animal picture ever with a very helpful musical score. Could do without the Ranger's song and the human element at the end.

* *

Enjoyed your picture. Think it one of the best animal pictures that I have had the pleasure of seeing.

* *

Excellent! Should have more pictures like them.

* *

Unusual, and very good!

* *

Advertise and make it a great picture. I have never been so thrilled over any other picture. Every man, woman and child should enjoy the picture, "Sequoia". A "four star" picture!

* *

Every man, woman and child in America should see the picture—it is astounding! The most enjoyable evening I have spent since I came to California.

* *

The greatest animal picture ever made. Please try and make more like "Sequoia." Let Chester Franklin direct them.

A really *great* picture. Congratulations on the story, the unusually fine cast and superb direction. (If this director is a new one, hang on to him). He's great!

* *

It is the best show of its kind I have ever seen. It is marvelous! I enjoyed it immensely.

* *

"Sequoia" a most pleasing picture. Enjoyed it very much.

* *

A beautiful picture. Wonderful photography. More like this for me.

* *

The preview picture was very beautiful and very interesting, and the animal life most instructive. Hope you have more like it.

* *

I think your picture is most wonderful. It is the outstanding production of its kind.

* *

In your picture "Sequoia" you have reached the ultimate in photography and direction in my opinion, and the animal training surpasses anything ever attained in cinematography. My heartfelt thanks for one of the outstanding pictures of all time.

* *

Perfect! One of the best pictures of all time—certainly better than "Trader Horn", "Tarzan", etc.

* *

I believe "Sequoia" to be the most beautiful picture I ever saw.

* *

Just lovely, is all I can say

* *

Adapted to sportsman. Good photography and educational.

* *

Beautiful scenery. Interesting animal life.

* *

At last we have a clean and wholesome picture suited for young and old.

* *

A four star picture. Congratulations to you and Jean Parker for her wonderful acting.

* *

Most wonderful story of animal life ever portrayed.

* *

Have spent years with animals. This picture amazing. No criticism!

* *

Positively wonderful! Enjoyed every moment of the picture.

* *

You have a fine and unusual picture with a great cast. Jean Parker's work was especially good. The scenes between the deer and the mountain lion are the finest things in that line I have ever seen.

# THIS COULD GO ON FOREVER! AND IT WILL!

*National Organizations are getting behind "Sequoia." Save this advertisement for local tie-ups. Start now to talk it up!*

SEQUOIA

M-G-M

*Mrs. William A. Burk,*
Western Vice-Chairman,
Committee on Motion Pictures,
General Federation of Women's Clubs.

May I thank you for the pleasure of seeing your beautiful picture, *Sequoia?*

It is one of the finest productions brought to the screen. Beautiful in all its technical phases, finely directed, it has photography of unusual beauty with great human interest and high entertainment values for all ages."

* *

Below is the official report *Mrs. Burk* sent to *every woman's club* in America. The report is headed "outstanding for all ages" and it says: "This delightful film, based on the novel, *Malibu,* portrays the wild life of California. It revolves around the birth and lives of a puma and a deer and has its setting in the beautiful high Sierras. An enthralling picture, directed with consummate skill, replete with human interest, magnificently photographed, beautifully staged, a real pictorial gem."

* *

*Mrs. Mildred Lewis Russell,*
National Chairman Better Films Committee, Daughters of the American Revolution.

Congratulations for *Sequoia!* In this excellent film Metro-Goldwyn-Mayer has achieved that rare combination of high entertainment values, unique subject matter and remarkable photography...have given it my highest rating, I...A...(F), which means, excellent entertainment, clean, suitable for all ages.

"*Mr. Chester Franklin* and his corps of assistants have done a notably fine piece of work . . ."

* *

*Mrs. Bernard Wyle,*
L. A. Section,
National Council of Jewish Women.

(Excerpts from official report sent to all organized Jewish women in the United States):

A grand picture of wild life in the high Sierras, magnificently photographed and having a depth of beauty and meaning invaluable in its power to establish standards and attitudes of the highest, most fundamental ethical values.

I heartily recommend *Sequoia.* It sets a new standard in family entertainment.

* *

*Mrs. David Ray,*
National Councilor of Better Films.
National Society of New England Women.

(Official report sent to all branches of the Society):

Merely its unique photography of the poetic beauty of the virgin forest with its herds of graceful deer, makes *Sequoia* an enchanting film for any audience. An exceptionally beautiful picture which no one can afford to miss and one which indicates the power the cinema can exert.

* *

*Laura O. Vruwink*
The Women's University Club.

I believe that *Sequoia* is one of the most remarkable films I have ever seen because of the exquisite scenes of wild animal life in natural settings. Sound and photography were as nearly perfect as one could imagine. It seems almost impossible to have caught so realistically the feeling of perfectly unconscious behavior in wild creatures of the woods. A genuinely fine accomplishment which will have wide appeal for older children and family audiences (too emotional in latter part for children under 10).

## WHAT OTHER NOTABLES THINK OF "SEQUOIA"

### Zane Grey

### noted author says:

Last night I saw the preview of not only the best outdoor picture I have ever seen but for me the greatest picture of the last decade.

It was taken in the wilderness, among the big trees, a singularly beautiful setting. The principal roles were taken by deer and mountain lions. Jean Parker . . . plays the part of a woodland girl . . . a lover of wild creatures . . . she is simplicity itself, and all we could wish of youth and beauty and charm.

But outside of Jean you hardly realize the other human characters . . . It is only a motion picture but it tells the truth. I happen to know a great deal about deer and more about lions. Once I was a hunter of both, but no more! I think every hunter in the world should see this picture and that those of them who have intelligence and feeling will never kill another deer for sport . . . The children and the young folk and the lovers will make of *Sequoia* a grand success. It is a splendid augury of future pictures. Mr. Chester Franklin, the director, is to be congratulated upon a picture of supreme artistry.

* *

### TO CATHOLIC WOMEN!

*Mrs. Thomas Hearn,*
National Chairman of Films,
National Council of Catholic Women.

I wish to congratulate you upon your picture, *Sequoia,* and to thank you for the privilege of previewing it.

In this age of superficial living, this drama of wild animal life set in a background of flowing masterpieces of nature, touches a human depth that it is well to awaken.

This picture is so fundamental and fine... the story is so filled with thrilling action, that it will provide entertainment for all ages and classes.

(A personal letter...but a report of similar sentiments will be sent to every Catholic woman.)

* *

*Hugh Walpole,*
Noted English Author.

It is a splendid picture. It thrilled me tremendously. The direction was fine and the photoplay hauntingly beautiful.

*By Henry Chamberlain,* President,
Los Angeles Chapter, Isaak Walton League.

I was fortunate last night in seeing the preview of *Sequoia.*

As representative of a large group of conservationists, the Isaak Walton League, known as "Defenders of woods, waters and wild life," I feel it incumbent on me to commend a picture of this type. The choice of Jean Parker as the youngster sympathetic with wild life is particularly fortunate in that the public has undoubtedly come to associate this talented young actress with everything that is fine and sincere.

The picture as a whole is a wonderful piece of work and cannot help but impress and interest the public. Our organization is particularly glad to note the accentuated difference, depicted in the picture, between the game law violator, a typical killer, and the respectable sportsman. This is a point that is very seldom understood by the general public.

Let me thank you, in behalf of my organization, for this very fine production.

* *

*Margaret Hughes,*
Manager, Pacific Geographic Society.

The photography is superb and the animal work beyond anything we have ever seen, at times almost unbelievable. We could only show our approval by constantly breaking into applause. *Sequoia*...is direction, photography and acting magnificently combined.

* *

*Sarah McLean Mullen,*
National Council of Teachers of English.

Your preview of the picture, *Sequoia,* gave me great pleasure, as it seemingly did to the entire audience, if one can judge by the enthusiasm of their response. Perhaps my pleasure was greater because both my mother as a child and I had played in those same great woods and know the life of the wild as shown in the picture to be authentic.

*Sequoia* is unique not only among the general run of pictures, but also among animal films, for the rarity of the action and emotional expression. The two leading animal actors in their simple and sincere response to the direction of their unseen owner excel the performance of any previous animals on the screen.

* *

*W. S. Van Dyke,*
Director of "Trader Horn", "Thin Man", etc.

In my opinion *Sequoia* is one of the finest nature pictures I have ever seen. The animal sequences are superbly done. Having done a great deal of this kind of work myself, I can imagine the patience and efforts extended in getting it. But the results were well worth it.

This picture should contribute a mite to the preservation of our North American game, as I am sure that it will arouse in others as it did in me, an understanding sympathy with and for our game preservation commission.

* *

# ANTI-TRUST QUIZ TURNS TO COAST MONOPOLY CHARGE

## Warner, Paramount and RKO Deny Conspiracy Following Federal Indictments Voted by St. Louis Grand Jury

***On page 24 appears the text of the federal grand jury indictment returned last Friday against Warner Brothers, Paramount, RKO and seven of their subsidiaries and six officers, in the investigation by the Department of Justice of alleged violations in St. Louis of the anti-trust laws in distributing films.***

The United States Government's investigation into alleged anti-trust law violations by large distributors who are accused of conspiring against independent theatre owners, in restraint of trade, brought the following developments this week:

**1. Federal indictments were returned in St. Louis against Warners, Paramount, RKO and seven of their subsidiaries and six officers, charging conspiracy against three independent theatres, in violation of the Sherman anti-trust laws. The defendants denied the charges as they prepared to fight them.**

**2. Coincidentally with the receipt of a plea from California independents for relief from Fox West Coast "monopolistic" practices, the Department of Justice turned to Los Angeles to conduct a similar federal grand jury investigation in what was interpreted to be a nationwide probe of the whole distribution structure as it relates to independent exhibition, with block booking and "freeze outs" the targets.**

**3. Missouri was studying possible independent prosecution, under its state laws, of distributors indicted in St. Louis.**

**4. Extension of the Justice Department's probe to other exchange centers was accepted in some Washington quarters as precluding the furtherance in the senate of any demands for a Congressional film investigation at this time.**

One of the most important legal struggles in the history of motion picture industry, between large distributors and the federal government, over practices pertaining to the selling and allotting of motion picture product to independent theatre owners, is likely to develop from the criminal indictments returned last week by the federal grand jury for the United States court in the eastern district of Missouri, at St. Louis. Three of the largest motion picture corporations and some of their subsidiaries and officers are charged with conspiracy to violate the Sherman anti-trust laws by "freezing out," productwise, the first-run Ambassador, new Grand Central and Missouri independent theatres in that city. Named in the indictments, obtained by the Department of Justice, were:

Warner Brothers Pictures, Inc.
The Vitaphone Corporation, a Warner subsidiary.
First National Pictures, Inc., Warner subsidiary.
*Warner Brothers Circuit Management Corporation.
*Warner Brothers Circuit Management Corporation.
General Theatrical Enterprises, Inc., Warner subsidiary.
*Paramount Pictures Distributing Corporation.
*Paramount Pictures Distributing Company, Inc.
*Paramount Pictures Distributing Company, Inc.
RKO Distributing Corporation.
Harry M. Warner, President, Warner Brothers and First National.
Herman Starr, Vice-president, Warner Brothers.
Abel Cary Thomas, Secretary and General Counsel, Warner Brothers.
Gradwell Sears, Western and Southern Sales Manager, Warner Brothers.
George J. Schaefer, President, Paramount Distributing.
Ned E. Depinet, President, RKO Distributing.

### Fundamentals of Selling Involved

The very basic fundamentals of the method of selling and distributing motion pictures for exhibition are involved in the case and it is certain that the defendants will vigorously fight every charge. But back of it all there is the same problem which has confronted the industry since the first flickering image was illuminated on a makeshift screen—the struggle of the independent for the same product which the distributor uses to protect his circuit affiliates operating in competition, and which he also sells to others who represent large buying and bargaining power.

Attention was immediately diverted from St. Louis to Los Angeles, where the Department of Justice was preparing to repeat its performance before another federal grand jury, indicating that the Missouri indictment may be the forerunner of a sweeping governmental investigation into the entire machinery of distribution and exhibition, in the large exchange cities at least.

There were indications, too, that some of the state governments might join the federal prosecutors in probing motion picture activities in the field, or as in the possible case of Missouri, conduct an independent investigation after the federal grand jury has acted on Department of Justice findings.

Opinions in the industry of the potentialities of the St. Louis indictments were mixed. United States Attorney General Homer S.

## Independent Prosecutions under State Laws Considered; Selling Fundamentals Are Involved in St. Louis Action

Cummings said at Washington that the St. Louis case was "just one of those things that come along in the day's work." Regardless, the anti-trust division of Mr. Cummings' Justice Department was reliably reported to have ready the results of four months of intensive and secretive investigation for presentation at once to the federal grand jury in Los Angeles for a more thorough and more embracing investigation than was undertaken by the St. Louis jurors.

The St. Louis indictments grew out of charges of Allen Snyder, independent exhibitor, and the Fanchon and Marco interests, who operate for him, that they were unable to obtain first-run motion pictures from Warner Brothers for their Ambassador, new Grand Central and Missouri theatres, because of alleged agreements of Warners with other large distributors. The indictment specifically charges that the defendants interfered with an attempt to prevent the operators of the three theatres from procuring first run pictures for use at these theatres in order to exclude them from the business and to enable Warner Brothers to procure and operate the theatres itself..

Whether the Justice Department's probings into motion pictures are designed to show Congress and the Nation that the Roosevelt Administration, by refusing to call off the investigation, will protect the "little fellow" against any unfair monopolistic practices of his larger rivals, or whether there is a political factor, as has been hinted by political writers, was one of the perplexing questions of the week. In any event, the indictments were the first returned in a major case against alleged anti-trust law violators since the National Industrial Recovery Act was enacted, and are being cited at Washington as definite evidence refuting the contention in Congress that the New Deal has nullified the anti-trust laws in its recovery effort.

**The St. Louis indictment, the text of which appears in full starting on page 24, recited six methods by which the coercion allegedly was attempted. They include: (1) Threats to acquire control of the entire supply of films available for the three independent theatres; (2) Threats to prevent any other lessee of Warner films from obtaining pictures for use in these theatres; (3) Threats to cause the owners of the properties "great injury, loss and damage"; (4) Threats to injure other lessees of the houses; (5) Threats "to spend, use or lose a large sum of money if necessary and to use the entire resources of Warner Brothers Pictures, Inc.," to injure any rival operator; (6) Threats to compete "in a malicious and unfair manner" with independent theatre operators. Defendants were also said to have made disparaging statements.**

NRA Compliance Director Sol A. Rosenblatt told the Associated Press at Washington that so far as he knew no code violations were involved.

The federal grand jury hearings got under

(*Continued on page 25, column 1*)

---

(*) *Individual indictments were filed because, while corporate titles are similar, these corporations were chartered in different states.*

# TEXT OF FEDERAL FILM INDICTMENT

*The text of the indictment by the federal grand jury at St. Louis against ten motion picture companies and subsidiaries and against six executives was made public last weekend by the United States Department of Justice at Washington and reads as follows: (Boldface type is ours.)*

UNITED STATES OF AMERICA, EASTERN DIVISION OF THE EASTERN JUDICIAL DISRICT OF MISSOURI—ss.

In the District Court of the United States, within and for the Eastern Division of the Eastern Judicial District of Missouri, at the September term thereof, A. D. 1934.

The grand jurors for the United States of America, duly empaneled, sworn and charged in and for the District Court of the United States for the Eastern Judicial District of Missouri at the September term thereof, A. D. 1934, and inquiring in and for said district, upon their oaths present and charge:

1. That for many years heretofore to and including the day of the finding and presentation of this indictment, a very large part of the supply of motion pictures in the United States has been produced by corporations known as motion picture producers (hereinafter called producers), in studios in the State of California and elsewhere, by photographing scenes, including dramas and other subjects, on negative film, and developing and arranging the negative film, and printing large numbers of positive prints or copies in laboratories in the State of California and other States. During the period aforesaid there have been in the several States, and especially in the large cities thereof, many motion picture theatres, owned, leased, operated, or otherwise controlled by persons and corporations (hereinafter called exhibitors) who have been engaged in the business of exhibiting motion pictures at said theatres, by projecting the images recorded upon said prints upon screens, accompanied by the reproduction of synchronized sound effects.

### Interstate Phase Brought Out

2. The producers have been regularly and continuously engaged in offering to, and making and entering into with, exhibitors contracts for the exhibition by, and the shipment and delivery to, said exhibitors of the aforesaid motion pictures at the aforesaid theatres, the several producers making said offers and contracts directly and immediately or through other corporations or agencies acting in their behalf, affiliated with, or controlled or used by them as instrumentalities in that regard; and in pursuance of said contracts motion pictures have been shipped and transported from the aforesaid laboratories and other places to exhibitors located in other States; and after use by exhibitors in one State said motion pictures have been shipped to exhibitors in other States.

3. The Ambassador, New Grand Central and Missouri theatres are motion-picture theatres located in the city of St. Louis, in the Eastern Division of the Eastern Judicial District of Missouri, and the exhibitors who have been conducting the motion-picture exhibition business at said theatres have been regularly and continuously engaged in making contracts for motion pictures in the manner aforesaid, and were, until approximately the month of February, March and August, 1934, making contracts, in the manner aforesaid, with Warner Brothers Pictures, Inc., the Vitaphone Corporation, First National Pictures, Inc., Vitagraph, Inc., Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, Paramount Pictures Distributing Company and RKO Distributing Corporation for motion pictures for exhibition at the Ambassador, New Grand Central and Missouri theatres; and, in pursuance of said contracts, motion pictures have been transported and shipped from the laboratories and other places aforesaid to the city of St. Louis for delivery to said theatres in the course of the trade and commerce among the States aforesaid.

## "DEMOCRATIC MOVIE CURE"

*Simultaneous with the Department of Justice announcement in Washington, last Friday, of the federal grand jury indictment at St. Louis of ten motion picture companies and six of their officers, in what was interpreted by some as the Roosevelt administration's first major drive against anti-trust law violators, the Washington* Post *said that James A. Farley, Postmaster-General, is being mentioned as a possible successor to Will H. Hays as "czar" of the industry, causing the conservative New York* Times *to editorialize thusly:*

> Postmaster-General Farley has been mentioned as successor to Will Hays in the office of czar of the movie industry. The feeling seems to be widespread that Mr. Hays in his long tenure as autocrat of Hollywood might have ruled with a heavier hand. But after all, what is one to expect in this generation from czars? History has shown what they amount to. There might have been more impressive results if Mr. Hays had been made commissar of the movie industry.
>
> On second thought, it is not proved that a commissar would have done any better, though he might have shot a lot of Hollywood producers and sent several thousand scenario writers to the concentration camps. The good old democratic way seems to be scoring the best results in the films: Customers are organizing themselves to bring pressure to bear at the box office. This is neither censorship nor despotism.

*And so there is added the name of another good Democrat to the long list of those who have been mentioned variously down through the years as successor to Republican Will Hays, this list including New York's ex-Mayor, James Joseph Walker, Herbert Bayard Swope, Alfred Emanuel Smith, Hugh S. Johnson, Bronx Democratic "Boss" Edward J. Flynn, Frank C. Walker, Joseph P. Kennedy, et al.*

### Individuals Are Named

4. The grand jurors aforesaid, upon their oath aforesaid, do further present that during the three years next preceding the finding and presentation of this indictment, at and within said Eastern Division of the Eastern Judicial District of Missouri, Warner Bros. Pictures, Inc. (a corporation under the laws of the State of Delaware), the Vitaphone Corporation (a corporation under the laws of the State of New York), First National Pictures, Inc. (a corporation under the laws of the State of Maryland), Warner Bros. Circuit Management Corp. (a corporation), Warner Bros. Circuit Management Corporation (a corporation), General Theatrical Enterprises, Inc. (a corporation under the laws of the State of Missouri), Paramount Pictures Distributing Company, Inc. (a corporation under the laws of the State of New Jersey), Paramount Pictures Distributing Company, Inc. (a corporation), Paramount Pictures Corporation (a corporation under the laws of the State of Delaware), RKO Distribution Corporation (a corporation under the laws of the State of Delaware), Harry M. Warner, Herman Starr, Abel Cary Thomas, Gradwell Sears (otherwise known as G. L. Sears and Grad Sears), George J. Schaefer and Ned E. Depinet **unlawfully have engaged in a conspiracy in restraint of the aforesaid trade and commerce among the several States in motion pictures for use at the Ambassador, New Grand Central and Missouri theatres; and, to make said restraint effective, the defendants have conspired to perform all acts and things, and to use all means necessary and appropriate to that end,** including the means, acts and things hereinafter more particularly alleged, and other means, acts and things to the grand jurors unknown.

### Others Made Defendants

5. Said Warner Brothers Pictures, Inc.; the Vitaphone Corporation, First National Pictures, Inc.; Warner Brothers Circuit Management Corp., Warner Brothers Circuit Management Corporation, General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Co., Inc.; Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation, RKO Distributing Corporation, Harry M. Warner, Herman Starr, Abel Cary Thomas, Gradwell Sears (otherwise known as G. L. Sears and Grad Sears), George J. Schaefer and Ned E. Depinet are made defendants to this indictment.

6. The defendants Harry M. Warner, Herman Starr, Abel Cary Thomas and Gradwell Sears (otherwise known as G. L. Sears and Grad Sears) were during the time aforesaid officers and agents of the defendants Warner Brothers Pictures, Inc.; the Vitaphone Corporation, First National Pictures, Inc.; Warner Brothers Circuit Management Corp., Warner Brothers Circuit Management Corporation and General Theatrical Enterprises, Inc.

### Coercion Is Detailed

7. The defendant George J. Schaefer was during the time aforesaid an officer and agent of the defendants Paramount Pictures Distributing Co., Inc.; Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

8. The defendant Ned E. Depinet was during the time aforesaid an officer and agent of the defendant RKO Distributing Corporation.

9. The aforesaid individual defendants participated in conducting the business and affairs of the several corporation defendants with which they were connected, as aforesaid, and especially in connection with the aforesaid trade and commerce among the several States in motion pictures; and they have authorized, ordered, or done the acts and things in performance of said conspiracy hereinafter more particularly alleged.

10. For the purpose of effectuating the

*(Continued on following page, column 2)*

# COAST INDEPENDENTS DEMAND RELIEF

(*Continued from page 23*)

way in St. Louis on Monday morning, January 7th, and were terminated abruptly the next afternoon.

Harry Warner, president of Warner Brothers; William Mallard, vice-president and general counsel of Radio Pictures, and Ned E. Depinet, head of RKO distribution, denied the conspiracy charges and said that they are not justified.

Mr. Depinet said that he had "never heard of any coercion against independent exhibitors of St. Louis," and, "It is ridiculous to think we would keep pictures from them."

"We are sure that the charges are groundless," declared Mr. Warner, "and we welcome an opportunity to test the matter in court." He explained that his company and Paramount had, some six years ago, formed an operating partnership to conduct the Ambassador, Grand Central and Missouri theatres, and that after Paramount went into bankruptcy the operating company lost the leases when Warners were unable to continue paying the high rents then in force. The prior mortgages were foreclosed, he said, and, "in order to protect our investments in these properties and to retain the right to operate them, we made fair bids" for them. These were rejected, he added, and, therefore, the company leased the Shubert and Orpheum, acquiring "the right to exhibit the product of Paramount and RKO."

**The complaining operators, said Harry Warner, "desirous of securing Paramount and RKO and our product, complained to the Attorney General that we had bought the right to exhibit this product in our theatres and this is the basis of the indictment."**

Arthur E. Simpson, St. Louis attorney for Warner Brothers, said: "There appears to be no basis for this charge; the indictment charges the withholding of pictures from these (complaining) theatres, whereas the contract by which these pictures were exhibited in the Skouras theatres was canceled by one of the Skouras companies." The three properties had been acquired originally from the Skouras Brother by Paramount and Warners.

The complete history of the events leading up to the complaints as filed by Allan Snyder, present lessee of the Ambassador, Grand Central and Missouri theatres, together with details of incidents which have occurred in a long fight to obtain and maintain first-run supremacy in St. Louis—all figuring largely in the situation which brought about the case—appeared in MOTION PICTURE HERALD on January 12th, page 11.

### Speculation Over Next Procedure

One of the major questions of the week was about the procedure to be followed by the government in the St. Louis case now that indictments have been secured. In many anti-trust cases in the past, after indictments were returned, those indicted have made an agreement with the Justice Department to discontinue the practices alleged to be in violation of the law. The agreement, together with a stipulation of facts, is laid before the federal courts, instead of having the case go to trial, and when approved it is admitted as a consent decree.

Whether the distributors will be permitted to make such an agreement—if they choose that rather than to fight the case—remains to be seen. There has been no evidence to date that any defendants would take such action.

The defendants were awaiting formal service of the indictments from St. Louis. As soon as this is accomplished they will be arraigned in New York before a United States Commissioner and will post bonds, probably of $2,500 each.

The offense is a misdemeanor, punishable by a jail sentence of one year and a fine of $5,000 each.

One of the outgrowths of the case may be the filing by the complaining theatre interests of suits against the defendants for triple damages, under the federal anti-trust law.

Concurrent with the admission by the Department that Los Angeles would be the second key city in which federal grand jury hearings would be held, the Independent Theatre Owners of Southern California appealed this week to the Department for relief from asserted monopoly of Fox West Coast Theatres in that territory.

As a result of the St. Louis indictments, it is anticipated in Washington that there will be no great demand in Congress for an investigation of the motion picture code, at least for the time being.

Expressing approval of the Justice Department's action, Senator Nye declared this week that the St. Louis case could be followed by similar proceedings and prosecutions in other sections.

## Text of Indictment By Jury at St. Louis

(*Continued from preceding page*)

aforesaid conspiracy **the defendants caused the cancellation of so-called franchises—to-wit, contracts which provided for a supply of motion pictures** for use at the Ambassador, New Grand Central and Missouri Theatres for many years, and **acquired a large number of bonds of the owners of said theatres for the purpose of opposing and preventing the establishment and continuation of the motion-picture exhibition business at said theatres** by any person or corporation except Warner Brothers Pictures, Inc., or a corporation affiliated with or controlled by it.

11. For the purpose of effectuating the aforesaid conspiracy **the defendants endeavored to intimidate, coerce and compel the owners of said theatres, their representatives or agents to transfer the possession and control thereof** only to Warner Brothers Pictures, Inc., or a corporation affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and endeavored to intimidate, coerce and compel prospective lessees to refrain from leasing said theatres and engaging in the aforesaid trade and commerce among the several States in motion pictures (1) **by threatening to acquire control of and to engross the entire supply of motion pictures which was available** and necessary for use at the aforesaid theatres, (2) **by threatening to prevent any other lessees than Warner Brothers Pictures, Inc., from acquiring any of the motion pictures which were available** and necessary for use at the aforesaid theatres, (3) **by threatening to cause said owners great injury, loss and damage if said theatres should be leased to, acquired or used by any other person or corporation** than Warner Brothers Pictures, Inc., (4) **by threatening to cause injury to any other lessee of said theatres** by any and all means, including injury to any other lessee in his business, trade, reputation and property in the exhibition of motion pictures at said theatres, (5) **by threatening to spend, use or lose a large sum of money if necessary,** and to use the entire resources of Warner Brothers Pictures, Inc., to **so injure any other lessee,** (6) **by threatening to engage in the business of exhibiting motion pictures at St. Louis,** in competition with any other lessee, and to conduct said competing business in a malicious and unfair manner, that is to say, by engaging in any and all acts and practices of unfair competition which would cause, and for the purpose of causing, injury, loss and damage to any other lessee as an exhibition at said theatres.

### Charges Attack on Credit

12. For the purpose of effectuating the aforesaid conspiracy **the defendants disparaged to the owners of said theatres,** their representatives, agents and others, **the lessees and prospective lessees of said theatres** and their representatives and agents **with regard to their credit and business reputations** and with regard to their ability and experience relative to the business of exhibiting motion pictures.

13. For the purpose of effectuating the aforesaid conspiracy, the defendants arranged and agreed that Warner Brothers Pictures, Inc., the Vitaphone Corporation, First National Pictures, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Pictures Distributing Company, Inc., Paramount Pictures Distributing Corporation and RKO Distributing Corporation would refuse to enter into contracts for, or to furnish motion pictures for use at said theatres to any person or corporation except Warner Brothers Pictures, Inc., or a corporation affiliated with or controlled by it, and would furnish motion pictures in the aforesaid motion pictures in the aforesaid trade and commerce among the States for use at said theatres only to Warner Brothers Pictures, Inc., or a corporation affiliated with or controlled by it.

### Contract Restriction Cited

14. In pursuance of the aforesaid arrangement and agreement, and to effectuate the aforesaid conspiracy and especially to enable Warner Brothers Pictures, Inc., to acquire, hold and control all of the motion pictures necessary for use at the aforesaid theatres and which might otherwise have been available in the course of trade and commerce among the States to any lessee of said theatres, and for the purpose of preventing the lessee or lessees of the Ambassador, New Grand Central and Missouri theatres from procuring an adequate or any supply of motion pictures in the aforesaid interstate trade and commerce for use at said theatres, the defendants have refused to enter into contracts for, or to furnish, motion pictures except to Warner Brothers Pictures, Inc., or a corporation affiliated with or controlled by it, and Paramount Pictures Distributing Company, Inc.; Paramount Pictures Distributing Corporation, and RKO Distributing Corporation have entered into contracts granting to Warner Brothers Pictures, Inc., or a corporation affiliated with and controlled by it, the right to exhibit at St. Louis motion pictures distributed by them in the aforesaid trade and commerce among the States.

15. And so the grand jurors aforesaid, upon oath aforesaid, do say that **said defendants,** throughout the period aforesaid, at the place and in the manner and form aforesaid, **unlawfully have engaged in a conspiracy in restraint of the aforesaid trade** and commerce among the States; against the peace and dignity of the United States and contrary to the form of the statute in such case made and provided.

HARRY C. BLANTON,
United States Attorney.
RUSSELL HARDY,
Special Assistant to the Attorney General.

# BOX OFFICE CHAMPIONS for DECEMBER

FLIRTATION WALK: FIRST NATIONAL

BRIGHT EYES: FOX

BABES IN TOYLAND: MGM

¶ For December, a month when every type of public entertainment must compete with Christmas shopping and Holiday festivities, the productions meriting designation as Champions number six. Of these pictures appointed by the nation's key theatre box offices during that month, three are tied in second place, and two in third. First National's musical about West Pointers rests alone in first position. December's Champions represent a variety of film fare, consisting of a romantic musical, a comic musical, two comedy-dramas, one of which brings to the screen a celebrated American classic; one drama, and a comic fantasy of Yuletide flavor.

●

(1) FLIRTATION WALK: Directed by Frank Borzage. Screen play by Delmer Daves. Original story by Delmer Daves and Lou Edelman. Music and lyrics by Allie Wrubel and Mort Dixon. Dance numbers directed by Bobby Connolly. Assistant director, Lew Borzage. Art director, Jack Okey. Photography by Sol Polito and George Barnes. Supervisor, Robert Lord. Film editor, Wm. Holmes. Technical directors, Colonel Timothy J. Lonergan and Lieut. P. Eckles. Gowns by Orry-Kelly. Cast: Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander, John Arledge, John Eldredge, Henry O'Neill, Guinn Williams. Released December 1, 1934.

●

(2) BRIGHT EYES: Produced by Sol Wurtzel. Directed by David Butler. Screen play by William Conselman. Story by David Butler and Edwin Burke. Photographed by Arthur Miller. Sound, S. C. Chapman. Art directors, Duncan Cramer and Albert Hogsett. Music, Richard A. Whiting. Lyrics, Sidney Clare. Number staged by Sammy Lee. Gowns, Royer. Aeronautics advisor, Bob Blair. Musical director, Samuel Kaylin. Cast: Shirley Temple, James Dunn, Jane Darwell, Judith Allen, Lois Wilson, Charles Sellon, Walter Johnson, Jane Withers, Theodor von Eltz, Dorothy Christy, Brandon Hurst, George Irving. Released December 28.

●

(2) BABES IN TOYLAND: Produced by Hal Roach. Directed by Gus Meins and Charles Rogers. Photographed by Francis Corby and Art Lloyd. Film editors, William Terhune and Bert Jordan. Recording engineer, Elmer Raguse. Musical director, Harry Jackson. Composed by Victor Herbert. Books and lyrics written by Glen MacDonough. Screen play by Frank Butler and Nick Grinde. Cast: Stan Laurel, Oliver Hardy, Charlotte Henry, Felix Knight, Henry Kleinbach, Florence Roberts. Released November 30, 1934.

●

(2) COLLEGE RHYTHM: Producer, Louis D. Lighton. Directed by Norman Taurog. Original by George Marion, Jr. Screen play by Walter DeLeon, John McDermott, Francis Martin. Music by Harry Revel. Lyrics by Mack Gordon. Dances by LeRoy Prinz. Sound, Eugene Merritt. Art directors, Hans Dreier and Robert Usher. Photographers, Leo Tover and Ted Tetzlaff. Cast: Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, George Barbier, Mary Brian, Franklin Pangborn, Robert McWade. Released November 23, 1934.

●

(3) ANNE OF GREEN GABLES: Produced by Kenneth Macgowan. Directed by George Nicholls, Jr. Screen play by Sam Mintz. Based upon the book by L. M. Montgomery. Photographed by Lucien Andriot. Photographic effects, Vernon Walker. Art directors, Van Nest Polglase and Al Herman. Costumes by Walter Plunnkett. Musical director, Max Steiner. Recorded by George D. Ellis. Edited by Arthur Schmidt. Cast: Anne Shirley, Tom Brown, O. P. Heggie, Helen Westley, Sara Haden, Murry Kinnell, Gertrude Messinger. Released November 23, 1934.

●

(3) THE PAINTED VEIL: Produced by Hunt Stromberg. Directed by Richard Boleslavsky. Screen play by John Meehan, Salka Viertal and Edith Fitzgerald. From the novel by W. Somerset Maugham. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Alexander Toluboff, Edwin P. Willis. Gowns by Adrian. Photographed by William Daniels. Film editor, Hugh Wynn. Cast: Greta Garbo, Herbert Marshall, George Brent, Warner Oland, Jean Hersholt, Beulah Bondi, Katharine Alexander, Cecilia Parker, Soo Yong, Forrester Harvey. Released November 23, 1934.

COLLEGE RHYTHM: PARAMOUNT

ANNE OF GREEN GABLES: RKO-RADIO

THE PAINTED VEIL: MGM

# AGREEMENT OPENS CZECH MARKET TO AMERICAN MOTION PICTURES

## Commissioner Canty Signs the Pact After Two-Year Effort; Registration Basis Replaces Former Compulsory Quota

## Government to Allow Subsidy to Company Making Films There, Allowance on Fees for Imported Pictures

BULLETIN

**Opening of the Czechoslovakian market for American films was assured this week by the signing of an agreement ending two years of negotiation between the American industry and the Czechoslovakian government. George Canty, United States trade commissioner in Czechoslovakia, signed the agreement on behalf of the American industry which had made its representations through the Motion Picture Producers and Distributors of America. Negotiations of details are still under way, but the following points have been agreed to by both sides:**

**1. Distribution of American motion pictures in Czechoslovakia will be on a registration fee basis instead of under a compulsory quota system, as formerly.**

**2. Where pictures are produced in Czechoslovakia, the government will allow a subsidy to the company producing such pictures, with allowance on registration fees for pictures imported by the producing company.**

American distributors are awaiting action by a Czecoslovakian commission in the hope that its decision on import regulations will decide once and for all the fate of that market as far as product from the United States is concerned, a market which has been closed since early 1932 because of prohibitive restrictions.

Appointment of the commission, composed of representatives of the Czechoslavakian ministries of commerce, education and foreign relations, was the highlight of a law passed November 20th, which contained these provisions as well:

**All imports of motion pictures must be licensed.**

**Films must be pre-censored before being admitted to showings.**

**Pictures must be brought into Czechoslovakia in their original language, and, as a corollary provision—**

**Dubbing must be done in Czechoslovakia.**

Two additional troublesome points must be settled before the American distributors will feel that the air has been cleared. There must be a time limit established, they say. American industry scarcely can be expected to undertake the rebuilding of its Czech market unless it is assured, in fact, that the regulations decided upon will obtain for at least a sufficiently extensive period to make that re-establishment of distribution machinery worthwhile. Again, the Czechoslovakian law which bars the removal of any capital from that country stands in the way of renewal of film relations.

In the Commission and the regulations it hands down rests the removal of the impasse. To date no word has come from the Commission, though announcement is expected daily.

The aims of the Czech government in laying down the regulations, which have been in force since the beginning of 1932, were these:

**1. To prevent large amounts of money from going out of the country, in view of the unfavorable exchange situation of the National Bank at that time.**

**2. Necessity of supporting home production. At great expense a motion picture studio had been established at Barrandov, near Prague, and the government set about protecting that project on both national and cultural grounds. And another studio is opening at Hostivar.**

The entire matter was delegated to the ministry of commerce, and the ministry set up internal regulations for its guidance, though these did not take parliamentary or legal form.

Originally the proportion for imported pictures was combined in a kontingent system with a quota of 7 to 1, the kontingent value being reckoned at Czechoslovakian kronen 15,000 ($630). Later the quota was reduced to 5 to 1 and the value raised to Cz. kronen 20,000 ($840).

Some time ago, in the hope of bringing out an arrangement to which the Americans would agree, the authorities made a new proposal, this calling for unrestricted importation as to numbers but with the proviso that for each film to be imported the amount of Cz. kr. 20,000 ($840, as noted) should be paid to a film fund at Prague, from which home production should be supported. To this overture there was no rush of endorsement by American companies, hence the new commission and its awaited report.

When the kontigent-import system became operative in 1932 the American companies ceased supplying the Czechoslovakian market, and that policy has been maintained by member companies of the Motion Picture Producers and Distributors of America. RKO already was under a long-time contract with a Prague distributor whereunder 15 pictures were sold outright. This was the only exception to the MPPDA decision, nor can it really be classed as an exception.

In another direction, too, the kontingent caused immediate tension in the Czechoslovakian market. Exhibitors were placed in a difficult position. As soon as the Americans stopped supplying the country, German product assumed the place in the sun. Statistically, the import figures for the kontingent years took on this aspect:

| IMPORTED FROM | 1933 | 1932 | 1931 |
|---|---|---|---|
| Germany | 89 | 92 | 173 |
| France | 30 | 23 | 28 |
| United States | 21 | 56 | 209 |
| England | 8 | 1 | 5 |
| Austria | 6 | 4 | 6 |
| Poland | 6 | 6 | 6 |
| Italy | 5 | 5 | 3 |
| Russia | 3 | 8 | 8 |
| Switzerland | 1 | .. | .. |
| Denmark | 1 | .. | .. |
| Sweden | 1 | .. | .. |

In 1933 Czechoslovakia produced 33 pictures of its own, an increase of six productions above the preceding year. But that development has not helped the local theatre owners. On the contrary, their plight has been growing steadily worse, and the answer lies in inferior quality of available films. Now the German motion picture has lost interest, attendance at cinema has fallen off perceptibly and business is on the downward path. The reason is that the withdrawal of the American companies has made impossible the presentation of really varied programs. For three years the public has felt more and more keenly the lack of pictures with strong pulling power.

The authorities are well aware of this but insist that, above all else, home production must be developed. Yet, with a few exceptions, the trade feels that success in that direction is impossible. Therein lies the significance of the deliberations of the new commission.

Vladimir Wokoun, president of the Association of Czechoslovakian Exhibitors, expressed himself in an interview as follows:

"There is no question but that the American films are missed on our market, because our public is too developed and critical to be satisfied with what the present limited import offers.

"The Czechoslovakian film industry, through its organization, has convinced the authorities here of the necessity for a change in the import quota system, because it is our duty to offer the public a selection of films from all over the world, including America. American renters, familiar with the local circumstances, are certainly aware of this fact, and will therefore send us the kind of films our public has been longing for the last three years. They should be films of high quality. Under those conditions not merely an enrichment of cinema repertoires but a revival of cinema business in general, involving all branches of the industry, might be expected."

The following may be added, from a very well informed Czechoslovakian source:

"In their effort to protect and stimulate their own motion picture industry the Czechoslovaks just inspired themselves by those successful measures adopted in the British Cinematograph Act of 1927.

### Called Better Plan

"The next days five American film exchanges brought their business in Czechoslovakia to a practical standstill and continue in this *dolce far niente* up to this very day. Only RKO, having the benefit of a long term contract with the Prague distributor of its product, did not participate in the boycott and—still going strong today after three years of kontingent—continues to prove by its flourishing Czechoslovak trade that the Czechs—contrary to all saying and rumors—did not mean to ruin the American motion picture industry."

# THERE'S DRAMA TOO IN NEWSREEL COVERAGE OF HAUPTMANN TRIAL

## Screen Journalism Makes Newspapers Move Over for Talking Films in Courtroom with Specially Sound-proofed Cameras

By JAMES P. CUNNINGHAM

The motion picture newsreel camera is focused this week on the trial room of the century old Hunterdon County Courthouse at Flemington, New Jersey, recording in sound and image the stirring incidents being enacted in the century's most dramatic murder trial—the State of New Jersey's prosecution of Bruno Richard Hauptmann in the kidnaping and murder of the 18-months-old son of Colonel Charles Augustus Lindbergh.

**The story of the coverage of the Hauptmann trial by the newsreels has its dramatic aspects, too, more noticeable to the editors of the reels and the newspapers. And although their theatrical value in their relation to the completed subject are not nearly so spectacular as the histrionics of some of the performing witnesses, nor so ostentatious as the struggle between opposing counsel for the life of the defendant, they do, nevertheless, play no small part in one of the severest competitive engagements ever staged between newsreel camera and newspaper writer to picture realistically an event that grips the attention of most of the world.**

Seldom has the press concentrated such a galaxy of writing talent in a courtroom and set up such elaborate and costly machinery for transcribing their copy over telegraph wires to the linotype compositors. And now screen journalism elbows its way into the trial chambers, recording in sound the actual proceedings.

### All Known Facilities Used

The newsreel silently pictured the taking of testimony at the widely publicized "Monkey Trial" of ten years ago in connection with the evolutionary teachings in Tennessee of Public School Teacher Scopes, and recorded in sound the courtroom proceedings of "Machine Gun" Kelly's Oklahoma City murder trial, the courtroom testimony of the Communists in Germany for the firing of the Reichstag, the military court in Havana trying and convicting the rebels in the last Cuban revolution, and the proceedings of the Philadelphia magistrate's court which doses troublesome drunkards with castor oil.

There will be few, if any, photographic "scoops" in this instance, the while the five newsreels each employ every known facility of modern motion picture reporting in their coverage at Flemington. Too, because of the limitation of space in the courtroom, only two cameras—one silent, the other sound—are grinding away as the mysteries of the kidnaping are unraveled from the witness stand, and the negatives obtained therefrom are, by agreement, being syndicated to all.

*RINGSIDE AT FLEMINGTON—The newsreel camera, the new reporter of the new art of screen journalism, elbows its way into court, bidding Blackstone move over to make room for the movies. Cameraman Douglas Dupont, of Paramount News, at the finder—shooting for the syndicated reels—and soundman Ralph Clements at the earphones.*

Pathe News made the actual sound camera installation in the trial room. Arrangements had been made after strong arguments advanced for the equal right of the camera to report the story with the news press.

Permission for installing a complete sound motion picture camera and recording outfit was finally granted after a special sound-proofed recording camera and specially constructed sound proofed lighting equipment had been devised and had demonstrated to the satisfaction of Judge Trenchard and Sheriff Curtis that operating noises which might interfere with normal court procedure had been eliminated from the apparatus.

Two days before the trial opened on January 2nd, Sheriff Curtis called together all the editors of the five reels, and, with Judge Trenchard, told them that Pathe News had the right to the sound camera in the trial room, and that the other reels would be permitted to use a silent camera on the floor of the courtroom and a sound camera in the library to the rear of the courtroom (see picture on this page).

Subsequently the newsreels all participated in effecting an arrangement whereby they would rotate their camera and sound reporters on the three equipments and the

(Continued on following page)

# FIVE NEWSREELS ROTATE CREWS

(*Continued from preceding page*)

prints developing therefrom would be interchanged among them. This arrangement, however, does not apply to coverage outside the courthouse, where individual ingenuity has free opportunity.

### One Crew for One Week

The rotating arrangement and interchange of prints is similar to the procedure being followed by the still photographers of newspapers, only four still cameras being permitted within the courthouse. And, as in the case of newsreels, no single newspaper or photo service could hope to monopolize any one location during the entire trial. The newspaper plates are hurried to a dark room conducted jointly by all the papers in adjoining quarters, where prints are distributed to press motorcyclists at the same time. The newsreel negatives are rushed to New York, the reels likewise sharing in the costs of laboratory treatment.

The newsreel rotating arrangement provides for assignment of individual company camera crews for one week at a time. During the first week Pathe's camera and sound men worked the sound equipment in the trial room balcony, while Paramount's reporters shot from the library—in sound and film—and the Hearst Metrotone silent cameramen roamed the courtroom floor.

### Record Witnesses' Stories

Pictures from all three of these strategic locations are necessary for a complete photographic story. The witnesses traveling to and from the stand through the library are permitted, after testifying, to stop at that point to repeat for the sound camera the highlights of their interrogation by defense and prosecuting counsel. Actual photographing and recording in the courtroom is confined, by order of Judge Trenchard, to incidents taking place only when he is not sitting on the bench. The judge ruled that he will hold in contempt any person or company responsible for the making of pictures while he is sitting. The result is that no reel has had any material for release while the trial is actually in session, all the material in this connection showing the bringing of witnesses and principals into the courtroom, and their presence in the room before, after and between sessions.

Pathe News engineered a sensational piece of coverage when a sound crew working outside of the courtroom toured the streets of Flemington and asked the townfolk whether they thought Bruno Hauptmann was "Guilty! or Not Guilty!"

**Because of possible repercussions from those of the public who advocate the withholding of personal opinions until a defendant is given a fair trial, Pathe had not made up its mind at press time to release this material. Too, some of its executives felt that such a release might, together with other similar treatments in the press, give the defense an opportunity to fight for a mistrial if Hauptmann is found guilty.**

Virtually all the newsreels compiled as a special short subject release before the trial, all the coverage of events leading up to the Flemington Courthouse and starting almost from the hour after young Lindbergh had been stolen from his nursery in the Sourland Mountain country at Hopewell. Typical of these specials was Universal's.

---

### *SUPREME COURT TO RULE ON NRA VALIDITY*

*The Administration on Tuesday asked the United States Supreme Court to decide the constitutionality of the NRA, filing a brief contending that the Act and its Blue Eagle codes were a constitutional exercise of Congressional power over interstate commerce. The high bench was asked to overrule a lower court decision that the NRA was invalid, in a case brought by the Recovery Administration against William Belcher, Alabama lumber producer, who paid wages lower than code scales.*

*At the same time, the National Industrial Recovery Board recommended to President Roosevelt that the NRA be made permanent at this session of Congress.*

---

### Sound Truck Headquarters

Posted before the old Hunterdon County courthouse is a Universal Newsreel sound truck which serves as headquarters for the cameramen and sound technicians and their associates who are responsible for the coverage. On the roof of the truck is a sound camera which makes a daily film record of activities outside the courthouse, where throngs of curious surge each hour against the police line as celebrities enter and emerge and as the twelve jurors file diagonally across the road to their hotel confinements. Another cameraman with more portable sound equipment is stationed at the rear of the courthouse, which includes the jail housing Hauptmann and also is used as a means of entry by Justice Trenchard and Colonel Lindbergh, the state's ace witness.

Returning to the courtroom there may be seen a new type microphone installed immediately above and behind the jury box. With a special tuning device it was possible to focus the "peak" recording on the witness chair. This tuning, however, did not interfere with the general sound pickup in the courtroom during those periods when filming is permitted in the absence of Judge Trenchard.

The cable leading from the microphone to the sound camera in the trial room balcony and to the amplifier in the same place was hidden behind picture moulding running along the north wall of the old room.

### Balcony Reconstructed

A portion of the north end of the courtroom balcony was reconstructed to make room for the amplifier and operator and for placement of the sound camera. The camera had been completely rebuilt for the assignment to avoid noise interferences in the proceedings. All metal gears were replaced with fiber, and other moving metal parts were incased in graphite. With these changes the camera was made almost silent in operation.

Justice Trenchard would not permit the placement of "Kleig" lights, and after testing the various sizes and types of incandescent bulbs in the standard courtroom fixtures, it was found that these either were too bright, or in the case of dimmer lights with high actinic value, the "load" was too great for the antiquated wiring systems.

**Cooperating with leading illumination engineers, a type of bulb, with an intensifier attached, was installed in each trial room fixture, and these were satisfactory.**

Pathe News has arranged with the authorities to present a complete copy of all the Hauptmann newsreel material to the State of New Jersey for placement in the archives of the Commonwealth.

Because of the sensational nature of the trial, and the number and importance of the principals, the newsreels as a whole assigned one of the largest crews on record to Flemington.

Paramount—and this is typical of the others—has on hand three complete camera and sound units of three men each, two silent camera units, electricians, helpers and contact men.

In addition, on most days, two sound and camera outfits are tied up in New York running down witnesses and others involved. Other crews are assigned to Philadelphia, working on leads developing in that territory, and also at Trenton to cover developments there.

As many as three automobiles are on the road at one time, racing between New York and Flemington with negatives, and for newsreel "makeup" days airplanes are being used.

---

## Dr. Tower New Treasurer Of National Review Board

Dr. William B. Tower has been elected treasurer of the National Board of Review of Motion Pictures to fill the vacancy caused by the death recently of Dr. Myron T. Scudder. Dr. Tower has been associated with the Board of Review since 1916, serving as chairman from 1923 to 1930, and as chairman of the Board's affiliated Better Films National Council.

---

## Uphold Carroll Judgment

A judgment of $118,116 on mechanics' liens against the former Earl Carroll theatre in New York was upheld under a decision handed down in Albany Tuesday by the state court of appeals. The judgment is in favor of the 755 7th Avenue Corp., New York.

---

## Columbia Board to Meet

The Columbia board of directors plans a meeting January 25, although Harry Cohn is expected to be detained on the Coast.

# 4 IN JANUARY IN THE 2 LARGEST THEATRES IN THE WORLD . . .

# *Jessie* MATTHEWS

IN

# EVERGREEN

## TOPS 'EM ALL

The speediest, snappiest, smartest, best written, best acted, best sung, musical in years.

PRINCESS PERSONALITY HERSELF

The girl who can do everything in the musical that has everything

Music by Rodgers and Hart and Harry M. Woods
Book by Benn W. Levy
DIRECTED BY VICTOR SAVILLE

**RADIO CITY MUSIC HALL**
**NOW!**

"TOPS 'EM ALL!"

. . . JANUARY

# *George* ARLISS
IN
# THE IRON DUKE

## TOPS 'EM ALL

Napoleon's master . . . with the troops . . . with the ladies.

More heart interest, more thrills, more romance, more drama, than in any picture ever made by ARLISS.

DIRECTED BY VICTOR SAVILLE
Story by H. M. Harwood

**OPENING JANUARY**
**RADIO CITY MUSIC HALL**

**BELONGS TO GB**

# Jack Hulbert

IN

# JACK AHOY

## TOPS 'EM ALL

The funniest dancer, the funniest singer, the funniest comedian, the funniest lover, discovered in the last twenty years . . .

At a ten dollar premiere preview at the swanky Ritz Carlton Hotel, New York,
All the dignitaries lost their dignity, frozen faces became grinning faces and dowagers and debutantes were rolling in the aisles.

OPENING IN JANUARY
ROXY

"TOPS 'EM ALL!"
GB

★ JANUARY

*Marta Eggerth*

IN

# THE UNFINISHED SYMPHONY

## TOPS 'EM ALL

The romance of Franz Schubert, whose music kindled romance in the hearts of all women . . .

"Blossom Time," also based on the life of Franz Schubert, was one of the most successful musical plays in the history of the American Theatre . . .

Watch "The Unfinished Symphony" top "Blossom Time" records . . .

MARTA EGGERTH, a new blond enchantress.

HANS JARAY, a new type of leading man.

HELEN CHANDLER, faithful forever to her faithless lover.

ROXY NOW!

**BELONGS TO GB ★**

TOPS

# 14 weeks on

. . . . AND GOING

"Best picture of the year"
— National Board of Review

ROBERT FLAHERTY'S

# MAN OF

"TOPS 'EM ALL!"
GB

JANUARY

'EM ALL

# Broadway!

## STRONGER THAN EVER!

Broke every record, extended run New York, Boston, Phila.

SAGA OF THE SEA

# ARAN

AVAILABLE NOW FOR EXTENDED ENGAGEMENTS ROAD SHOW DEPARTMENT:

GAUMONT BRITISH • 1600 BROADWAY • N. Y. C.

BELONGS TO GB

Printed in U. S. A.
by Prospect Press, I

# 4

# IN JANUARY IN THE

# 2

# BIGGEST THEATRES IN THE WORLD

●

## A RECORD FOR ONE COMPANY UNMATCHED IN THE INDUSTRY

●

## COMING SOON

*Eight more terrific box office record wreckers*

*GB promised two groups of eight and GB will deliver two groups of eight.*

*Sixteen, the cream of thirty-six made by GB. Hand-picked, hand-tailored, and made to measure for your box office.*

"TOPS 'EM ALL!"
$
$
$
GB

## GB GAUMONT BRITISH PICTURES

HOME OFFICE 1600 BROADWAY N. Y. C. • PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA REGAL FILMS, LTD.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

## *The President Meets The "Big-Wigs"*

TIME, INC.
presents
THE MARCH OF TIME
Special Presentation
for
The Associated
Motion Picture Advertisers
Luncheon
Motion Picture Club
January 10th

---

*THE VOICE OF TIME!*

*WASHINGTON, D. C.—One morning this week to the Nation's Capitol came a committee of motion picture executives for a conference with President Roosevelt. Promptly at ten o'clock big-wigs of Moviedom who hope to clarify many of the industry's murkier problems with executive aid, filed into the President's office. Introduced to the Nation's chief by Code Lawyer Louis Nizer, the conference began.*

Roosevelt: Now, gentlemen, if you will be seated in the order I designate we can start business at once. Mr. Nizer on my right—Mr. Harry Warner on my right—Mr. Adolph Zukor next—then Mr. Skouras.

Goldwyn, softly: Excuse me for mentioning it, Mr. President, sir, but how about me? I voted against Sinclair, too.

Roosevelt: Oh, yes, Mr. Goldwyn—you sit there, Sam. Now, gentlemen, I think we're ready to begin business.

Warner: Excuse me, please, Mr. President—but haven't you forgotten—

Roosevelt: Eh? What's that, Mr. Warner?

Warner: The other two gentlemen present—Will Hays and Louie Mayer.

Roosevelt: No, I haven't forgotten Mr. Hays and Mr. Mayer. How could I? I've been thinking that perhaps we could make them honorary members of a sub-committee to investigate the evils of Block Booking.

Mayer: Pardon me, your honor—I mean, Mr. President.

Roosevelt: Yes, Mr. Mayer.

Mayer: We all make mistakes sometimes, if you see what I mean. How was I to know when Hays told me Hoover was a cinch?

Roosevelt: Well, as long as you and Mr. Hays are here—I suppose you might as well stay—I think we may start the business now. What's your problem, Mr. Warner?

Warner: Darryl Zanuck.

Roosevelt: No— No— I mean the industry's first problem.

Warner: The answer still goes.

Goldwyn: Positively I can tell you, Mr. President, or my name ain't Sam Goldwyn! What we've got to do is protect the big fellow. Things is getting so tough in our industry—what with Blue Eagles, and codes, and ethics, and relatives—I'm telling you in two words it's: IM-POSSIBLE.

Skouras: He's right, Mr. President—as a theatre owner I tell you, we gotta protect the big fellows. How are we going to do business when we can't give the customers premiums? Always when they come to a Skouras house they get something. A bum picture, maybe, but a premium they can take home.

Zukor, plaintively: "Could I say a word, too, President Roosevelt?

Roosevelt: Certainly, Mr. Zukor.

Zukor: I'm telling you we should have a code for receiverships—that's what we need.

Warner: If you want the opinion of the Warner Brothers, Mr. President—and there are three of us—we won't get any place unless they make it a law that all sound be on discs.

Goldwyn: Jokes you should make at a time like this, Harry Warner—us independents have our troubles too, don't forget—For three years I have to teach English to Anna Sten. And now she talks with an accent.

Roosevelt: Gentlemen — Gentlemen — we seem to be forgetting the purpose of this gathering. Mr. Hays, we haven't heard from you. What do you think is the industry's most crying need?

Hays, orating: From the rockbound coast of Maine, to the sunny skies of California; from the rugged Dakotas to the blue waters of the Gulf of Mexico—I tell you gentlemen—and mark me well—we want our industry to be—

Roosevelt, interrupting: That's all right, Mr. Hays. You needn't go on that way. You can save that for the women's clubs.

Hays: Excuse me, sir. Then I have nothing further to say.

Roosevelt: Mr. Nizer, we haven't heard from you yet. What do you think, Mr. Nizer? I say, Mr. Nizer—hey! —Nizer!

Nizer, sleepily: Eh? What—what was that?

Roosevelt: Won't you say something?

Nizer, glibly: I'm very glad to be here, and I'm sure it's going to be a great picture.

Roosevelt: You what!

Nizer: Oh, excuse me—I must have been dozing and I dreamed I was at an opening. We think the Senate has too much clearance over this industry. The Senate, Mr. President, is the biggest circuit (not circus) of them all.

Roosevelt: Maybe—but you fellows ought to stop being the acrobats on the bill.

Zukor, plaintively: If you boys will pardon me for bringing business into this meeting, I think there is a little something that the President should know.—Manny Cohen said I should be sure to tell you—the new Mae West picture is "NOW, I'm A Lady."

Roosevelt: Did I understand you correctly, Mr. Zukor. You say the picture's called *"Now I'm A Lady?"*

Zukor: Yes, sir.

Roosevelt: Well, gentlemen, if your industry has reached the point where Mae West is turning 'em out for the League of Decency, I recommend you all apply for jobs with either "Deac" Aylesworth at National Broadcasting, or Bill Paley at Columbia.

*Curtain, Music.*

*TIME MARCHES ON!*

*Amusing is Lennie Hayton's quip, relayed by a Broadway columnist, about the big movie executive who was admiring the sunset from his penthouse office when one of his yes-men admiringly remarked: "Look, he's such an important and busy man, yet he finds time to admire such a little thing like the sky."*

## *Horne Tries to Get Food from Exhibitor*

*Several hundred New York exhibitors donned their "boiled" shirts after the last show on Saturday evening to gather in the main ballroom of the Astor Hotel on Times Square for the annual midnight supper and dancing provided by the local Independent Exhibitors' Association—at 10 dollars per provision. Numerically, at least, the affair was a howling success, and a few did negotiate some food and a dance or two. But not Hal Horne, United Artists' praise agent, who, seated next to an unusually hungry and noticeably food-monopolizing exhibitor, was compelled to leave the table, and from the Western Union office in the hotel, send a telegram to his tablemate asking him: "PLEASE PASS THE CELERY AND A ROLL TO ME SITTING ON YOUR RIGHT."*

▽

Victor Shapiro tells about the telephone call made by Zeppo Marx, now agenting in Hollywood, to the writing team of Bella and Sam Spewack, who had no agent, and his suggestion somewhere in the jolly conversation that he might be a good agent for them.

"But why do we need an agent?" bellowed Bella.

"I can get you more money," zipped Zeppo.

"But we don't want any more money," spake the scriveners.

"Then I can get you less money," topped Marx.

▽

*Fatty Alexander Woollcott, critic of the drama,* et al., *always appears to Tom Nomack as if he were chewing invisible corned beef and cabbage.*

▽

And then there's the story about the obnoxiously annoying, ego-maniac motion picture scenario writer who pompously peacocked up to a table of his fellow writers the other day at luncheon and gave them "hello." To a man they silently nodded a return greeting and then, gravely, nodded to his right and to his left.

"What's this for?" he asked.

"To your ghost writers!" they chortled.

▽

*Film Daily has established the very low in depressions, finding a small circuit operator in the Detroit territory whose business is so bad that he has taken to bicycling the red ink between his two theatres.*

▽

*Oh, Yeah, Department:*

Nothing would please me better than to finish a picture and discover that several other performers had actually registered big hits—actually stolen the picture from me."—Eddie Cantor.

*Ditto:*

"People want interpretive, analytical, educational information on the screen."—Darryl Zanuck.

▽

*Some time ago enterprising Edward Sellette set aside an especially reserved "Necking Section" at the Columbia theatre in Boston. This week Mr. Sellette opened a parking space for baby carriages.*

▽

Hollywood's motion picture moguls solve the problems of relativity by putting 'em all on the studio payroll.

# BLOCK SALES CONTROL THREATENS IN CONGRESS

## Corporation License Bill Seen As Borah Anti-Trust Move; State Legislatures Active

Threats of federal block booking legislation, to curtail or abolish entirely the practice in its compulsory form, were heard this week in Congress, simultaneous with the extension by the department of justice of its inquiry into distribution methods as they relate to independent exhibitors, and including block booking. Developments in the department's investigation appear on page 23.

Revelation that a measure dealing exclusively with the problem of block booking was being considered came unexpectedly from Congressman Francis D. Culkin, of New York, author of the bill for creation of a federal motion picture commission, which was introduced two weeks ago.

Making it known that he would seek to have the House Interstate Commerce Committee hold a hearing on his bill at an early date, Representative Culkin said he did not expect to push it beyond that stage, the understanding being that right of way is to be given to a block booking measure.

In all probability no bill will be brought up until the results of the department of justice activities are apparent, many members believing that the St. Louis prosecution and others which are supposed to be in preparation may bring about a change in selling practices.

The menace of censorship legislation has been ameliorated by the activities of the Legion of Decency, discussions with Congressmen disclosed this week. Representative Culkin, who has been prominent in the matter, disclosed that he is not considering censorship legislation, believing that the threat of the Legion of Decency to boycott the theatres has brought about an improvement in pictures. If the industry voluntarily were to abandon block booking it would have nothing to fear from Congress, he said.

### Nye Backs Federal Actions

Senator William E. Borah of Idaho moved to strip all industry of its anti-trust potentialities by introducing a bill requiring every corporation engaged in interstate commerce to secure a license from the Federal Trade Commission. Under the provisions of the bill no company would be permitted to do business outside of its own state without such a license.

The commission would be forbidden to issue a license to any company found to be an unlawful monopoly or trust; would be permitted to suspend or revoke licenses upon showing that a licensee was engaged in violations of the anti-trust law, and would be required to recall the license of any company found guilty of anti-trust law violations by a competent court.

For the benefit of companies which object to this licensing feature, Senator Borah is planning to introduce another bill providing for the federal incorporation of such concerns.

Prosecution of the socalled "film trust" all over the country this week was seen by Senator Gerald P. Nye of North Dakota as an efficient method of eliminating some of the evils of the block booking situation.

Other Congressional legislative moves against the industry during the week included the report that Congressman Dickstein of New York, chairman of the House Immigration Committee, will seek prompt action in the House on his bill to extend the contract labor provisions of the Immigration Law to actors. The bill was before the Immigration Committee last year and hearings were held, but Mr. Dickstein does not believe it will be necessary to go through this formality again.

Legislative activity pertaining to the film industry as brought up in State Legislatures throughout the country during the week included the following:

Under provisions of a bill introduced in the Senate at Albany by Julius S. Berg, and referred to the labor committee, the labor law is amended by providing that every employer operating a place in which dramatic and musical productions are shown, shall allow employees, including performers, at least 24 hours consecutive rest in each calendar week.

### Amends New York Censor Bill

Irving D. Neustein, Democrat of New York City, last week introduced a bill at Albany transferring the state censorship board from the education department to the office of the state comptroller.

On Monday New York State Senator John T. McCall made radical amendments in his film censorship bill. The altered measure provides a distributor shall pay an annual license fee of $5,000 instead of $50 and post a bond of $100,000, while the exhibitor's license fee is raised from $10 to $1,000 annually. The theatre man also is required to post a bond of $50,000.

In Michigan this week Allied and other state film interests were preparing to fight the 10 per cent amusement tax bill filed last week in the legislature by Representative Frederick Kappler.

### Pennsylvania Censor Continued

Ending rumors that censorship may be abandoned in Pennsylvania, Democratic Governor George H. Earle on Monday announced the appointment of L. Howell Davis, prominent attorney and business executive of Philadelphia, to succeed Samuel D. Schwartz as chairman of the board of censors.

Determined opposition by exhibitors and merchants indicated an extended battle is in prospect in the Missouri legislature at Jefferson City over Governor Park's proposal to increase the sales tax from one-half of one per cent to at least one per cent. The levy, imposed on ticket sales, is absorbed by exhibitors.

A tax on theatre circuits is proposed in a bill filed in the Nebraska legislature. The rate of the annual tax would be $25 each for a circuit of two theatres; $35 each for three; $50 each for four theatres; $100 each for five; six to ten houses, $150 each and over 10, $200 each.

### Five-Day Week Up in California

Among measures up before the California legislature is one calling for a five-day week of 30 hours, which is said to have found favor with Governor Merriam, who asserts no objections to such a law have reached him from the film industry.

The need of a more clearly defined Sunday closing law in light of late developments involving Sunday shows in Kansas, was pointed out last week by Roland Boynton, state attorney general, in his biennial report to Governor Landon.

---

# TRAVELERS

GEORGE BORTHWICK, treasurer of the MPPDA, joined WILL H. HAYS in Hollywood this week. They will return to New York in 10 days.

SAM E. MORRIS, Warner vice-president, arrived in New York from Italy, having been abroad about eight weeks.

ERNEST TORRANCE, JR., son of the late actor, sailed for Europe from New York. On the same ship, the *Washington,* was FRED W. LANGE, general European manager for Paramount International Corp.

HENRY GINSBERG, general manager of the Hal Roach studio, is in New York.

W. R. WILKERSON is in New York.

AL WILKIE and ALEC MOSS, Paramount advertising and publicity executives, returned to New York after a southern cruise.

IDA LUPINO, Paramount contract player, and JEFFREY BERNERD, Gaumont British executive, arrived in New York from England.

THOMAS DREW, General Register Corporation executive, is in Los Angeles on business.

EDWARD G. ROBINSON, accompanied by MRS. ROBINSON and his small son, returned to Hollywood after a brief stay in New York.

CLAUDE EZELL, Texas exchange executive, is in New York.

EDDIE CANTOR, accompanied by his wife and five children, returned to New York from a business and pleasure trip to England and the Continent. On the *Ile de France* with the comedian were FEODOR CHALIAPIN and MISCHA ELMAN.

MR. and MRS. HARDIE ALBRIGHT (MARTHA SLEEPER) are in New York making plans for a stage appearance.

HELEN GWYNN is vacationing in New York.

ROBERT LORD and DELMAR DAVIS, Warner scenarists, returned to Burbank after a flying trip to New York to see "Page Miss Glory," which Warner has bought for them to work on.

WILLIAM GEDRIS of Ideal Seating Corp., Grand Rapids, Mich., was in New York for a few days.

SYLVIA SIDNEY'S New York vacation ended last week when she returned to the Coast and the Paramount lot.

RUTH GORDON, Broadway actress under contract to MGM, is en route to Hollywood.

HAROLD B. FRANKLIN, former exhibitor, now a stage producer, returned to New York from Hollywood.

FREDDIE BARTHOLOMEW, MGM's 10-year-old "find" who plays David in the early sequences of "David Copperfield," arrived in New York for the picture's premiere.

JED HARRIS left New York for Hollywood, and, rumor has it, to join MGM as an executive producer.

SIDNEY R. KENT, Fox Film head, plans to return to New York from Hollywood around January 23.

LOU BERMAN is in New York from Hollywood.

AL FRIEDLANDER left New York for a cross-country tour of First Division exchanges, winding up at the Coast where he will discuss production problems with NICHOLAS S. LUDINGTON and JOHN A. CURTIS, First Division Productions heads.

BEN GOETZ, vice-president of Consolidated Film Industries, returned to New York from the Coast.

SAM DEMBOW, who has just become a father, returned hurriedly to New York from St. Louis.

BEN PIAZZA is scouting for talent.

AL LICHTMAN, United Artists executive, returned to New York from Hollywood.

EARL
DERR BIGGERS'
FAMOUS DETECT
DISCOVERS NEW
TO

# WITH SIGHTS

## re others left off

bitter fight

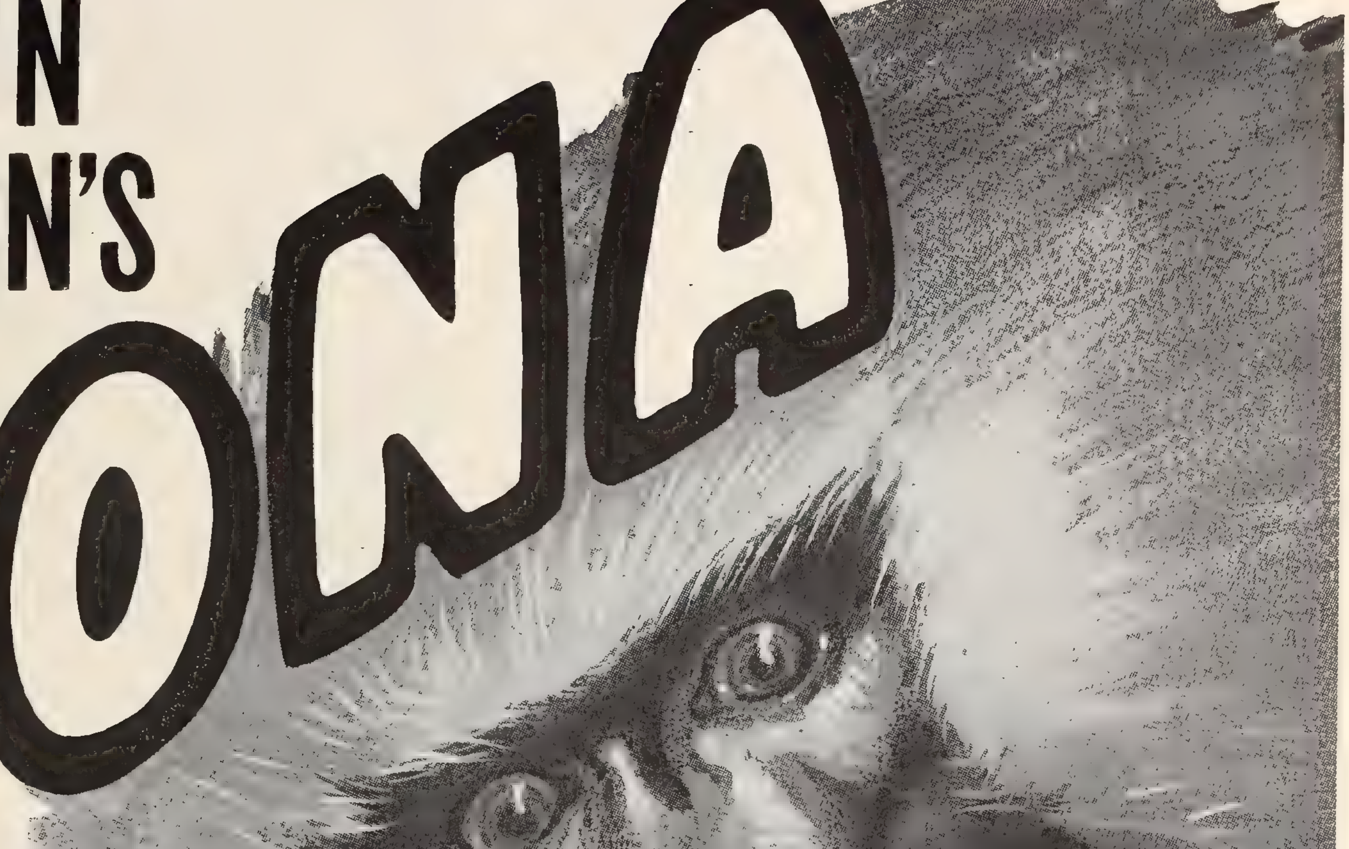
sav-

# THEY'VE NEVER SEEN BE

**..BECAUSE THEY WENT ~~BY PLANE!~~**

## MR. & MRS.
## MARTIN
## JOHNSON'S

# BOONA



**AN
AERIAL EPIC
OVER AFRICA**

Supervised by
Truman Talley

**60,000 MILES OF AMAZING SCENES
PACKED INTO ONE BREATHLESS HOUR!**

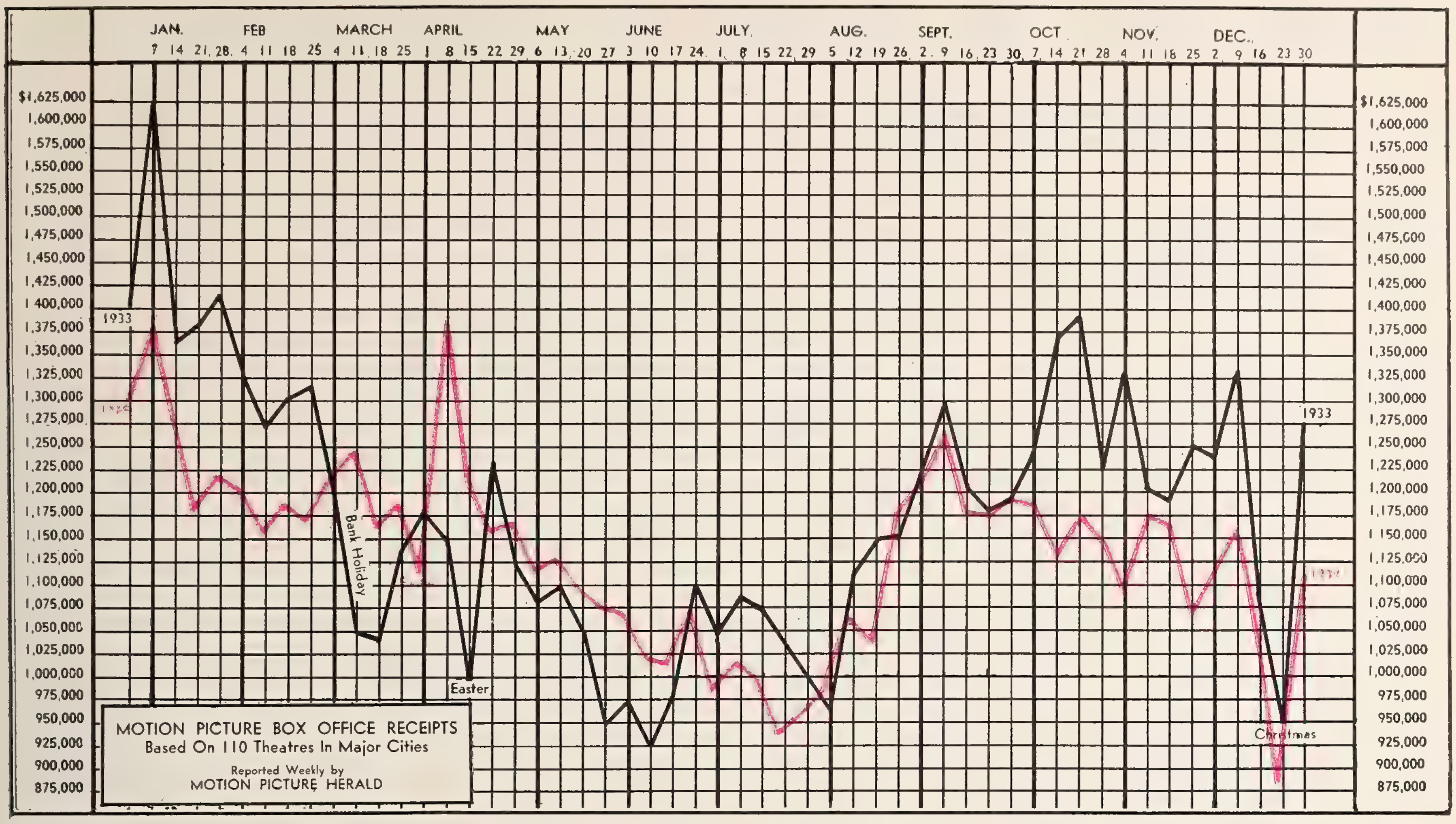
## IMELY, THRILLING DRAMA OF HEROES WHO TOIL AND TRIUMPH UNDER TONS OF TREACHEROUS RIVER

Swaggering tunnel men . . . courting danger with a careless shrug . . . courting women with a reckless laugh . . . taking life as they find it . . . and finding it crowded with action!

# UNDER PRESSURE

with **EDMUND LOWE**
**VICTOR McLAGLEN**
FLORENCE RICE
MARJORIE RAMBEAU
CHARLES BICKFORD
SIEGFRIED RUMANN
Produced by Robert T. Kane
Directed by Raoul Walsh
Screen play by Borden Chase, Noel Pierce and Lester Cole
From the story by Borden Chase and Edward J. Doherty

FOX



How motion picture theatre attendance is affected by seasonal considerations is reflected by this specially prepared chart, based upon MOTION PICTURE HERALD's weekly compilation of receipt's in key cities during the years 1933 and 1934. P. H. Buchanan, of General American Investors Company, Inc., an investment trust company of 120 Broadway, New York, in submitting the chart, points out that because of variations in theatres reported from week to week, the graph was based upon 110 theatres and the figures were adjusted by adding or subtracting $5,000 for each theatre below or above 110. The average weekly receipts per theatre, he explains, were approximately $10,000 but as a rule the theatres which were missing at times from the reports were the smaller ones. In a few instances, when a city was omitted for one week, special adjustments were made.

The two lines show marked similarity in January and February. March and April are thrown out of line by the Bank Holiday in 1933 and the fact that Easter came two weeks later in 1934. However, both years show the drop before Easter, the sharp rise the following week, and the long downward trend culminating in midsummer. In 1933 the low point was reached the week ending June 10 and a secondary low was made on August 5, from which point there was a steady advance to September 9. In 1934 the summer low came in the week ending July 21 and was followed by an advance, with one minor interruption, to September 8. The September lines follow the same pattern in both years. October and November are quite dissimilar, but the December pattern is the same in both years.

# *Sequences Used In Educational Plan*

Details of a plan which educators feel will enable those schools interested in a highly specialized form of character education to use selections from current motion pictures were discussed last week in New York by Dr. Howard M. LeSourd, dean of the Graduate School of Boston University and the chairman of the university's committee on social values in motion pictures. The plan was detailed in a lecture before the Lower West Side Motion Picture Council, in cooperation with the motion picture course of Professor Frederic M. Thrasher of New York University.

The plan is predicated upon the theory that the portions of popular motion pictures which are of greatest interest to the public, and which exert the most profound influence upon the average audience, are those sections dealing with "life situations" or problems which touch the everyday experience of the average individual.

Standard commercial films, Dr. LeSourd said, abound in situation "gems" of this type. These, he said, are of dramatic interest in themselves and offer provocative material for class discussion, in addition to being of constructive quality. These situations in a photoplay, according to Dr. LeSourd's plan, may be taken out for educational purposes.

Dr. LeSourd's committee has 24 one-reel sections cut from current films and it offers to supply them free of charge to educational and social agencies throughout the country. The 24 subjects compose an entire series, titled "Secrets of Success."

The Motion Picture Producers and Distributors of America, representing the industry, is cooperating with Dr. LeSourd in the plan, which was illustrated at his lecture with a reel from "Huckleberry Finn," one from "Broken Lullaby," for more mature students, and one from "Young America."

---

## Theatre Injunction Stands

Vice-Chancellor Francis B. Davis in Camden, N. J., last week ordered an injunction forbidding the Earle theatre in Atlantic City to show pictures prior to the Hollywood and Astor theatres, independents, to stand for the time being.

# *Metro-Goldwyn Net $1,316,762*

Metro-Goldwyn Pictures Corporation and subsidiaries has reported net profit after taxes of $1,316,762, for the 12 weeks ended November 22, 1934. The net, equal to $8.75 per share on the preferred stock, compares with a net of $1,164,507, equal to $7.55 per share, for the corresponding 1933 period.

The net operating income for the 1934 period was equal to $7,835,101, which, with a miscellaneous income of $94,842, brought a total income of $7,929,943. Amortization of negative and positive costs and depreciation accounted for $6,403,263.

---

## Loew's Theatre Company Reduces Losses for Year

Loew's Theatre and Realty Corporation, subsidiary of Loew's, Inc., reported a net loss of $239,544 for the year ended August 31, 1934, which compares with a net loss of $328,367 for the preceding year.

# REVISION OF QUOTA IS REPORTED NEAR

## Government Sympathy Evidenced for Objection to "Pound a Foot" Films

By BRUCE ALLAN
*London Correspondent*

The air is full of rumors of a revision of the Quota Act which will have the effect of ruling out of court any British film lacking in entertainment quality. Just how the death of the "quickie" is to be achieved is not so certain, but the general belief is that amendment of the act will take the form either of imposing a minimum cost condition or of rendering all films put forward for registration subject to inspection by a committee which will decide whether they are fit for public exhibition.

It is an old story that one or both of these safeguards are sought by British producers and by British exhibitors. What makes it news at the moment is the recent speech by G. R. Hall Caine, M. P., chairman of the Advisory Committee under the act, to the effect that the committee had prepared a report to Mr. Runciman, president of the Board of Trade, which was likely to lead to legislation early in the year.

### Has Government Sympathy

Mr. Hall Caine speaks with authority, but whether he speaks with certainty has yet to be proved. The attitude of the Board of Trade has been quite clearly stated. It is willing to legislate against the "quickie" if it is satisfied with the remedy proposed, but it has indicated doubts as to the practicability of trade policies. A lot therefore depends on the exact nature of the suggestions made by the Advisory Committee.

**From the point of view of the American producer, the significant fact is that the attempt to control the "quickie" is taking definite shape, and that the British objection to the "pound a foot" film has at least the sympathy of the Government.**

Apart from any possible amendment of the act, 1935 will witness a definite stabilization of the Quota position. The percentage clauses have imposed a progressively increasing proportion of British films, but these conditions will reach finality with the increase of the obligation to 20 per cent as regards both distributor and exhibitor. The one out of five ratio (in other words, the necessity to handle one foot of British film for every four of foreign) applies to the distributor as from April 1st, and to the theatre owner on October 1st.

### Obligation on the Distributor

There are two points of special interest in this fact. It is only with this final increase of the quota, which began in 1928 at 7½ per cent for distributors and 5 per cent for exhibitors, that the obligation as regards exhibition has been leveled up to that governing distribution. And this increased quota extends, unless there is further legislation, only until 1938. Thereafter, the quota will cease to operate. It is unsafe to assume that there will not be a new act, but the original measure was framed with the assumption that British production would not need protection after 1938.

In its final form the quota will represent a heavy obligation on the distributor even if he spends the minimum amount on British footage. A 20 per cent quota is equivalent to a provision that two out of every ten British theatres shall show only British films. Quite apart, therefore, from the possibility of new legislation compelling the American distributor to take his quota obligations more seriously, a revision of policy in that direction looks like good business. A British film which costs £10,000 ($50,000) and books to £15,000 is a better investment than one costing £5,000 and bringing in very little more than nothing.

▽

### A.T.P. Studio Expanded

Extensions to the Associated Talking Pictures studio at Ealing Green were formally inaugurated by Mrs. Stephen Courtauld and Miss Gracie Fields. Two complete new floors have been equipped and the general impression made by the plant in its extended form is that it can stand comparison with anything in England and, in the opinion of American visitors, with most of the modern studios in Hollywood. All three stages now in use are wired for RCA high fidelity recording; there is space for a fourth and still larger stage, and the workshop, dressing room and restaurant accommodation is still all on the grand scale. The first Toeplitz production, "The Dictator," is one of many independent British films made at Ealing, and ATP has shot thirteen of its own. Financially backed by Major and Stephen Courtauld, the rayon millionaires, ATP looks capable of big things. Its active principal is Mr. Basil Dean.

▽

### National Control Threat

Possibility of national control of the British industry, going beyond the provisions of NRA, is envisaged in a bill introduced in the House of Lords by Lord Melchett. Under the measure, called the Industrial Reorganization (enbling) Bill, a majority in any industry would have the power to work out a plan of reconstruction for submission to the government. While adoption of the bill at this time is considered unlikely, significance is attached to it as a reflection of trend of opinion.

▽

### Infringement Charged

Infringement of patent rights is charged in an action brought by RCA Photophone, Ltd., against Gaumont British Picture Corporation, Ltd., and British Acoustic Films, Ltd., GB subsidiary. RCA charged violation of patent No. 361,907, concerning measures by which variable width is obtained in sound track. The defense says that the patent is invalid because of lack of inventive step and because of insufficient detail of specification.

▽

Associated Talking Pictures recorded a loss of $61,345 on the year. The previous year's loss was $7,245 and the total debit balance on the company's profit and loss account is $602,180.

▽

British International Pictures has signed Henry Hall, chief British broadcasting musician, and his band, for a series of pictures, and is putting Jane Baxter in "Dance Band" with Buddy Rogers. Arthur Woods, after his success with "Radio Parade," has been given the direction of "Drake," with Matheson Lang.

---

### FILMS REGISTERED IN ENGLAND IN QUOTA YEAR TO DEC. 31, 1934

| *Features* | | *Shorts* | |
|---|---|---|---|
| British | 190 | British | 87 |
| Foreign | 480 | Foreign | 690 |
| | 670 | | 777 |

FOOTAGE:

| | Features | Shorts |
|---|---|---|
| British | 1,185,668 | 98,173 |
| Foreign | 3,113,871 | 890,996 |

TOTAL FOOTAGE:

British.. 1,283,841 Foreign.. 4,004,867

PERCENTAGES—British Films to Total:

| | | | |
|---|---|---|---|
| 1934 | 22.27 | 1932 | 22 |
| 1933 | 22.2 | 1931 | 16.7 |
| 1930 | 14.7 | | |

BRITISH FILM INCREASE (SUBJECTS):

| | 1932 | 1933 | 1934 |
|---|---|---|---|
| Features | 156 | 189 | 190 |
| Shorts | 86 | 64 | 87 |

---

## Supreme Court To Hear Tri-Ergon Case Next Month

The United States supreme court in Washington will not hear argument in the Tri-Ergon suit before the week of February 4, it was learned this week. It had been expected the case would come up this week. A crowded calendar, and a two-week recess to enable the justices to write opinions on cases already heard, accounts for the delay.

The Tri-Ergon action involves suit by William Fox against virtually the entire film industry, over the Tri-Ergon sound reproducing "flywheel" and sound reproducing "double printing" patents, which Mr. Fox charges are being infringed.

## Nominate Assistants For Academy Award Vote

The nominating committee of the Assistant Directors Section of the Academy of Motion Picture Arts and Sciences on the Coast has named several candidates from among whom the section membership will select the three to be placed on the Academy Assistant Directors Award ballot. Selected were: Scott Beal, "Imitation of Life"; Jasper Blystone, "Carolina"; William Cannon, "Wonderbar"; C. C. Coleman, "Broadway Bill"; James A. Duffy, "Night Alarm"; Ed Killy, "Little Minister"; Robert Lee, "We Live Again"; Walter Mayo, "Catspaw"; Arthur Rosson, "Viva Villa"; Cullen Tate, "Cleopatra"; Mack Wright, "Shock."

## Time Reel Sold to B. & K. And Great States Circuit

First Division has closed with Walter Immerman of Balaban & Katz and Jules Ruben of Publix Great States, for the March of Time reel at 58 theatres of the two circuits. Henri Ellman and Al Friedlander negotiated the deal for First Division. The reel has been sold also to the Sparks circuit in Florida, and by Harry Thomas, president, to Chris Buckley of the Harmanus Bleecker Hall, Albany, N. Y.

Mr. Friedlander is touring the exchange centers of the country, expecting to complete the western setup in six months. In Hollywood he will discuss production with Nicholas Ludington and John Curtis. Ray Garner, formerly with Pathe, has been named First Division manager in Atlanta.

# CHURCH EDITOR CALLS BLOCK SALES BIG OBSTACLE TO HIGHER STANDARDS

### Dr. Shipler of 'The Churchman' Says He Did Not Verify Charge Exhibitors Were Fined $18,000,000 on Protest

The strategy of public relations, as practiced by the Motion Picture Producers and Distributors of America, this week was branded as "insidious" by Dr. Guy Emery Shipler, editor of *The Churchman*, in an address at a luncheon in New York before members of the Long Island Clerical League, an Episcopal organization. Dr. Shipler referred to Will H. Hays, MPPDA president, as a "pious pretender" and "the office boy" of the industry.

Keeping both barrels hot, the minister-editor continued firing at will and by the end of the week had projected this shrapnel:

**1. Block booking and blind "selling" are the "niggers in the woodpile" in the "clean-up crusade".**

**2. Exhibitor protests against block booking cost them $500 per protest and in one year producers and distributors collected $18,000,000 in this manner.**

**3. The Legion of Decency movement "will be all right if they stick to it and don't allow themselves to be taken in by Mr. Hays again".**

**4. Joseph I. Breen, production code administrator, "would be all right, if left alone".**

**5. The Motion Picture Research Council is the only organization for betterment of films "which seems headed in the right direction".**

**6. Elimination of block booking, not censorship, "offers the only practical solution to putting films on a higher cultural plane".**

**7. The Church, Catholic and Protestant, does not, contrary to expressed belief in many quarters, want wishy-washy motion pictures.**

The occasion for Dr. Shipler's broadsides and flank fire was more than a regular luncheon meeting of an ecclesiastical body; members of the Long Island Clerical League had learned in advance that Dr. Shipler planned to sum up his five-year campaign against Mr. Hays and the MPPDA.

#### Newspaperman and Cleric

Dr. Shipler has been both newspaperman and cleric. "Who's Who" records that he first saw the light of day in 1881 in a small town in upper New York State, the son of John William Harris Shipler. In 1905 he graduated from Hobart College in Geneva, N. Y., and in 1925 received the degree of Doctor of Literature. He had completed the course at General Theological Seminary in 1910. Prior to his religious training, Dr. Shipler worked as a reporter on the Rochester *Evening Times*. In 1901 he compiled the official daily program of the Pan-American Exposition and later as special correspondent covered the St. Louis Exposition. He was also a reporter for the Boston *Traveler*. After seminary days he was a deacon, priest, assistant rector of St. Peter's Church, St. Louis, and rector of the Church of the Epiphany in Cincinnati. 1917 to 1924 he was managing editor of *The Churchman* and has been editorial chief of that publication since 1924.

With respect to block booking and "blind selling," generally defined as "blind buying," Dr. Shipler is convinced the exhibitor's hands are tied though the average theatre man "wants to give his community what it most desires and a decent showing of films."

#### Opposes Censorship

"We believe that complete elimination of block booking, not censorship, offers the only practical solution to putting films on a higher cultural plane," he said. "We do not participate or contemplate participation in any legislative measures against the industry."

Dr. Shipler said that a published report had been misleading in quoting him as saying that exhibitors, prior to the code and the 10 per cent cancellation clause, had been fined $500 when they protested against pictures under block booking.

"I did make that statement," he said, "but the newspaper did not make it clear that I stated definitely that 'I had been told' such a thing was a common practice."

Dr. Shipler said he had not confirmed the figures that had been given him by someone whose name he could not recall.

Dr. Shipler declared he did not believe that the 10 per cent cancellation privilege gave the exhibitor sufficient scope for the needs of the local community. He said the percentage should be considerably higher if the matter must be settled between the exhibitor and distributor, but suggested that cancellation be left in the hands of the local audiences.

#### "The Inside" of the Attack

Bishop Ernest M. Stires of the Long Island Episcopal Diocese had told the meeting that while censorship "is doubtless inadequate," in certain states it had accomplished a great deal.

According to newspaper reports, Dr. Shipler then reviewed what he termed "the inside" of *The Churchman's* attack on Mr. Hays and how "the movie czar" had been taken to task for his "drooling piety," had been dubbed in turn "a pious pretender," "the office boy of the movies," "the smoke screen" and "the window dresser." He scored the "insidious public relations counsel" tactics of Mr. Hays. He declared later that the civic organizations and women's clubs cooperating with the MPPDA in previewing and classifying motion pictures did not represent a true cross-section of American public opinion.

Contrary to Dr. Shipler's denial that *The Churchman* participated in any legislation directed against the industry, it was resolved at last week's meeting to support actively the Research Council's bill prohibiting block booking.

## *Tom Foster, Noted As Showman, Dies*

Tom Foster of Stanley, Wis., one of the most widely known exhibitors in the country, and at one time president of the National Association of Moving Picture Theatre Owners of America, died recently at the Victory Hospital in Stanley. He was 65 years old. His death was hastened by a fall a few weeks ago which caused a fracture of the hip.

Mr. Foster was born in Hastings, England, May 28, 1869. A colorful and active career in the navy featured his early years. Later he came to the United States and obtained a street railway job in Minneapolis. About 25 years ago he moved to Stanley, there purchasing the first local motion picture theatre from Harry Nicholson, which he had operated until recent years. The house was sold in 1929 to the Hollywood Amusement Company, but Mr. Foster continued as manager until last April, when ill health forced his retirement.

He was president of the national association in 1921 and for a long period headed the board of arbitration. He had always been deeply interested in community and institutional phases of theatre operation, conducting an annual children's matinee for years. He was formerly a frequent contributor to the MOTION PICTURE HERALD, particularly the "What the Picture Did for Me" department.

---

## *Fox Suit Charges Agreement Broken*

Suit for damages of $750,000 has been filed in Suffolk superior court, Boston, against Fox Film Corporation by Adolphus M. Burroughs and Louis M. Boas, both of Brookline, Mass. They seek to recover for alleged breach of agreement by Fox Northeastern Playhouses, Inc., which company, it is charged, failed to carry through an agreement to lease and to buy certain theatres owned by the plaintiffs, and to recover for alleged false representation.

The complaint says that on November 9, 1928, Fox Northeastern Playhouses, Inc., controlled by Fox Film Corporation, agreed to buy and lease from the plaintiffs certain theatres for $234,184 cash and annual rentals of $125,000 for a period of 25 years. On February 8, 1929, the date set for signing papers, the defendant failed to go through with the agreement, the complaint contends.

It is alleged that the corporation agreed to buy of the plaintiffs the Strand Amusement Company of Massachusetts, Brattle Square Amusement Company, Clinton Theatre Company and another not named, and agreed to lease the Newburyport Theatre Company, Inc., and the Waverly, Sudbury and Whitman Amusement Companies.

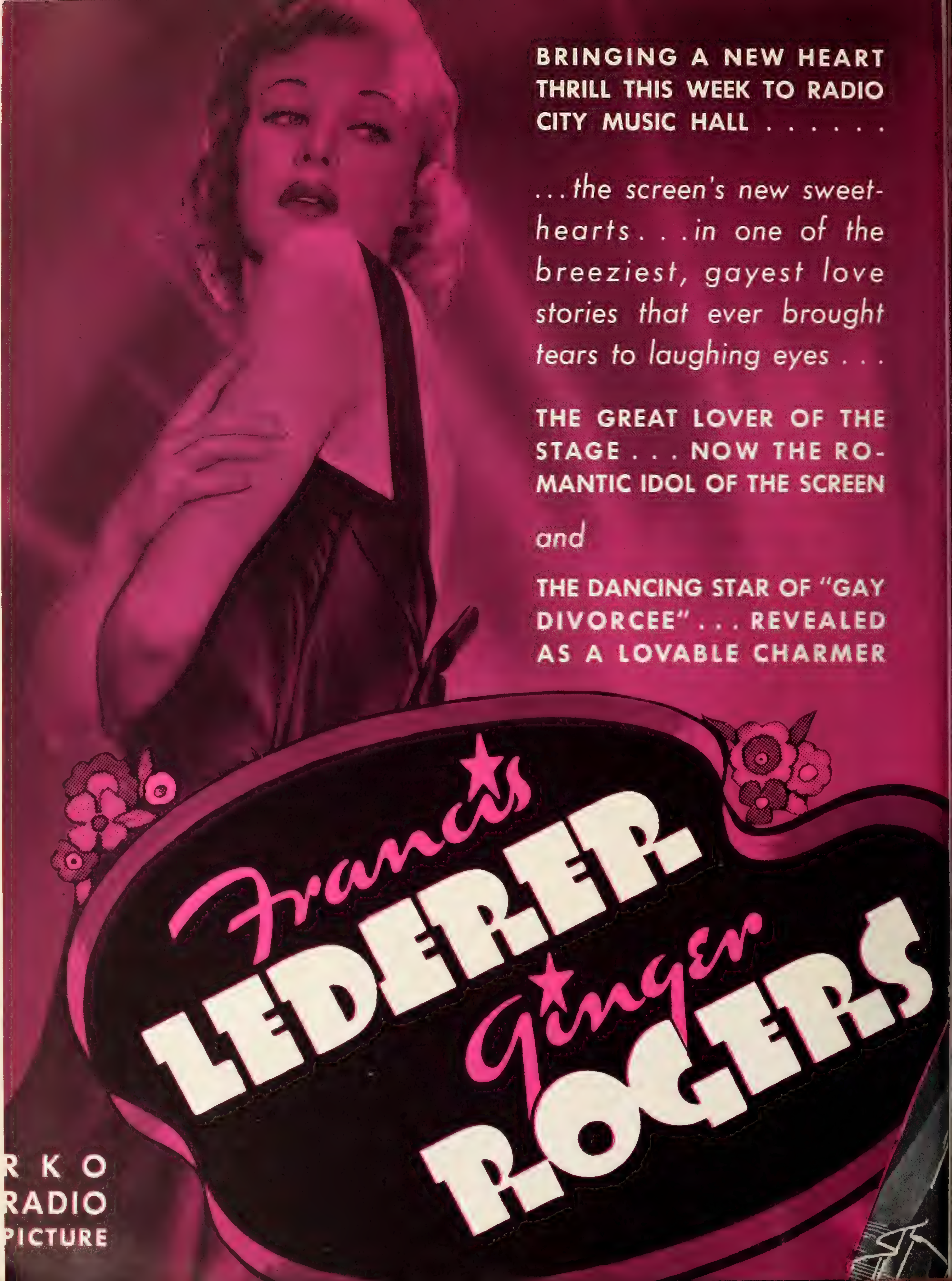
**BRINGING A NEW HEART THRILL THIS WEEK TO RADIO CITY MUSIC HALL . . . . . .**

*...the screen's new sweethearts . . . in one of the breeziest, gayest love stories that ever brought tears to laughing eyes . . .*

**THE GREAT LOVER OF THE STAGE . . . NOW THE ROMANTIC IDOL OF THE SCREEN**

*and*

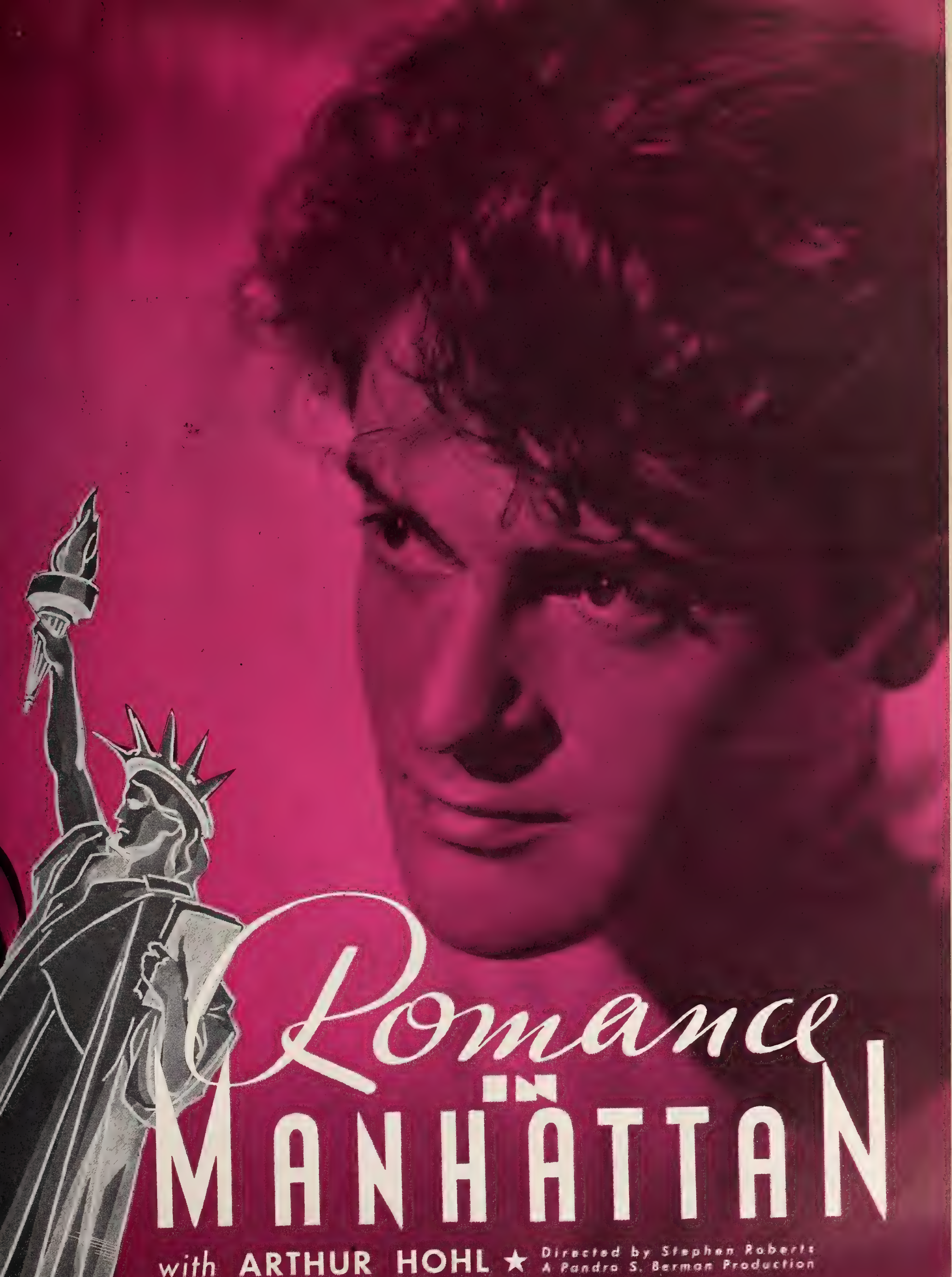
**THE DANCING STAR OF "GAY DIVORCEE" . . . REVEALED AS A LOVABLE CHARMER**



**Francis LEDERER**

**Ginger ROGERS**

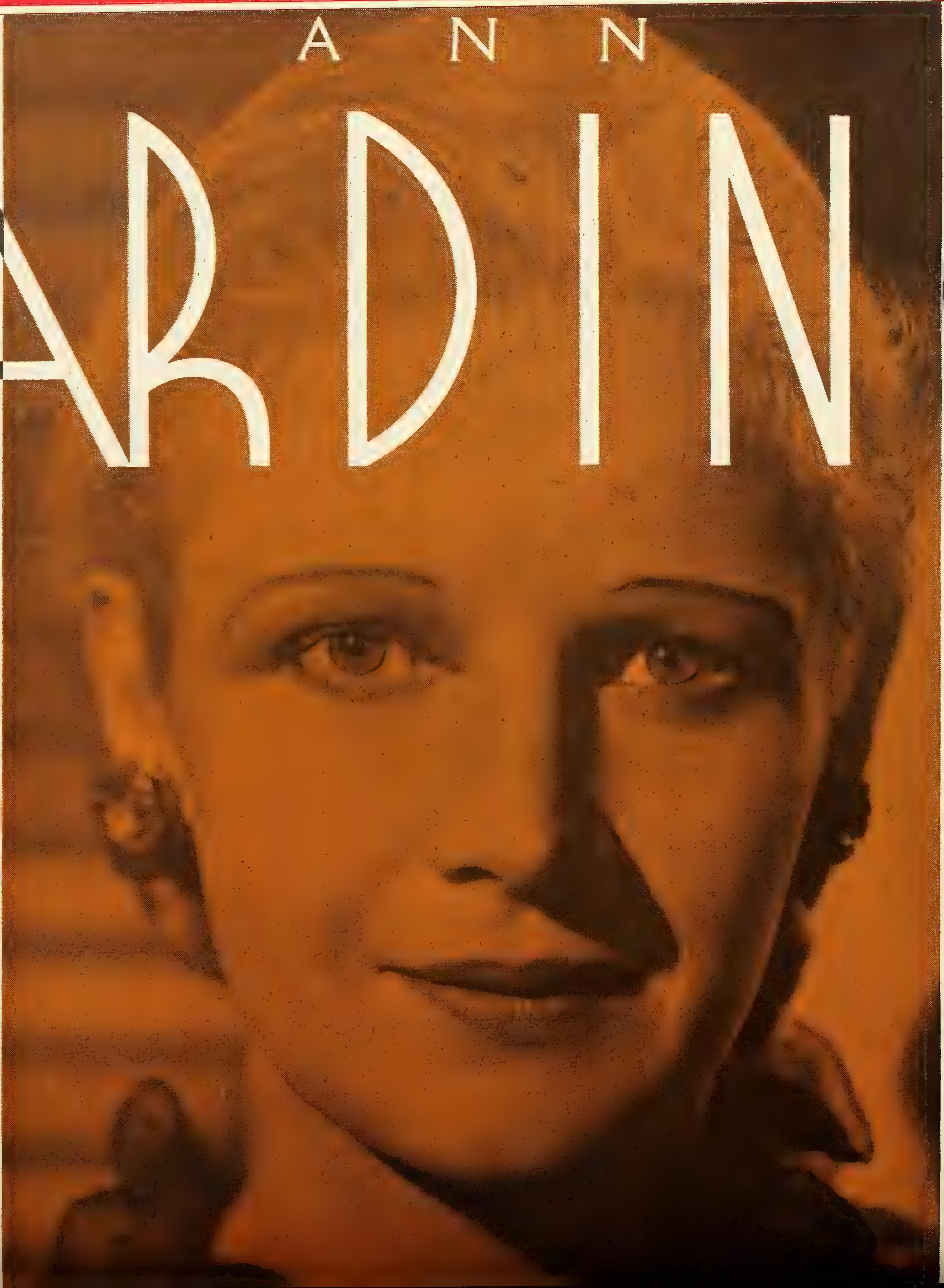
RKO
RADIO
PICTURE



Romance IN MANHATTAN

with **ARTHUR HOHL** ★ Directed by Stephen Roberts
A Pandro S. Berman Production

# ANN
# HARDING



ne

. . .

pril in

ams . . . .

chanted
April

FROM THE FAMOUS NOVEL BY "ELIZABETH"

WITH

**FRANK MORGAN**

KATHARINE ALEXANDER

REGINALD OWEN • JANE BAXTER

DIRECTED BY HARRY BEAUMONT

Harding at her glorious best in the story of a woman who dared and her one perfect month of happiness.

RKO RADIO PICTURE

# *William H. Short, Research Council's Head, Dies at 66*

Dr. William Harrison Short, director of the Motion Picture Research Council, died suddenly last week in Philadelphia while on his way to New York from Washington. His death was attributed to a heart attack. He was 66 years old.

Dr. Short had been a director of the Council since 1927 and was in Philadelphia at the time of his death on organization affairs. During his incumbency he had much to do with the establishment of studies of the motion picture and its effect on children. These studies were financed by the Payne Fund and were directed by Dr. W. W. Charters, of Ohio State University.

These studies, together with a popular introduction by Henry James Forman entitled "Our Movie Made Children," first brought Dr. Short and the Council to the attention of the industry, giving the organization opportunity for its subsequent campaign against unsuitable films for juveniles and its legislative campaign against block booking.

In addition to his work in connection with motion pictures, Dr. Short was well known for his efforts in the promotion of international peace.

Dr. Short was born on a farm near College Springs, Iowa, in 1868. He received the degree of B.S. from Amity College in College Springs in 1887; a B.A. from Beloit in 1894, and an M.A. in 1897. In 1897 he graduated from the Yale Theological School and studied at Harvard during the summers of the ensuing three years. In 1900 he married Caroline Sleight Stouart of Sag Harbor, L. I.

He was ordained a Congregational Minister in 1897 and filled pastorates in Minnesota from 1897 until 1908, when he became secretary and a member of the executive committee of the League to Enforce Peace. In 1923 he became a director of the Committee on Limitation of Armaments during the international conference at Washington.

Dr. Short was a member of the Mohawk Council, trustee of the American-Scandinavian Foundation, National Boy Scouts of America, Council on International Justice and Good Will, Federal Council of Christions, National Conference of Jews and Christians, American Academy of Social and Political Science and the Appalachian Club.

Funeral services were held Sunday at the Congregational Church in Amityville, Long Island, his home. Burial was from his former home in Wisconsin. Dr. Short is survived by his widow, four sons, James S., Frederick W., Robert D. and Douglas F. Short, and a daughter, Frances E. Short.

---

## Liberty Plans 18 Films For Season of 1935-36

Liberty Pictures, headed by
man, plans to increase its
ule for the 1935-36 sea
Ten of the 12 on the
been completed. "T
Homestead" are
inally eigh
but it w

## Texas Monopoly Suit Trial Expected in May

The anti-monopoly suit of Rubin Frels against the Jefferson Amusement Company of Beaumont, Texas, for $250,000 damages, is expected to come up in the United States district court at Victoria, Texas, in April or May. Mr. Frels, in New York on an overbuying action against the same company, said the suit charges "conspiracy in violation of the anti-trust laws." He has not been able to obtain product for the past two years, he said. He operates two houses in Victoria, one in El Campo and one in Yorktown. The overbuying complaint was postponed by the Code Authority.

---

# *Newton Sees No RKO Plan Yet*

No financially responsible group has yet proposed a plan of reorganization for Radio-Keith-Orpheum Corporation, it was declared this week by Carl Newton, of counsel for the RKO trustee, to Federal Judge William Bondy at a hearing in New York on the final RKO report by the receiver, Irving Trust Company, and on an application for allowances aggregating $235,000. In addition, "millions of dollars would be required for the reorganization of RKO," Mr. Newton told the court.

Mr. Newton did say, however, that there are two or three financially responsible groups interested in current discussions of an RKO reorganization, but these have proposed no plan. The groups, it is generally believed in New York, represent large RKO stock and noteholders, including Radio Corporation of America.

Mr. Newton, at Judge Bondy's insistence, revealed further that while RKO has shown a small profit for the first six months of 1934, there would be a loss for the entire year. Judge Bondy took under consideration both the receiver's report and the application for allowances, under which Irving Trust asks for $100,000 and its counsel, Donovan, Newton, Leisure & Lombard, $125,000, with about $10,000 for special services, additional fees and expenses.

Increase of $508,100 in the six percent R-K-O gold debentures of 1941, bringing the total to $1,234,900, was reported by the New York Stock Exchange.

---

## Bernerd Due With New Group of Gaumont F

Jeffrey Bernerd, gen
land for Gaumont
York this wee
group of
count
of

# *Company's Assets "Stripped," Says Receiver for Fox*

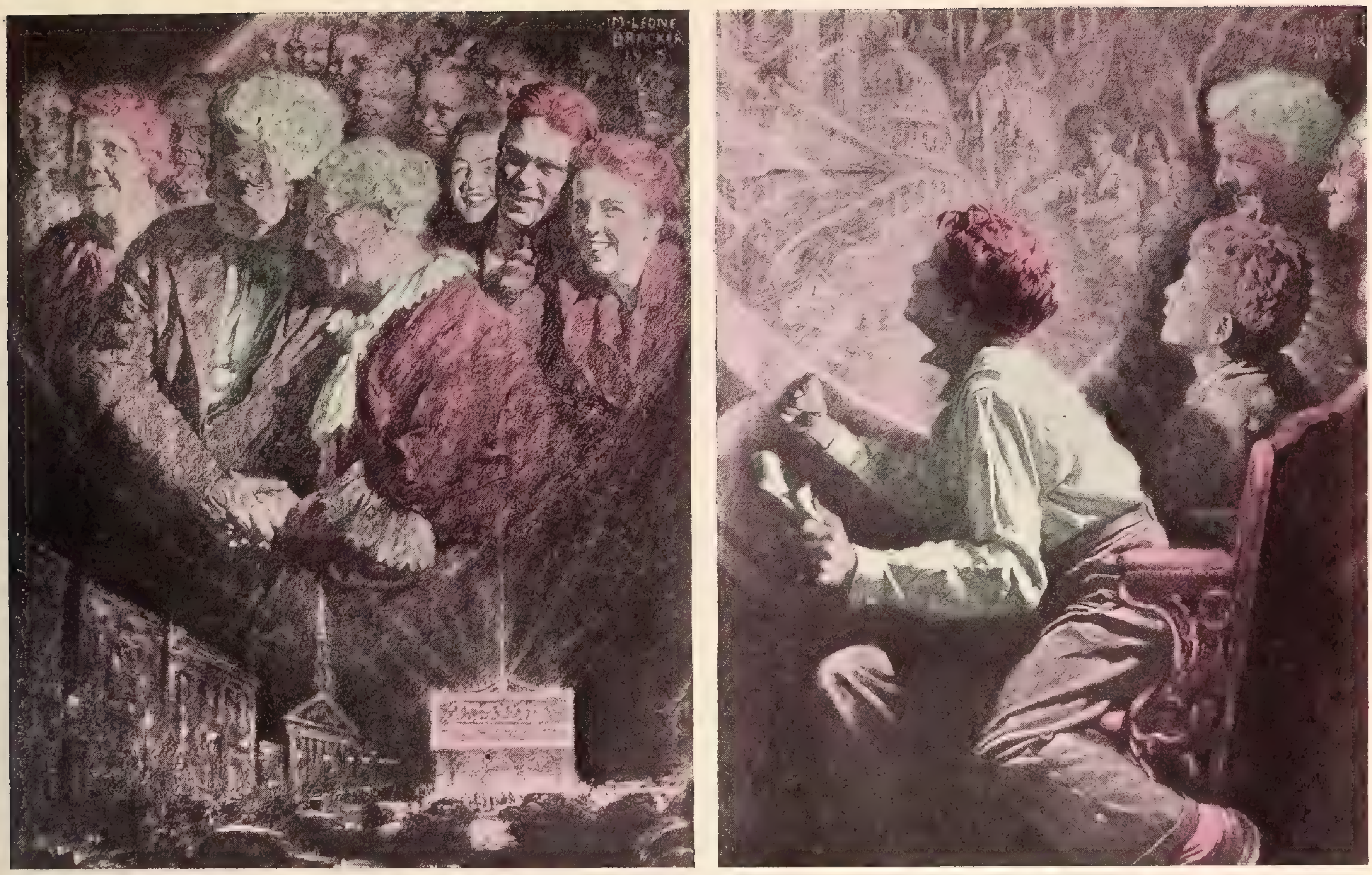
The insolvency of Fox Metropolitan Playhouses and the Fox Theatres Corporation came about chiefly because they were "stripped of their assets and thoroughly 'gutted'," it was charged before Federal Judge Julian W. Mack in New York last week by Milton C. Weisman, receiver for Fox Theatres.

"These properties were all good, sound and valuable and could have met all of their obligations," Mr. Weisman said. "There is no question but that they were 'gutted.' Commissions amounting to $4,000,000 were paid out of Fox Theatres' assets for acquiring Loew's stock at prices which were twice as high as it could have been purchased for in the street. Real estate was bought by one dummy corporation for $1,000,000; sold to another dummy corporation for $1,800,000, and then sold to Fox Theatres for $3,000,000."

Mr. Weisman's charges were made during the course of a hearing at which the Fox Metropolitan bondholders' committee was to have submitted to the court its plan for reorganization for that circuit. Mr.
Weisman, who as head of Fox Theatres,
holds all of the stock of Fox Met
politan, objected that he had had in
cient time to study points of law
method of submitting the plan use
bondholders' committee. Judge
journed the hearing until Thurs
tended the time for actual filing
to February 15. The hearing w
plications of the bondholders' c
leave to intervene in the reorga
ceedings, for permission to se
the plan and acceptance fo
Metropolitan noteholders and
which would relieve Fox
holders of the necessity of f
detailing trading in the co

Mr. Weisman objects
tion, describing it as "
to exempt the notehold
and civil provisions o

Fox Film's claim
Metropolitan prob



Second and third in the series of six artistic posters that are being sent gratis to exhibitors in a goodwill campaign, sponsored by members of the Motion Picture Producers and Distributors of America, are these subjects created by M. Leone Bracker, a leading American illustrator. The posters are being placed in preferred positions in theatre lobbies. The first was reproduced in color in Motion Picture Herald, issue of December 22.

## Breen To Issue All Feature Code Seals

Issuance of production code seals for all feature pictures is being concentrated in the Production Code Administration's Hollywood office, under Joseph I. Breen. The change is effective immediately.

Heretofore the eastern office of the administration has passed on features produced abroad or in the East. The New York office, under direction of Vincent G. Hart, will continue to pass on short product produced in the East.

## Gerhard Gets Deitrich Post

George Gerhard, former United Artists publicity executive and publicity official of the Radio City Music Hall and of the Broadway Rivoli, has joined Cosmopolitan Productions in the post left vacant by the death 10 days ago of Theodore Deitrich. Mr. Gerhard has been well known in New York publicity circles for many years.

## National Screen Meeting Ends

District and branch managers of National Screen Service left Wednesday for their homes after a day's meeting in New York. The company's 15th anniversary also was discussed.

Attending were Harry Milstein, Los Angeles; James Flannery, Seattle; William Walthal, Dallas; Tom Berk, Minneapolis; Jack McPherson, Chicago; Charles Lester, Atlanta; Harry Kirshgessner, Boston; all district managers in addition to Herman Robbins, Toby Gruen, Sam and George Dembow, Morton Van Praag, William Brenner, Ben Rosenberg, Hal Young, M. L. Kaufman, Jack Levy, Stanley Goldberg.

## Brandt and Reade May Merge Circuits

Harry Brandt and Walter Reade, New York circuit operators, this week were discussing the possibilities of merging their two circuits and a deal is expected within a few days.

Mr. Brandt operates 32 theatres in New York, Brooklyn and New Jersey, while Mr. Reade has 21 houses in New York and New Jersey. It is understood that included in the negotiations is a plan to add six theatres.

## Fire Destroys TriState House

Hubbell Brothers' TriState Strand theatre at Des Moines was destroyed by fire Tuesday. The loss is estimated at $85,000.

## Fire at Roach Studio

Thousands of feet of positive film were destroyed in a fire Tuesday in the cutting room of the Hal Roach studios on the Coast.

## Consolidated Board Meets

The regular meeting of the directorate of Consolidated Film Industries was held in New York Tuesday.

## Fox Will Sponsor New Johnson Expedition

S. R. Kent, president of the Fox Film, has arranged with Mr. and Mrs. Martin Johnson, whose latest adventure film, "Baboona," will have its premiere at the Rialto theatre in New York next Monday, to make a new safari into the jungles of Africa, India, the Malay States and the South Seas to bring back a new animal picture for Fox distribution.

The Johnsons plan to start on their new trip in May and it will be their longest to date. They will fly to Cuba and South America and will then fly over the Atlantic, using the same route travelled by the Lindberghs recently. The two explorers will spend two years collecting photographic shots for their new film.

## Prelate Launches British Film Drive

The highest religious authority in the British Empire, the Archbishop of Canterbury, on Tuesday in London headed a deputation to Prime Minister J. Ramsay MacDonald to demand a state censorship of motion pictures in an effort to curb immorality in films.

The Archbishop, in introducing the deputation to the Prime Minister, said that 20,000,000 persons in the British Isles attend motion pictures weekly and the deputation was "apprehensive" regarding their influence.

# *Code Authority Cost Placed at $204,166 in '34*

The Code Authority this week published its first annual financial statement revealing operating costs totaling $204,166 for the calendar year 1934 and a cash balance of $29,003 at the start of this year.

Receipts from producers and distributors amounted to $125,620 and from exhibitors $114,560. Exclusive of the cash balance of $29,003 at the start of 1935 there was a reserve for rent and leases of $5,838 and a reserves for rent on a month-to-month basis of $1,451.

Total disbursements for the Code Authority's New York headquarters for the year amounted to $80,720. Local boards spent $105,827 in the year and the Hollywood office $17,617.

Disbursements for the month of December totaled $8,894 for the home office; $3,460 for the Hollywood office and $12,258 for local boards.

### $360,375 Budget for 1935

The Code Authority reported to NRA headquarters at Washington that it estimates it will need a budget of $360,375 in 1935. A hearing will be held in the capital February 5, postponed from January 22.

Rearrangement of the code assessment plan for producers and distributors is under consideration, a recommendation having been made to the Code Authority by distributors to drop all levies against producers, but to include them in the distributor payments. The suggestion is to be discussed at the February 5 hearing. Inasmuch as the $360,000 annual levy is based on gross income, distributors feel their respective producers should pay code levies to the companies through which they are releasing, and distributors should in turn include these payments in their assessments.

### Flare-up Over Protection

From Kansas City this week came the word that a flare-up over protection is imminent in that sector. Independent exhibitors are demanding, it was reported, that the Independent Theatre Owners take some action against Fox Midwest, which, they charge, is being favored by distributors. Fox Midwest is the dominant circuit of the city.

The St. Louis grand jury indictments have encouraged some independents to discuss the feasibility of bringing the local situation to the attention of federal authorities. There also is talk of possible court action, though action in either direction is being generally discounted.

### 1935 Assessments Revealed

The Code Authority on Wednesday made public its application to the National Industrial Recovery Board for approval of its budget and administration expense for the year 1935, together with proposed assessments for exhibitors and producers and distributors. The assessments for production and distribution are combined, the charge being made against distribution which, in turn, will make charges against production branches. The exhibition assessments, as proposed in the Code Authority's new plan, were outlined as follows:

| Designated Class | Type of Theatre | Population of City | Per Theatre Assessment |
|---|---|---|---|
| Aa 1 | Seating over 500 | 0 to 10,000 | 8.00 |
| Aa 2 | Seating under 500 | 0 to 10,000 | 5.00 |
| A 1 | Seating over 500 | 10,001 to 25,000 | 9.00 |
| A 2 | Seating under 500 | 10,001 to 25,000 | 6.00 |
| B 1 | First Run | 25,001 to 100,000 | 12.00 |
| B 2 | Subsequent Run | 25,001 to 100,000 | 9.00 |
| C 1 | First Run | 100,001 to 300,000 | 18.00 |
| C 2 | Subsequent Run | 100,001 to 300,000 | 12.00 |
| D 1 | First Run | 300,001 to 500,000 | 21.00 |
| D 2 | Subsequent Run | 300,001 to 500,000 | 15.00 |
| E 1 | First Run | 500,001 to 700,000 | 24.00 |
| E 2 | Second Run | 500,001 to 700,000 | 18.00 |
| E 3 | Subsequent Run | 500,001 to 700,000 | 16.00 |
| F Premier & Deluxe | Prior First Run | 700,001 to 1,000,000 | 42.00 |
| F 1 | First Run | 700,001 to 1,000,000 | 36.00 |
| F 2 | Second Run | 700,001 to 1,000,000 | 21.00 |
| F 3 | Subsequent Run | 700,001 to 1,000,000 | 20.00 |
| G Premier & Deluxe | Prior First Run | 1,000,000 plus | 60.00 |
| G 1 | First Run | 1,000,000 plus | 48.00 |
| G 2 | Second Run | 1,000,000 plus | 24.00 |
| G 3 | Subsequent Run | 1,000,000 plus | 18.00 |
| G 4 | Subsequent Run (From Fifth Run in houses of 500 or less) | 1,000,000 plus | 16.00 |

Assessments for distribution, including production:

| Group | Distributors Gross Domestic Revenue | Assessment |
|---|---|---|
| I | Over $20,000,000 | $23,000.00 |
| II | Over $15,000,000 but not over $20,000,000 | 20,000.00 |
| III | Over $10,000,000 but not over $15,000,000 | 17,500.00 |
| IV | Over $5,000,000 but not over $10,000,000. | 12,000.00 |
| V | Over $2,500,000 but not over $5,000,000 | 6,250.00 |
| VI | Over $1,000,000 but not over $2,500,000 | 3,250.00 |
| VII | Over $750,000 but not over $1,000,000 | 2,000.00 |
| VIII | Over $500,000 but not over $750,000 | 1,575.00 |
| IX | Over $250,000 but not over $500,000 | 1,000.00 |
| X | Over $100,000 but not over $250,000 | 700.00 |
| XI | Over $50,000 but not over $100,000 | 350.00 |
| XII | Over $25,000 but not over $50,000 | 215.00 |
| XIII | Over $12,000 but not over $25,000 | 142.50 |
| XIV | Not over $12,000 | 120.00 |

## *Code Authority's Financial Statement of Receipts and Expenses During Year 1934*

| | | |
|---|---|---|
| Receipts from Producers and Distributors | $125,620.00 | |
| Receipts from Exhibitors | 114,560.00 | |
| | 240,180.00 | |
| New York State Income Tax Collected at Source | 279.37 | |
| Total Receipts | | $240,459.37 |
| Total Disbursements | | 204,166.25 |
| Cash Balance, December 31, 1934 | | $36,293.12 |
| Reserve for Rent—Leases | $5,838.75 | |
| Reserve for Rent—Month to Month | 1,451.00 | |
| Cash Balance, January 1, 1935 | 29,003.37 | $36,293.12 |

| Summary of Disbursements | Home | Hollywood | Local Boards | Total |
|---|---|---|---|---|
| Contingent Funds | $25.00 | $1,500.00 | $1,550.00 | $3,075.00 |
| Deposits on Telephone and Keys | ...... | .... | 51.00 | 51.00 |
| Furniture and Fixtures | 4,102.66 | 12.82 | 5,614.66 | 9,730.14 |
| Office Equipment | 2,332.63 | 214.68 | 1,071.67 | 3,618.98 |
| Subscriptions to Trade Papers | 63.00 | 40.15 | 25.40 | 128.55 |
| Salaries | 44,018.33 | 10,314.38 | 56,144.98 | 110,477.69 |
| Office Supplies | 1,608.60 | 571.21 | 2,438.73 | 4,618.54 |
| Printing | 3,872.69 | 65.34 | 615.57 | 4,553.60 |
| Rent | 3,455.35 | 1,800.00 | 17,197.38 | 22,452.73 |
| Transportation and Hotel Expenses | 8,151.95 | 420.00 | 8,351.49 | 16,923.44 |
| Sundries Expense | 885.10 | 221.65 | 2,463.95 | 3,570.70 |
| Postage | 2,819.70 | 295.92 | 2,458.96 | 5,574.58 |
| Telephone and Telegraph | 3,463.33 | 1,449.77 | 4,344.22 | 9,257.32 |
| Light | 244.13 | ..... | 203.83 | 447.96 |
| Rental of Office Equipment | 89.25 | 590.42 | 1,281.42 | 1,961.09 |
| Expense Reporting Meetings | 2,754.60 | 40.00 | 2,009.62 | 4,804.22 |
| Insurance | 217.59 | 6.25 | 5.00 | 228.84 |
| Legal—Accounting Fees | 2,616.87 | 75.00 | | 2,691.87 |
| | $80,720.78 | $17,617.59 | $105,827.88 | $204,166.25 |

# *Authority Reverses Bank Night Ruling*

Reversing for the first time a decision of a local grievance board in a bank night case, the Code Authority on Tuesday overruled the Los Angeles board in a decision on bank nights against Fox West Coast's Highland theatre in Los Angeles. The York theatre, which originally brought the complaint, asked for a withdrawal at the time it was scheduled to be heard, but the board refused. No testimony was given and a decision against Fox West Coast was handed down.

The Code Authority, in reversing the local board's decision, maintained that there was no reason for proceeding with the case after dismissal had been requested.

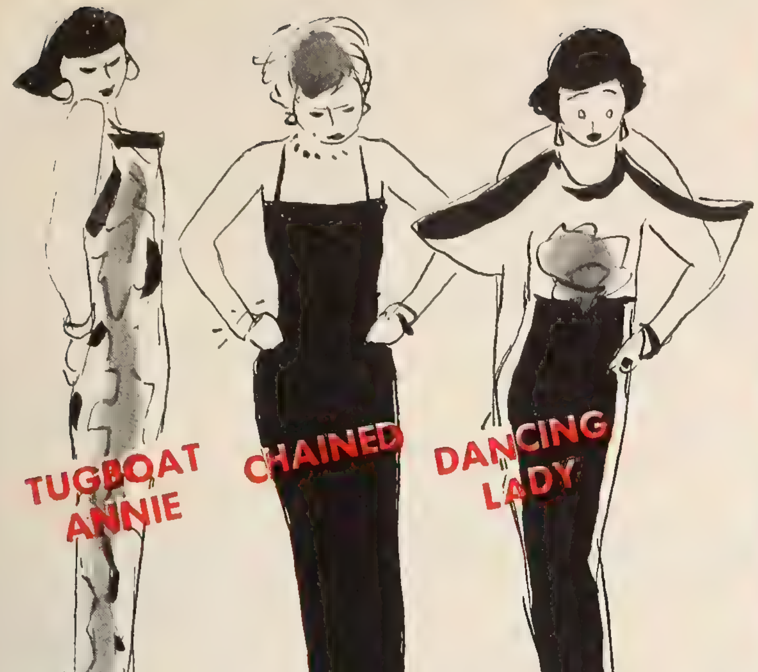
## Warner Realigns Philadelphia Houses

Executive organization of the Philadelphia division of Warner Theatres was realigned this week into three zones.

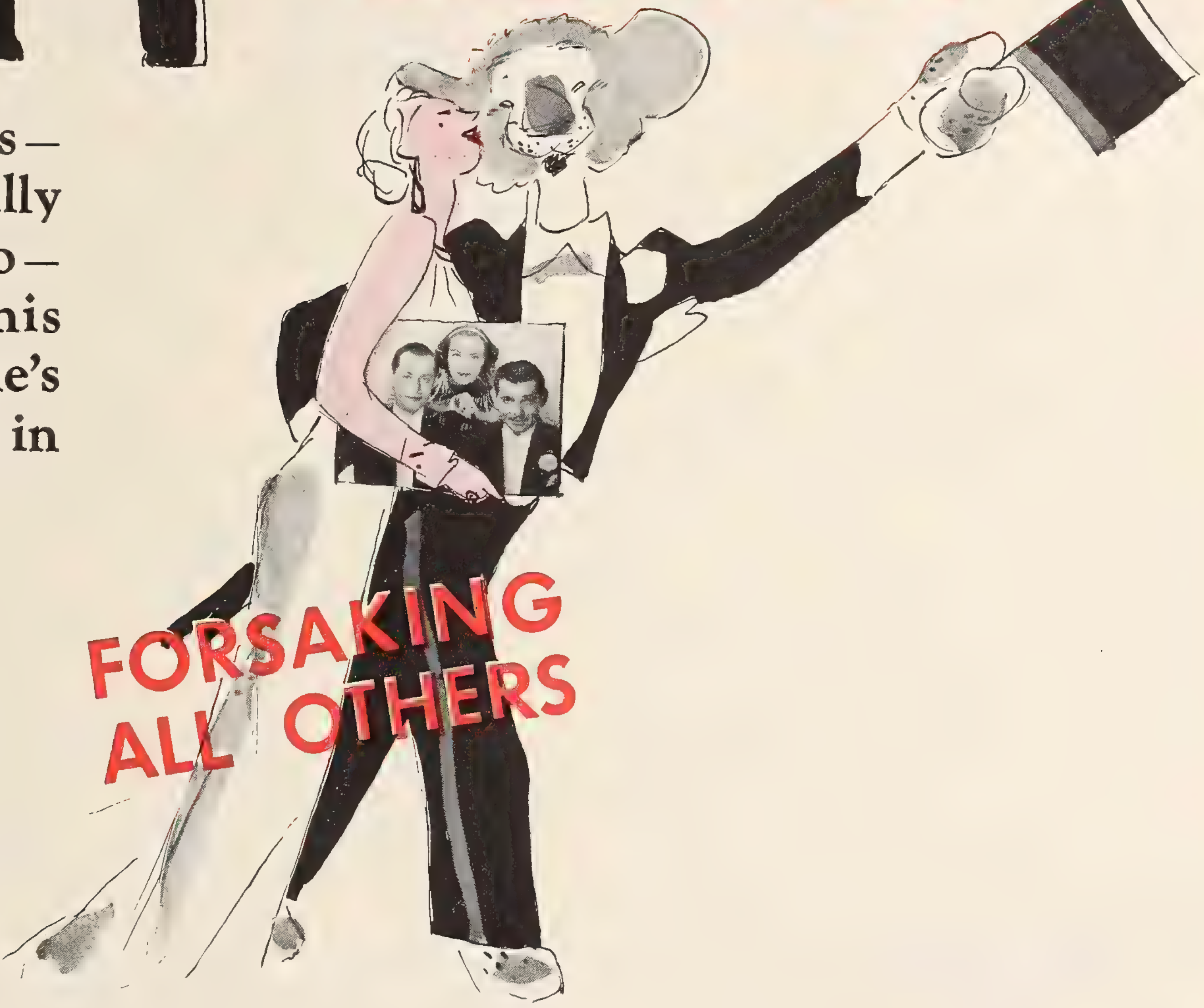
Zone I will consist of the first-run downtown theatres, under the supervision of David Weshner; Zone II, theatres in the city except the downtown theatres, Leonard Schlesinger; Zone III, theatres outside the city, A. J. Vanni.

Dave Miller, formerly a distributor in that territory and recently of Buffalo, has been appointed film buyer and booker. Harry Goldberg continues as advertising and publicity head. Louis Davidoff and John A. Flynn will assist Mr. Schlesinger.

# HE'S GOT A NEW LOVE!


TUGBOAT ANNIE
CHAINED
DANCING LADY

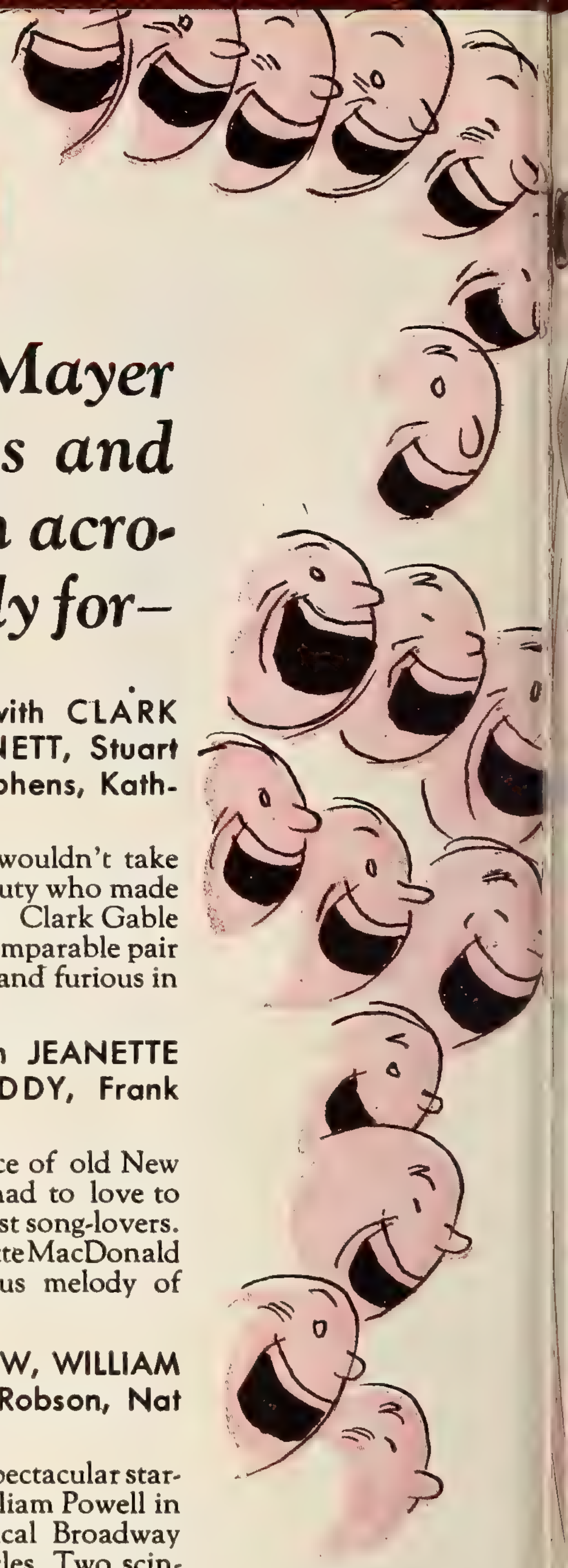
Good-bye girls—you were awfully nice to our Leo—but look at his new tootsie—she's the last word in CLASS!


FORSAKING ALL OTHERS

# FORSAKING ALL OTHERS FOR NEW BOX-OFFICE RECORDS! A SMASH HIT!

JOAN CRAWFORD, CLARK GABLE, BOB MONTGOMERY are shooting the grosses sky-high! What a trio of stars and how they're delighting audiences. Beating "Tugboat Annie", "Chained", "Dancing Lady." That's business! And it's unanimous from Coast to Coast!

# ALLEZ-OOP!



*The Next Months of Metro-Goldwyn-Mayer will make box-office receipts do nip-ups and handsprings and other hitherto unknown acrobatic feats. Get your play-date book ready for—*

**"WEST POINT OF THE AIR" with WALLACE BEERY, Robert Young, Maureen O'Sullivan, Lewis Stone, James Gleason.**

Mightiest air thriller of them all. Daring drama of Uncle Sam's flying eagles who live madly, love wildly. New thrills in air, on earth, with a great cast picturing the epic story of aviation from its early beginning in this "Big Parade of the Air."

**"VANESSA—HER LOVE STORY" Starring HELEN HAYES, ROBERT MONTGOMERY, Otto Kruger, May Robson, Lewis Stone.**

An exquisitely beautiful story of undying love—tender and touching. Helen Hayes, America's finest actress, is superb as the lovely heroine of Hugh Walpole's world-famous novel. Robert Montgomery is in his best romantic style as a dashing and devil-may-care charmer.

**"SOCIETY DOCTOR" with Chester Morris, Virginia Bruce, Billie Burke.**

A mad whirlpool of human emotions centered in a metropolitan emergency hospital. Teeming with life, packed with thrills and laughs, it keeps moving every second of every minute. This dynamic story of life's beginning and end, might best be described as "the thrilling successor to 'Men In White'."

**"SEQUOIA"** (*pronounced See-quo-yah*) **with JEAN PARKER**

We quote Jim Tully, the well-known author. "No picture in years has given me the same emotional quality which I derived from 'SEQUOIA.' I often grow discouraged about films. 'SEQUOIA' renewed my faith. I congratulate its makers."

**"DAVID COPPERFIELD" with an all-star cast of 65 players including:—W. C. Fields, Lionel Barrymore, Madge Evans, Maureen O'Sullivan, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young.**

The year's most anxiously awaited production. Charles Dickens' beloved work of art comes to the screen after two years of production as a love-story for the ages. Metro-Goldwyn-Mayer proudly presents its mightiest masterpiece. Your heart will never let you forget it.

**"AFTER OFFICE HOURS" with CLARK GABLE, CONSTANCE BENNETT, Stuart Erwin, Billie Burke, Harvey Stephens, Katharine Alexander.**

The story of a woman-tamer who wouldn't take a fall for any girl, and a society beauty who made a habit of taking men for a joy-ride. Clark Gable and Constance Bennett are an incomparable pair of lovers, and the laughs come fast and furious in this comedy-mystery-melodrama.

**"NAUGHTY MARIETTA" with JEANETTE MAC DONALD, NELSON EDDY, Frank Morgan.**

The heart-stirring musical romance of old New Orleans in the days when a girl had to love to live, with the screen's two handsomest song-lovers. Golden music fills the air when Jeanette MacDonald and Nelson Eddy sing the glorious melody of Victor Herbert's delightful score.

**"RECKLESS" with JEAN HARLOW, WILLIAM POWELL, Franchot Tone, May Robson, Nat Pendleton, Ted Healy.**

A modern musical romance with a spectacular star-spangled cast. Jean Harlow and William Powell in a tumultous story of life on theatrical Broadway and in New York's upper social circles. Two scintillating stars in a pulse-pounding, heart-satisfying thrill-romance that will pack theatres from coast to coast.

**"THE WINNING TICKET" with Leo Carrillo, Louise Fazenda, Ted Healy.**

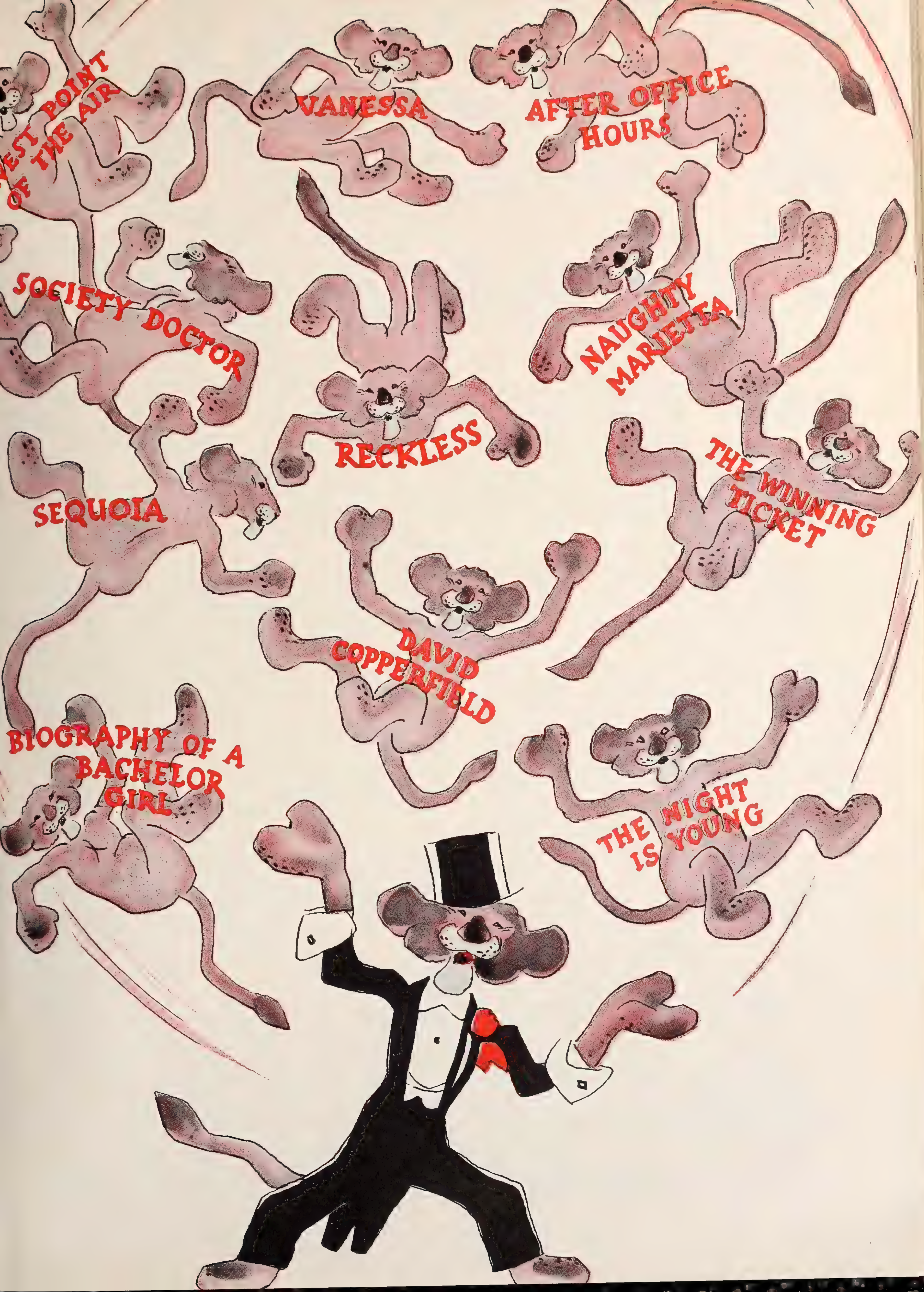
A howling sweepstakes comedy, replete with fast-moving fun, an all-star cast and happy romance. A seventy-minute laugh-diet! And a brand new idea in comedy that makes the laughs come easy. Funniest entertainment since "Caught Short."

**"BIOGRAPHY OF A BACHELOR GIRL" with ANN HARDING, ROBERT MONTGOMERY, Edward Everett Horton, Una Merkel.**

The gay and merry picturization of the Broadway stage success that kept blase New York audiences howling for eight capacity months. A delightfully joyous romance of a bachelor girl and the men in her life. With the two sweethearts of "When Ladies Meet."

**"THE NIGHT IS YOUNG" with RAMON NOVARRO, EVELYN LAYE, Charles Butterworth, Edward Everett Horton, Una Merkel.**

The musical romance of the Prince and the chorus girl. By Sigmund Romberg and Oscar Hammerstein II, world-renowned authors of "The Desert Song," "The New Moon," and other hit shows. Tunefully set to the magic melody of Romberg's haunting music. Two romantic favorites in the year's first big screen thrill.


EST POINT OF THE AIR
VANESSA
AFTER OFFICE HOURS
SOCIETY DOCTOR
RECKLESS
NAUGHTY MARIETTA
THE WINNING TICKET
SEQUOIA
DAVID COPPERFIELD
BIOGRAPHY OF A BACHELOR GIRL
THE NIGHT IS YOUNG

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## The Winning Ticket

*(MGM)*

### Comedy

Obviously made as a commercial feature, this show affords only the potential showmanship commonly associated with such caliber attractions. Essentially the story is a comedy and as such is productive of a few good laughs. Where it seeks to become dramatic and qualify that quality with pathos, it introduces a note that has but little relation to the fundamenal premise.

Long drawn out, its legitimate entertainment being concentrated in the comedy situations, the show is the story of a ticket on a famous Irish sweepstakes. Sold to barber Tomasello by his ne'er-do-well brother-in-law Eddie, it eventually proves to be the winning ticket. However, as Tomasello stands very much in awe of his Irish wife's hatred of gambling, the ticket is lost, hidden by lawyer Tony in a jar which is given to Baby Mickey to play with. The child slips it into a guitar. Ensues a hectic search when the radio announces that Tomasello's horse, Salome, has won a fortune. Quite a bit of funny action occurs and for some inexplainable reason the pathos is wrung in before the smashing of the guitar over Eddie's head reveals the ticket.

Hardly of the strength in cast names or entertainment value to stand alone, the production does, however, make possible much timely exploitation. Horse racing and race gambling seemingly having much of the populace excited, there's room for lots of gag stuff in connection with the winning ticket idea.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Jack Cummings and Charles F. Riesner. Directed by Charles F. Riesner. Screen play by Ralph Spence and Richard Schayer. From an original story by Robert Pirosh and George Seaton. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, David Townsend, Edwin B. Willis. Photographed by Charles Clarke. Film editor, Hugh Wynn. Running time, when seen in Hollywood, 72 minutes. Release date, Jan. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Joe Tomasello | Leo Carrillo |
| Nora | Louise Fazenda |
| Eddie | Ted Healy |
| Mary | Irene Hervey |
| Jimmy | James Ellison |
| Tony | Luis Alberni |
| Mr. Powers | Purnell B. Pratt |
| Guiseppe | Akim Tamiroff |
| Noreen | Betty Jane Graham |
| Joey | Billy Watson |
| Lefty Costello | Johnny Indrisano |
| Mickey | Ronald Fitzpatrick |

## David Copperfield

*(MGM)*

### Comedy Drama

Exhibitors and patrons who understand the value of fine things should appreciate this. "David Copperfield," realistically produced to reflect faithfully the atmosphere of the times and the personalities of which and whom it treats, is a masterful achievement. It is intelligently directed and acted in the full spirit that characterizes the original work.

Primarily the show is a prestige feature, presentation of which should assume the status of an extraordinary event. While being of that quality it is also smash entertainment with a powerful all-audience appeal. People today probably consider that they have other more important things to do than the reading of Dickens' works. But whether or not they are familiar with the book "David Copperfield," this screen version is actually so much an educational feature (while being thrilling in its entertainment) that seeing it practically becomes a duty.

The picture is the book. It's the story of David Copperfield, sensationally characterized by youthful Freddie Bartholomew in the earlier sequences. There's his birth and childhood happiness with his mother, the sorrow, tragedy and cruelty that came to him when she died. Next we have David in London; his happiness with the Micawbers, preceded by touchingly human scenes with Peggotty; the boy's heart-rending trek to Aunt Betsey's; happiness here and his meetings with Agnes when he goes to school and lives with Mr. Wickfield. Those great characters are seen—Uriah Heep, Steerforth, Mr. Dick, Little Em'ly, Dan Peggotty, Barkis, Mrs. Gummidge—and David grows to manhood. Then as Frank Lawton assumes the role and falls in love with Dora, some of the sparkle goes out of the show. Not because it is less worthy, but because of the appeal that is lost when the boy, Bartholomew, passes out of the picture. As his early life was tragic so is his marriage. His wife is a disappointment. His idol, Steerforth, shatters his illusions by betraying Little Em'ly. Dora dies. Heep, humbly sly, has been victimizing Wickfield and Agnes. But David halts him and as he is triumphant with his old friends, he finds that love was always his with Agnes.

"David Copperfield" is an unusual picture which should not be presented in the usual way. As it is bigger than anyone in it, with the exception of young Bartholomew. It commands the respect and support of everyone interested in the cause of sincere, elevating entertainment, to be sold with a dignity that completely emphasizes the worth of all its elements.—McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A David O. Selznick production. Directed by George Cukor. Based on the novel by Charles Dickens. Adaptation by Hugh Walpole. Screen play by Howard Estabrook. Photographed by Oliver T. Marsh. Musical score by Herbert Stothart. Art director, Cedric Gibbons. Associates by Merrill Pye and Edwin B. Willis. Wardrobe by Dolly Tree. Special effects by Slavko Vorkapich. Film editor, Robert J. Kern. Running time, when seen in Hollywood, 133 minutes. Release date, Jan. 18, 1935. General audience classification.

CAST

| | |
|---|---|
| Micawber | W. C. Fields |
| Dan Peggotty | Lionel Barrymore |
| Dora | Maureen O'Sullivan |
| Agnes | Madge Evans |
| Aunt Betsey | Edna May Oliver |
| Mr. Wickfield | Lewis Stone |
| David, the Man | Frank Lawton |
| David, the Child | Freddie Bartholomew |
| Mrs. Copperfield | Elizabeth Allan |
| Uriah Heep | Roland Young |
| Mr. Murdstone | Basil Rathbone |
| Clickett | Elsa Lanchester |
| Mrs. Micawber | Jean Cadell |
| Nurse Peggotty | Jessie Ralph |
| Mr. Dick | Lennox Pawle |
| Jane Murdstone | Violet Kemble-Cooper |
| Mrs. Gummidge | Una O'Connor |
| Ham | John Buckler |
| Steerforth | Hugh Williams |
| Limmiter | Ivan Simpson |
| Barkis | Herbert Mundin |
| Little Em'ly, the Child | Fay Chaldecott |
| Agnes, the Child | Marilyn Knowlden |
| Little Em'ly, the Woman | Florine McKinney |
| Dr. Chillip | Harry Beresford |
| Mary Ann | Mabel Colcord |
| The Vicar | Hugh Walpole |
| Janet | Renee Gadd |

## A Notorious Gentleman

*(Universal)*

### Melodrama

A melodrama and also the story of a perfect crime, this picture is composed of elements that often have demonstrated their entertainment and exploitation value. So constructed that interest is created immediately and maintained, the production majors in a situation that permits diverse showmanship. Given a mystery tinge, evident to those who see the picture but baffling to its participants, drama is the element concentrated upon to the almost total exclusion of comedy and with only vestiges of romantic love interest included.

In the story, Kirk Arlen, clever criminal lawyer, kills an old family enemy, Clayton Bradford. He claims self-defense during the trial, but has so constructed circumstantial evidence that guilt appears attached to Nina Thorne, who previously spurned Arlen's romantic ambitions. The jury disagreeing on the premise that Arlen is accepting responsibility for the crime in order to shield the woman, Arlen, to divert all traces of suspicion from himself, convinces Terry, the victim's nephew, that he killed his uncle during a drunken stupor. Suggesting suicide and although the district attorney, Barrett, and Nina have some how got wind of Arlen's plan, the boy kills himself. To trap Arlen, who both are sure was the instigator of both tragedies, the D. A. forges Terry's name to a note and sends the gun to Arlen, suggesting that he rub himself out. Desperate, the murderer goes to the Bradford mansion, shoots the already dead boy and when he is surprised by the concealed Barrett and Nina, confesses his crimes and the motive for each.

The picture, realistically presented, moves fast and packs much thrilling entertainment. Because of its nature, principal appeal probably will be towards the more mature portions of audiences. A little too grim for juvenile consumption, it has the elements for those who appreciate straight well-done drama.—McCARTHY, Hollywood.

Produced and distributed by Universal. Directed by Edward Laemmle. Associate producer, Jerry Sackheim. Screen play by Leopold L. Atlas, Robert Tasker. Original story, Florence Ryerson, Colin Clements. Adaptation, Rufus King. Art director, Stanley Fleischer. Photographer, David Abel. Dialogue director, Dudley Digges. Film editor, Albert Akst. P. C. A. Certificate No. 511. Running time, when seen in Hollywood, 75 minutes. Release date, Jan. 21, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Kirk Arlen | Charles Bickford |
| Nina Thorne | Helen Vinson |
| John Barrett | Onslow Stevens |
| Marleybone | Dudley Digges |
| Clayton Bradford | Sidney Blackmer |
| Terry Bradford | John Darrow |
| Joshua | John Larkin |
| The judge | George Irving |
| Stevens | Hayden Stevenson |

## Wings in the Dark

*(Paramount)*

### Romantic Drama

Here is solid substantial smash entertainment. Accepting the preview audience's reception as a gauge, it is distinctly possible that "Wings in the Dark" may prove one of the season's surprise successes. It is an aviation

# PARAMOUNT'S "THE LIVES OF A BENGAL LANCER"

**is one of the most outstanding entertainments in recent years . . . . .**

but don't take our word for it!

Read what the critics say on the next page

★ ★ ★ ★

"Not since 'Beau Geste' has the screen offered such a picturesque and exciting story. By all means see 'Lives of a Bengal Lancer'."

—Kate Cameron, N. Y. Daily News

"Stirring, fascinating, heroic—the first contender for the list of 1935's ten best pictures."

—Richard Watts, N. Y. Herald-Tribune

"'Lives of a Bengal Lancer' is a superb adventure story and easily the liveliest film in town."

—Andre Sennwald, N. Y. Times

# "LIVES
# A BEN
# LANC

*A Paramount Picture • Directed by Henry*

**GARY COOPER** FRANCHOT TO
SIR GUY STAN

"'Lives of a Bengal Lancer' is truly great — a monnumental movie better than 'Beau Geste'."
—Bland Johaneson, N. Y. Daily Mirror

★ ★ ★ ★

"Four stars and a cheer for 'Lives of a Bengal Lancer'! Here it is! The motion picture at its best."
—Liberty Magazine

# OF
# GAL
# ER"

y Hathaway with

ONE • RICHARD CROMWELL
NDING • C. AUBREY SMITH

"'The Lives of a Bengal Lancer' is a picture that calls for cheers! Whopping melodrama magnificently produced!"
—Eileen Creelman, N. Y. Sun

"'The Lives of a Bengal Lancer' is one of the screen sensations of the year . . . magnificent, intensely exciting entertainment.
—Rose Pelswick, N. Y. Journal

story, yet one so different in every phase that it has no counterpart. It's a show that capitalizes to an intelligent degree the full value of romance and drama. Likewise it is packed with human interest. As a topper, it climaxes the story with a novel brand of thrill.

The show is not a big one; rather it is one in which intelligent preparation, combined with good direction and capable acting, gives values to understood commonplace elements that the general public readily can grasp. There are no grim heroics in the show; neither is there any of the ordinary pulse tingling thrill. Its most exciting moments are the result of cleverly handled comedy relief. Yet it is an action picture, telling a tender love story, which is more devotional than ardent; tinging its motivation with comedy and in a topical manner building to a real climax.

The plot is simple but powerful. Ken Gordon is a flier attempting to perfect instruments for safe flying in the dark or fog. Sheila Mason, barnstorming sky-writing stunter, managed by Nick Williams, falls in love with him. Her affection is coldly received. At the moment when triumph for his devices seems just ahead, Gordon is blinded by a gas explosion.

Follow sequences in which the full power of dramatic romance is capitalized. Gordon, who has retired to the country accompanied only by his faithful mechanic, Mac, gets a police dog to lead him around. Trying to be a writer, but only getting rejection slips, he never knows that the checks he cashes are the result of Sheila's taking any kind of a breakneck job that Manager Williams can conceive.

As Mason's plane is confiscated by the manufacturers in default of payments, Sheila, succumbing to Williams' continued pleas, agrees to try a hop from Moscow to New York. Then comes the big thrill. She gets safely across to Newfoundland; there fog menaces her. As she in turn calls Halifax, Portland, Boston, via radio, Graham MacNamee's voice details her dangerous progress to the world. Over Roosevelt Field the fog is thickest. Ken, listening, suddenly discovers how much he loves the girl. With Mac, he crashes the hangar and goes up through the fog, gets in touch with the girl via radio. Above the clouds the fliers pour forth their love story. Then Mason leads the girl to safety by means of the instruments he perfected.

The essentials are primarily gripping drama, romantic love interest and thrill suspense. Supplementing them are comedy, realism, adventure, both subdued and potent excitement and finely tempered character portrayals.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. Directed by James Flood. Original, Nell Shipman and Philip D. Hurn. Adaptation by Dale Van Every and E. H. Robinson. Screen play by Jack Kirkland and Frank Partos. Chief of aeronautics, Capt. Earl H. Robinson. Sound, Earl S. Hayman. Art direcors, Hans Dreier and Earl Hendrick. Aerial photography, Dewey Wrigley. Photographer, William C. Mellor. P. C. A. Certificate No. 477. Running time, when seen in Hollywood, 70 minutes. Release date, Feb. 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Sheila Mason | Myrna Loy |
| Ken Gordon | Cary Grant |
| Nick Williams | Roscoe Karns |
| Mac | Hobart Cavanaugh |
| Tops Harmon | Dean Jagger |
| Yipp Morgan | Bert Hanlon |
| Joy Burns | James Burtis |
| Jake Brashear | Russell Hopton |
| Kennel Club Sec'y | Samuel S. Hinds |
| The doctor | Arnold Korff |
| Sheila's first mechanic | Matt McHugh |
| Radio announcer | Graham McNamee |
| Cameraman | Alfred Delcambre |

---

## Man Lock (Tentative)

### *(Fox)*

**Melodrama**

This is a story of "sand hogs," rough, tough, daring, hardy men who make their living driving tunnels under rivers. Naturally a thriller with plenty of excitement and action. The unique locale which graphically portrays all the dangers to which the men are subject, with the water itself the principal menace, makes possible a type of showmanship that should assist materially in creating an audience interest for the show's motivating melodramatic story.

Edmund Lowe and Victor McLaglen again being the mutual battling characters, the story concerns two crews—one headed by McLaglen, the other by Charles Bickford—building opposite segments of a tunnel scheduled to meet in mid-river. Rivalry between the opposing crews to accomplish the most work, taking the greatest gambles with life and safety in so doing, brings McLaglen and Bickford into continual conflict. Fostered by a mutual admiration for Marjorie Rambeau, proprietress of a saloon where men who are men gather for surcease from their dangerous toil, the enmity winds up in a grand fight when the crews break through in the middle of the river. Besides being much concerned about Bickford's activities, McLaglen has to contend with the sneering, wise-cracking Lowe, which is the basis for a situation, as the two men really admire each other very much, as evidenced by the manner in which they effect mutual rescues. While this trio continually is occupying the spotlight, there's a series of fires, explosions, blows, and resulting hairbreadth escapes that maintain a constant atmosphere of dangerous thrill. As a by-product there is an almost inconsequential romance between Lowe and Florence Rice.

Essentially the show is a man and boy picture, there being comparatively little to interest women and quite a bit that is apt to cause them to lose interest in the attraction. The subject with which it deals, however, should make possible the adaptation of a type of realistic showmanship exploitation to whet the interest of the thrill fans.

With little other than the realistic background to set it apart from the formula melodrama, getting business for the show is dependent almost entirely upon how much curiosity can be stirred up in regard to the dangerous lives and experiences of "sand hogs."—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, Robert T. Kane. Directed by Raoul Walsh. From the story by Borden Chase and Edward J. Doherty. Screen play by Borden Chase, Noel Pierce and Lester Cole. Songs by Dan Dougherty. Lyrics by Jack Yellen. Dances by Jack Donohue. Photographed by Hal Mohr. Running time, when seen in Hollywood, 65 minutes. Release date, Jan. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Shocker | Edmund Lowe |
| Jumbo | Victor McLaglen |
| Pat | Florence Rice |
| Amy | Marjorie Rambeau |
| Nipper Moran | Charles Bickford |
| Doctor | Siegfried Rumann |
| Breck | Roger Imhoff |
| Tug | George Walsh |
| Weasel | Warner Richmond |
| The Kid | Jack Wallace |
| Corky | James Donlan |

---

## Mysterious Mr. Wong

### *(Monogram)*

**Melodrama**

Adapted from a popular novel, of the same title, by Harry Stephen Keeler, this melodramatic story of the machinations of a notorious Chinese, who spreads terror through the Chinatown of a large American city in search of legendary power deriving from certain gold coins, contains some element of entertainment for those audiences who do not demand too much.

The widely known Bela Lugosi has the lead, with Arline Judge and Wallace Ford in chief support. The newspaper reporter who delves into the background of a series of Chinatown murders, apparently a tong affair, and comes close to ending his career in a torture cellar, supplies the motivation for the romance and action.

It would appear that a combination, in the selling, of the name of Lugosi with the mystery and melodrama implied in the title, is the best exploitation method. Perhaps something may be made of the fact that Mr. Wong is actually in search of the 12 coins of Confucius, which, according to legend, were given to 12 persons originally, but would confer on the possessor of all 12 the power sufficient to make him the all-powerful ruler of a Chinese province.

One after another victims of Wong's murderers give up their gold coins, until Wong, who poses as a harmless herb seller, is in possession of all but one. As Wong pursues his search for the important twelfth coin, Ford, reporter assigned to the Chinatown murders, moves in and out of the film, finally becoming deeply enmeshed in the mysterious activity of the murderous Mr. Wong. He picks up a clue here and there, and finally, visiting Chinatown with the girl who will not say yes, Miss Judge, he comes into sudden possession of the last coin, as a man falls dead near them in a restaurant.

They are captured by Mr. Wong, subjected to torture, but Ford is able to summon help, which comes in the expected nick of time, Ford having done the Chinese province a great service, he is told, when Wong is killed by police. Miss Judge decides to say yes.

It appears to be material of a midweek billing nature.—Aaronson, New York.

Produced and distributed by Monogram. Supervised by George Yohalem. Directed by William Nigh. From the novel by Harry Stephen Keeler. Adapted by Nina Howatt. Screen play by Lew Stevenson. Photography, Harry Neumann. Editor, Jack Ogilvie. Release date, December 22, 1934. Running time, 68 minutes. P. C. A. Certificate No. 423. Adult audience classification.

CAST

| | |
|---|---|
| Wong | Bela Lugosi |
| Peg | Arline Judge |
| Jason | Wallace Ford |
| Tsung | Fred Warren |
| McGillicuddy | Robert O'Connor |
| Brandon | Lee Shumway |
| Noonflower | Lotus Long |
| Chan Fu | Luke Chan |

---

## Dangerous Corner

### *(RKO Radio)*

**Drama**

A motion picture adaptation of the well-known play by J. B. Priestley, this picture is affected by the usual obstacle of direct transplantation from stage to screen, a lack of action. It is, in a word, too heavily dialogued for assured popular appreciation.

The theme of itself is an interesting study in character and psychology, and a surprise twist is given to the construction of the plot. The developments are on a basis of "what might have happened" given a certain group of people and a certain set of circumstances, and actually "what did happen," which idea may be of sales value to the exhibitor.

The small cast is only fairly familiar, headed by Virginia Bruce and Conrad Nagel, with Melvyn Douglas and Erin O'Brien-Moore in chief supporting roles. The effect of a theft within their own group, and the subsequent apparent suicide of one of them, take their toll of mental torture, incrimination and recrimination, in "what might have happened," through the forcing into the open of the real truth, while things move again in tranquil fashion in "what did happen," by reason of the natural inclination to follow the easiest path and evade the issue. Interesting enough, the picture is likely limited in appeal. The title significance is obvious.

In the young and successful publishing firm are Nagel, Douglas, Ian Keith, Henry Wadsworth and Miss Bruce, Nagel married to Miss Moore, Wadsworth to Betty Furness, and Keith, Douglas and Miss Bruce unmarried, although Douglas is in love with Miss Bruce and at regular intervals asks her to marry him.

On the occasion of Nagel's wedding anniversary and a celebration in the office, it is discovered that a valuable bond is missing from the safe, to which only the partners in the firm held keys. Suspicion flits here and there among them, until Keith is found, apparently a suicide in his rooms. It is naturally assumed he was the thief. Some time later, at a house party in Nagel's country home, the radio is found to have a burned-out tube, and they talk instead of dancing. Then on a small incident, the truth comes out, indicating that Miss Moore had been in love with Keith, that Miss Furness and Wadsworth had not been the dove-like couple they appeared, that she had gone to Douglas for sympathy and understanding, that Douglas had actually stolen the money to save Miss Furness from a financial debt of which she feared to tell her husband, that Miss Bruce really was in love with Nagel, and that she had shot Keith in self-defense on a visit to his home, all of which Douglas had guessed. Nagel, in a final washup, kills himself. That's what might have happened.

Then what *did* happen. Wadsworth finds another tube, replaces the burned one, the group dances and chats, and in the moonlight Miss Bruce says yes to Douglas.

Typical stage material, it is effectively done on the screen, but it is still a stage play, except that it is in celluloid.—AARONSON, New York.

Produced and distributed by RKO Radio. From the play by J. B. Priestley. Directed by Phil Rosen. Associate director, Arthur Sircom. Screen play by Anne Morrison Chapin and Madelein Ruthven. Musical director, Max Steiner. Photographed by J. Roy Hunt. Art directors, Van Nest Polglase and Perry Ferguson. Recorded by John L. Cass. Edited by Archie Marshek. P. C. A. Certificate No. 237. Running time, 67 minutes. Release date, Oct. 5, 1934. Adult audience classification.

CAST

| | |
|---|---|
| Olwen | Virginia Bruce |
| Robert | Conrad Nagel |
| Charles | Melvyn Douglas |
| Freda | Erin O'Brien-Moore |
| Martin | Ian Keith |
| Betty | Betty Furness |
| Gordon | Henry Wadsworth |
| Miss Mockridge | Doris Lloyd |

## The Wandering Jew

***(Olympic Pictures)***

**Drama**

From the famed play of the same title by E. Temple Thurston, Julius Hagen in England has produced a powerful motion picture, but one which would appear to have a definitely limited appeal. In its basic significance it stirs a deep-lying religious question, and for that reason the exhibitor is rather under the necessity of treading warily.

This film some time ago was purchased by MGM for distribution here, but subsequently was dropped at the firm protest of the rabbinical interests of New York, as being of too highly controversial a nature.

From the standpoint of the production as a motion picture, however, it has been excellently presented, and throughout the outstanding highlight is the brilliance of the performance of Conrad Veidt as the Wandering Jew, who spat upon Jesus and was cursed to wander through the ages, thus doing penance for his wrathful act. At all times, the work has been elaborately and authentically produced, with all the fanfare and pageantry of the periods of which it tells. The support, quite completely unknown in this country, is none the less capable.

The story is divided into four phases, the first the scene of the original act of the Jew, the others the following chapters in his life, until at last it is given to him to find the rest and peace which comes with death, his eternal wandering at an end. Breaking waves on a sandy shore separate phase from phase, effectively, and it may be mentioned that there is an outstanding technical excellence in the film.

First in Jerusalem, as Veidt's wife, dying, calls for Jesus, Veidt becomes enraged, rushes to the street, and as Christ carries the cross toward Calvary, spits upon him. The curse, that Veidt shall wait upon the earth until Christ shall return, comes to him, and as he attempts to stab himself to join his dead wife, the blade snaps.

Then he appears in the guise of a strange and fearless knight in armor, in the days of the Crusades, where he, winning at the jousts, stealing the wives of others, lives utterly without fear of death. In the third phase, Veidt is seen as a merchant in Sicily, generations later, loving dearly his wife and their son. When the son, bitten by an adder, dies, Veidt sees his wife taken from him by the spirit of the church, personified by a kindly neighboring monk. When she leaves, he cannot kill her, is completely beaten, seeing yet his fate to continue his wandering.

Finally, in the city of Seville, in Spain, he is a kindly and able doctor, who treats the poor for no return. It is at that time that the cruel and tortuously oppressive Spanish Inquisition holds its fearsome sway, seeking out, torturing and burning heretics, especially Jews. When Veidt treats a street walker, and innocently makes a damaging remark to her, the weight of the Inquisitors turns upon him, and he is haled before the council. He refuses to speak, but finally does to save the girl. About to be burned at the stake, he falls dead, finally granted the death he had sought so long.

Powerful, dramatic material, brilliantly performed, the film is nevertheless limited for audiences.—AARONSON, New York.

A Julius Hagen-Twickenham production. Distributed by Olympic Pictures. Directed by Maurice Elvey. Musical score by Hugo Reisenfeld. Adapted from the play by E. Temple Thurston. Running time, 83 minutes. Release date, not yet set. Adult audience classification.

CAST

| | |
|---|---|
| The Wandering Jew | Conrad Veidt |
| Judith | Marie Ney |
| Rachel (Mathias' sister) | Cicely Oates |
| Pontius Pilate | Basil Gill |
| Joanne de Beaudricourt | Anne Gorey |
| Boemund, Prince of Tarentum | Bertram Wallis |
| Issachar | Hechtor Abbas |
| De Beaudricourt | Dennis Holy |
| Godfrey, Duke of Normandy | Jack Livesey |
| Phirous | Takase |
| Gianella | Joan Maude |
| Pietro Morelli (the Priest) | John Stuart |
| Andrea Michelotti | Arnold Lucy |
| Olalla Quintano | Peggy Ashcroft |
| Juan de Texedo (Inquisitor General) | F. L. Sullivan |
| Ferera | Felix Aylmer |
| Castro | Ivor Barnard |
| Zapportas | Abraham Sofaer |
| Juan | Stafford Hilliard |
| **First Monk** | Robert Gilbert |

## Mills of the Gods

***(Columbia)***

**Drama**

A dramatic story of the strength and courage of an elderly woman of wealth, whose own straightforwardness is in direct contrast to the worthlessness of her offspring and grandchildren, this picture appears entertaining material, developing an almost secondary romantic theme as it progresses, and concluding on a note of the character rejuvenation of at least one member of the wholly unnecessary family.

The best name in all probability will be that of May Robson, from the selling standpoint, supported in particular by Fay Wray and Victor Jory. The others are inconsequential from an exploitation angle. There is a current note in the thematic situation of a great factory in danger of complete shutdown as a result of the depression, which would result in throwing out of work thousands of workers. As the elderly woman would step into the breach, the young granddaughter, with romance with one of the workers' leaders as the mainspring, stands beside the grandmother to bring order and renewed hope out of approaching labor chaos.

There is a touch of unnecessary tragedy at the conclusion as the weak-spined brother meets death attempting to aid his stronger willed sister.

For many years, following the death of her husband, Miss Robson has carried on the major business which her husband founded. Seeking retirement, she turns the business over to a board of directors of old employees, not daring to trust her worthless family. There are Miss Wray and James Blakely, the grandchildren; Raymond Walburn and Josephine Whitell, the son and daughter. All are wasters and prefer living in the smart resorts of Europe to staying at home. Three years after Miss Robson's retirement, the depression hits, payrolls are cut, departments close and the town, dependent on the plant, is in danger of ruin.

When Miss Robson learns the plant is in danger she summons the family from their pleasures, and they refuse to put up their money to keep the plant open. Reluctantly Miss Robson steps out, leaving Walburn in charge. He decides to close the mills and leave with the family for Paris. Agitators, led by Jory, stir trouble. Jory accidentally meets and falls in love with Miss Wray. When a committee demands action Walburn promises a meeting, but plans to flee. The workers plot to stop him when he's to board his private car. Miss Robson, meanwhile, has raised all available cash, but before she can prevent a riot, young Blakely is killed. Miss Robson promises to reopen the plant, and keep it open. Jory and Miss Wray part, with the understanding that they will soon be together again.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. Story by Melville Baker and John S. Kirkland. Screen play by Garret Fort. Assistant director, Art Black. Cameraman, Al Seigler. Sound engineer, Edward L. Bernds. Film editor, Jack Rawlins. P. C. A. Certificate No. 465. Running time, 67 minutes. Release date, Dec. 15, 1934. General audience classification.

CAST

| | |
|---|---|
| Mary Hastings | May Robson |
| Jean | Fay Wray |
| Jim Devlin | Victor Jory |
| Willard | Raymond Walburn |
| Alex | James Blakely |
| Henrietta | Josephine Whitell |
| Sarah | Mayo Methot |
| **Filippi** | Albert Conti |
| Burroughs | Samuel S. Hinds |
| Thomas | Willard Robertson |
| Morgan | Edward Keane |
| Komeoski | Edward Van Sloan |
| Barrett | Frank Reicher |
| Nordstown | Fredrik Vogeding |
| Kennedy | Guy Usher |

## Isle of Bermuda

***(Fox)***

**Interesting**

In this number of the Magic Carpet series, the camera has ably pictured the beauty and tranquility which characterizes England's quiet island in the south Atlantic. Seen are the natural beauties of the island, the crystal caves, the unexcelled view from the famous Gibbs' Lighthouse, the coast line and the festivities which mark the celebration of St. George's Day by the British military garrison. The fact that many of the film's patrons have been in Bermuda should heighten the interest in scenes which for many will be familiar.—Running time, 11 minutes.

## So You Won't T-T-T-Talk

***(Vitaphone)***

**Good Comedy**

An unusually good comedy, chiefly that by reason of the appearance of two ace comedians, Roscoe Ates of the unstable tongue, and Shemp Howard of the canopy of hair. The two, much beset by respective wives and the small brother of Ates' wife, go on a picnic in the woods, after many a mishap in the home. One of the neatest comedy touches in many a day is the manner in which Howard plays solitaire with innumerable sandwiches he is supposed to be making. At the picnic grounds, with the boy chiefly at fault, the two move from one mishap to another, ending in a wild flight for home, pursued by a polecat. Ates is well known and amusing, Howard is less known, but if anything even more amusing.—Running time, 20 minutes.

## Toyland Premiere

***(Universal)***

**Good**

Highly entertaining and in Technicolor, this number of the Cartune Classics series is a shade late for the Christmas material it offers, but it still should be found enjoyable, especially by the youngsters, and is appearing closely enough to the holiday season to reduce that factor to a negligible obstacle. Santa Claus visits the big city on the invitation of Oswald, and at the toyland bazaar he is the guest at a dinner, where various film stars, in caricature, perform. Most of the fun is supplied by the characters of Laurel and Hardy.—Running time, 9 minutes.

# PARAM

## ORCHIDS to you, CLAUDETTE COLBERT

**Orchids to you, CLAUDETTE COLBERT, for your magnificent acting in Paramount's swell picture "THE GILDED LILY."**

## A GOLD MEDAL to you, FRED MacMURRAY

**A gold medal to you, Fred MacMurray, for the best first performance ever given by a newcomer to the screen in "The Gilded Lily."**

# "THE GIL

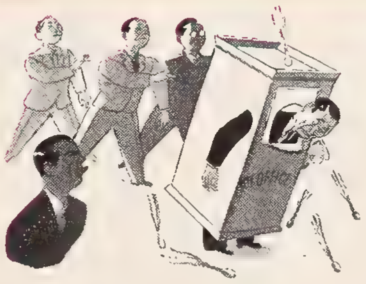
# OUNT'S

WESLEY RUGGLES

## The "ACADEMY AWARD" to you, WESLEY RUGGLES

**The "Academy Award" to you, WESLEY RUGGLES, for your splendid direction of this outstanding entertainment.**

## SCALLIONS to that BOX OFFICE



**Scallions to that box office that does not do top business with PARAMOUNT'S "THE GILDED LILY."**

# DED LILY"

# Actual Operations To Be Discussed at MPTOA Sessions

The Motion Picture Theatre Owners of America decided this week in New York to supplant the usual long-winded discourses on exhibition generalities at its annual convention next month, with authoritative explanations of proper procedure in maintenance, and merchandising motion pictures at the theatre. Home office advertising and exploitation experts, theatre architectural designers and engineers on improved methods in theatre management, modern theatre design, construction and equipment, will be delegated to speak. Code charges, legislation and the music tax also will be major subjects.

### February 28 in New Orleans

The convention will open at the Roosevelt hotel in New Orleans February 25 and will adjourn February 28, in time for the city's Mardi Gras.

Harry S. McLeod, of the St. Charles theatre, New Orleans, is chairman of the Convention Arrangements Committee, which this week voted to provide display booths for equipment manufacturers.

Hollywood studios will route stars, directors and executives through New Orleans. The annual board of directors' meeting will be held the day preceding the opening.

Tentatively lined up as guest speakers are Representative Emanuel Celler, Republican of New York, author of the new Congressional anti-block booking bill, and Edward Golden, sales manager of Monogram and champion of double bills.

Appointed this week were the following convention committees:

### FINANCE

H. S. McLeod, St. Charles Theatre, New Orleans, chairman; Victor Meyer, Orpheum theatre, New Orleans; P. J. Sliman, Laurel theatre, New Orleans.

### ENTERTAINMENT

Frank Heidrich, Lyceum theatre, chairman; Robert Blair, Saenger; E. J. Myrick, United Theatres Circuit; A. J. Higgenbotham, Columbia theatre, Hammond; Maurice Barr, Saenger Theatres; Warren Salles, Garden, and H. S. McLeod.

### REGISTRATION

Vic Meyer, chairman; J. Walker Ross, Jr., New Orleans Association of Commerce; Bert Kiern, Happy Hour theatre.

### FILM CARNIVAL

Luke Connor, New Orleans Vitagraph exchange; Harold Wilkes, Paramount exchange; James Briant, Metro.

### BANQUET

Robert Blair, chairman; Joe Estes, Tudor and Globe theatres, New Orleans; Rodney Toups, Loew's State.

### RECEPTION

Rodney Toups, chairman, and including all New Orleans theatre owners and circuit and exchange executives.

### State Units Active

Reelection of Ed Kuykendall as president is expected.

State affiliates of both the MPTOA and of Allied and other exhibitor associations were busy strengthening legislative committees to fight adverse measures, arranging for 1935 conventions, and electing new personnel.

At Baltimore, Frank Hornig, president of the Maryland MPTO, named a legislative committee comprised of Herman Blum, William Hicks and himself.

Allied Theatres of Massachuetts, headquarters in Boston, elected Joseph Brennan, manager of Loew's State in that city, to succeed the late James J. McGuinnis as executive secretary. Mr. Brennan, dean of Boston first-run managers, resigned from Loew's to spend all his time in his new post.

Reelection of Nathan Yamins as president of the Independent Exhibitors, Inc. in New England is expected at the annual convention at Boston January 29.

An all-Iowa "Movie Frolic" will be held at Des Moines February 14 and 15, at the annual convention of Allied's Iowa-Nebraska unit, of which Lester Martin is business manager.

In Milwaukee, the new Independent Theatres Protective Association of Upper Michigan and Wisconsin elected Ray Tesch business manager, and decided to establish permanent headquarters in that city on February 1st. Elected chairman of the legislative committee was F. J. McWilliams, Madison, who is vice-president, while the permanent committee on finance is comprised of E. Langemack, J. J. Boden and William Silcock.

### Fight on Membership Dues

Allied States of the Northwest, at Minneapolis, was preparing to wage a "price-cut war" in membership dues with the new Independent Theatre Association.

The MPTO of Nebraska, Charles Williams, President, convened at the Loyal hotel in Omaha Tuesday and Wednesday.

Because the Independent Exhibitors' Protective Association, of Philadelphia, insisted that the new unit be "strictly independent," the MPTO of Eastern Pennsylvania refused to effect a merger of the two Pennsylvania exhibitor associations. Lewen Pizor, Philadelphia exhibitor, was elected president of the state MPTO.

The Intermountain Theatre Owners Association, at Salt Lake, reelected C. E. Huish president and renamed J. J. Gillette vice-president and John Rugar secretary-treasurer.

Invading the District of Columbia, Allied States formed a new association at Washington and elected C. H. Olive president; A. E. Lichtman vice-president, and E. Laurence Phillips secretary.

---

# Vincent Serrano, Noted Actor, Dies

Vincent Serrano, veteran stage and screen actor, who was a matinee idol before the turn of the century, died last week in Flower Hospital, where he was rushed from his home in New York, when stricken with a heart attack. He was 68 years old. His last appearance on the New York stage was as the Mexican general in the late Florenz Ziegfeld's musical comedy production, "Rio Rita," in 1927.

His most famous role in a long and star-studded career was as Lieutenant Daly in Augustus Thomas's production of "Arizona," which opened at the Herald Square theatre in September, 1900. As the melodramatic lieutenant hero, Mr. Serrano appeared no less than a thousand times in New York and London. He made his first stage appearance in 1893, after serving for a time as second secretary to the Colombian legation in Washington. He performed in 13 motion pictures, among them "Eyes of Youth" and "Convoy," his last screen appearance, which was produced in 1927.

---

# Annual Paramount Production Cost Is $36,000,000

Annual cash requirements for production of the Paramount Publix Corporation under its proposed plan of reorganization, estimated at $36,000,000, were detailed last week in New York to Federal Judge Alfred C. Coxe by George J. Schaefer, vice-president and general manager, testifying at a reorganization hearing.

Paramount's film subsidiaries require $700,000 a week, Mr. Schaefer said. Of this sum, he explained, about $250,000 weekly pays the salaries of some 2,700 employees on the Coast. Thus the average salary paid by Paramount to its Coast employees is $92.60 per week.

Operation of the company on the Coast, Mr. Schaefer said, inclusive of salaries, requires about $400,000 weekly and an additional $136,000 is spent for executive salaries, the remainder going for advertising, publicity and "similar items." The annual production budget he cited at $36,000,000.

The estimated profits of the picture group for the last three months of 1934 are put at about $1,030,000, compared with $2,300,000 for the final quarter of 1933, the Paramount executive revealed. He said he expected profits for 1934 would be in excess of $5,000,000.

Mr. Schaefer disclosed that the allowance for film inventories is insufficient, saying that from $4,000,000 to $5,000,000 additional is necessary so that at all times there are enough pictures on hand to allow for preparation of publicity and exploitation.

Y. Frank Freeman, in charge of Paramount's theatre operations, said earnings of the theatre group for 1934 were about $882,000 and predicted that earnings for 1935 would approximate $1,200,000. At the end of 1934 approximately $4,400,000 in cash was held by the consolidated theatre and realty group, Mr. Freeman said, and of this about $1,181,000 was held by Balaban & Katz, which firm, he said, has accumulated and unpaid preferred dividends due at the rate of seven per cent a year from October, 1933, on $2,600,000 par value of preferred stock. Paramount Publix consolidated film subsidiaries will show an estimated net profit for 1934 of approximately $5,800,000, exclusive of theatre subsidiaries, it was said.

A petition for approval of an agreement under which William Hamm, Jr., of Minneapolis, becomes operating head of Publix Northwest on a short term contract expiring June 27 was filed this week by counsel for the Paramount trustees with Referee John E. Joyce.

A hearing on the petition was set for January 21. Hearing on objections to the $282,000 claim of Jesse L. Lasky against Paramount, to have been held Wednesday, has been adjourned to January 28.

Charges that the failure of the state superintendent of banks in New York to act on the bonds of Prudence Company, Inc., was holding up efforts to reorganize the affairs of Seneca Holding Corporation, Paramount subsidiary which controls its Astoria, Long Island, studio, were made in New York Tuesday by Frederick Powell, attorney for the Prudence trustees.

# THE CUTTING ROOM

**Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau**

## GO INTO YOUR DANCE

*Warner*

Analysis of this production reveals that while it majors in comedy it is a brisk amalgamation of many known entertainment and commercial theatrical elements from melodrama to surprisingly tender love interest, embellished with much music and dancing and culminating in an elaborate girl glamour spectacle. The story, in a way, parallels Jolson's career in a fictionized style. It has him as a temperamental big shot star, whose following of the horses and consequent inattention to his job result in his being blackballed by producers. Rescued from the race tracks by his sister, Glenda Farrell, he teams up with a novice cabaret dancer, Ruby Keeler, to become a sensational attraction. Backed by the husband of Helen Morgan, he uses funds advanced for the show to clear his sister of a murder charge, and after getting into a jam with Equity, manages to retrieve himself and find love with the girl whom he, while admiring her as a partner, never had considered his inspiration.

The show, which teams Jolson and Ruby Keeler for the first time, is by Bradford Ropes, who did "42nd Street," with the screen play by Earl Baldwin, and Archie Mayo directing. Music and lyrics are by Harry Warren and Al Dubin, with dances created and staged by Bobby Connolly.

As Ruby Keeler does more dancing than ever before, her repertory running from clog to waltz, Jolson has half a dozen songs. The one which at this stage sounds most promising is "Mammy, I'll Sing About You." In addition to names mentioned, the cast includes Patsy Kelly, Benny Rubin, Bobby Connolly, Barton MacLane, William Davidson, Sharon Lynne and Joyce Compton, plus scores of dancing and singing chorus girls.

It is elaborately and expensively staged, the settings distinctively modern and unique.

## THE WEDDING NIGHT

*Goldwyn Production*

Localed in the Connecticut tobacco growing country, being both dramatic and romantic yet a down-to-earth story, this seems to be an unusual vehicle for the talents of Anna Sten and Gary Cooper. Actually, two parallel stories are related. One deals with a family of immigrant Polish farmers who settle in the country and, through their own industry, find it a land of happiness and fortune. The companionate love story is sometimes exotic and builds to a dramatic conflict that promises to be impressively powerful. It concerns a modern American, who suddenly discovers the simple calm and serene peace of his new-found foreign friends as a strange contrast to the life he knew and of which he wrote. Similarly, the girl discovers something fascinating in the charm of modern Americana that was beyond anything she ever had dreamed.

The spectacular feature of the production is a colorful, authentically mounted Polish wedding, at which Anna Sten does several folk dances.

Players supporting Miss Sten and Cooper, whose current "Lives of a Bengal Lancer" can not help but increase his box office popularity, include Ralph Bellamy and Helen Vinson in the feature roles. Most of the support are character players, comparatively obscure as draw personalities, among them Siegfried Rumann, Esther Dale, Leonid Snegoff, Elinor Wesselhoeft, Milla Davenport, Agnes Anderson, Hedi Shope, Hilda Vaughn and Violet Axzelle.

While the title might suggest something musical, that quality is present only in the special accompaniment and as an adjunct to the colorful wedding sequence. While lead names appear to be the element upon which to concentrate, the spectacle sequence is also a source of interest creation, particularly if the Russian mass spectacle in "We Live Again" made an impression upon patrons.

## MISTAKEN IDENTITY

*Columbia*

This production is based upon a story titled "Death Flies East," which ran aerially recently in *American Magazine*. Its author, Philip Wylie, is a noted contributor to modern fiction. The screen play is by Albert DeMond and Fred Niblo, Jr., who individually and as a team have been identified with several Columbia pictures. Phil Rosen is the director.

Given an interesting premise, practically all the action happens aboard an eastbound plane. Dealing with a girl, paroled from jail, who is rushing to get a confession from an about-to-be electrocuted criminal, it runs the gamut of much that is melodramatic and uniquely romantic. A baffling death and a second poisoning bring the girl within the clutches of the law. While this is going on a government agent, traveling to Washington with secret military plans, comes under the menace of a Japanese spy threat. Yet as circumstances free the girl of suspicion, the spy scare is given a unique twist which culminates in a triumphant comedy and romantic finale.

While adequate for the anticipated market purposes, the cast contains no smash names. Leads are assumed by Florence Rice, seen in several Columbia pictures since her recent screen debut, and Conrad Nagel. Raymond Walburn, one of the outstanding figures in "Broadway Bill" as the oldtime racetrack tout, is featured. Supporting players include Geneva Mitchell, Frank Conroy, Irene Franklin, Oscar Apfel, Adrian Rosely, George Irving and Robert Allen.

The action quality of the story appears to be the peg upon which showmanship appeal most logically can be based. As the present title is hardly expressive of the theme, it probably will be necessary to do a little more advance explaining than is usual in identifying the picture's character in patrons' minds.

## BLACK FURY

*Warner*

From the standpoint of story, production and personnel values, as well as unusual topical interest, this feature promises much in the way of showmanship and entertainment. "Black Fury" is based on the original story, "Jan Volkanik," by Judge H. A. Musmanno, and the play "Bohunk" by Harry R. Irving. It's a drama of the Pennsylvania coal mines, and while an indictment of neither business nor organized labor, it does delve deeply into labor racketeering and the manner in which the miners are exploited.

To get every vestige of authenticity, months were spent in preparation and several acres of the lot were covered by a mining town exact to the last detail and a coal mine was reproduced with every bit of necessary equipment. Against this background and in an atmosphere that reflects conditions that have been the subject of numerous congressional and sociological investigations as well as continually recurrent newspaper headlines, the melodramatic story of Bohunk Jan Radek, played by Paul Muni, is told. It is a role that should permit this realistic actor to top his gripping performance in "I'm a Fugitive."

There being a natural interest in the life drama of which this story treats, the cast selected to support Muni is of more than usual showmanship significance. Listed, and all practically featured, are Karen Morley, about whom the more tender, yet conflicting romantic situations rotate; William Gargan, returning to the American screen after several months in Europe; Barton MacLane, a newcomer; John Qualen, J. Carrol Naish, Vince Barnett, Henry O'Neill, Tully Marshall, Mae Marsh, Sarah Hadden, Willard Robertson, Wade Boteler, Joe Crehan, Ward Bond, Purnell Pratt and Eddie Shubert.

The yarn is a "sock" story, packed with tense conflicting drama and alive with stirring action. It definitely carries a promise of potential smash exploitation that automatically should create extraordinary interest.

## THE MYSTERY MAN

*Monogram*

When a celebrated but penniless newspaper reporter pawns a pistol in order to make a big shot of himself with an equally penniless but lovely girl, the situation should lead to much excitement. In this case the pawned pistol not only gets its erstwhile owner into a peck of hectic trouble, but is the medium that leads to his winning the girl and also restoring himself in his elected calling.

The story is an original by Tate Finn, anonymous name for the author who relates an actual experience. The screen play is by John Krafft and Rollo Lloyd and the director is Ray McCarey.

Heading the cast are Robert Armstrong, seen in one or two recent Monogram pictures, and Maxine Doyle, featured in MGM's "Student Tour" and also with Joe E. Brown in "Six Day Bike Rider." Included among the supporting cast are Henry Kolker, Leroy Mason, who becomes Armstrong's unexpected nemesis, James Burke, Guy Usher, Jimmie Burtis, Monte Collins, Sam Lufkin, Otto Fries, Norman Houston and Dell Henderson.

While primarily the yarn of a newspaper man, this production departs radically from the stereotyped printer's ink type of entertainment. There being comparatively little of the usual hullabaloo heroizing the reporter, potential entertainment evolves from what happens to the leading figure while he is out of a job.

Cast names being adequate but not any too outstanding and the present title suggesting a much more melodramatic picture, the real motivating element, which is comedy, necessarily will demand a little closer attention on the part of those playing the picture. The pawned pistol being the key to practically all the action, it would appear that smart handling of such a situation would result in a desire to see the attraction.

# AS BIG AS ITS TITLE!

*with* **LEE TRACY**
**JIMMY**

COLUMBIA PICTURES

*Directed by* **WALTER LANG**

**A** brand new story by Robert Riskin, writer of "Broadway Bill" . . . "It Happened One Night" . . . "Lady for a Day" . . . with three grand stars in the grandest roles they've ever played!

## SALLY EILERS
## DURANTE

**A COLUMBIA PICTURE**

# 'AIRING OWN TROGLODYTE NOTIONS'

*—BEN HECHT AND CHARLES MAC ARTHUR*

## BLAME BLIND BUYING OF "MUSHROOM GENIUS"

To the Editor of the Herald:

Here is a copy of a letter we [Ben Hecht-Charles MacArthur, Inc.] have sent out to some of our admirers who have written us [in connection with the much-discussed "Crime Without Passion," of which Hecht and MacArthur were the author-producers.—Ed.]:

"Thanks for your friendly and enthusiastic comments on our first production, "Crime Without Passion."

"We have a notion, as newcomers to the movie production field, that one of the things most misunderstood and most taken for granted is the feeling among movie makers that the exhibitor is a godlike fellow full of inside information on just what the public wants. That there are many bright showmen among the country's exhibitors must go without argument, and that a goodly percentage of them are as wise and clever as we are is also a point gallantly yielded.

**We have a profound conviction, however, that there is also a goodlier percentage of these cinema Barnums who are completely without any sense of showmanship, leadership, intelligence, or understanding of the movie business. These are the boys who hunger constantly for Great Names in the cast; who buy blindly the mushroom "geniuses" that the Hollywood ballyhoo converts into overnight drawing cards; who have no interest in entertainment as a commodity in itself; who fancy they are interpreting the "will of the people" when they are airing their own troglodyte notions about what's what in the movies; who substitute a semi-illiterate weisenheimer boss-complex for a knowledge of showmanship. These are the exhibitors who squawk when they go in the red slightly for showing something they call "talky and arty," but who forget that they've lost their largest wads backing the tried and true Star system foisted on them by Hollywood ballyhoo.**

"We have a feeling that a little courage, a small degree of civilized feeling about entertainment, and a wee bit of independence toward the Star system would result in more business, excitement and amusement for the exhibitors than does the bandwagon burbling which distinguishes a large percentage of their ranks."

## CRITICS CAN'T MAKE PUBLIC LIKE FILM

To the Editor of the Herald:

Some time ago in the "What the Picture Did for Me" section of the Herald, I gave Messrs. Ben Hecht and Charles MacArthur's "Twentieth Century" a nice, well-deserved panning. I received several letters concerning my report, but not from the producers. The latest letter I have received is enclosed (printed immediately following this letter). I watched the Herald carefully, and did not read one good review on "Twentieth Century."

Inasmuch as all exhibitors were designated as nit-wits by the writers of "Twentieth Century" and "Crime Without Passion," I am going to agree with Mr. Adams, inasmuch as exhibitors have made this business what it is, and regardless of how smart the critics are, and how many stars they print over the production title, it will not make the public like the pictures.

**I believe in "What the Picture Did for Me" section of the HERALD, and I wouldn't falsify a report for any reason. The patron is the best and only recognized critic of motion picture entertainment, because he pays his money to give his opinion, and word-of-mouth advertising has been recognized as the strongest medium known whether favorable or unfavorable.**

Regardless of what Messrs. Hecht and MacArthur may think, the public will still be right, and I am not going to high-pressure my patrons into my theatre when I know their likes and dislikes.

My patrons believe what I tell them because I haven't handed them that age-old hooey, unless I knew that I had a good chance to face them when they came out of the theatre.

Until Hecht and MacArthur forget about Art, I am going to steer clear of their productions. The great *mass* of people appreciate *art* less than any other thing in the world, unless it is in the nude, and we can't use that.

I am sending along a report (see "What the Picture Did for Me"), inasmuch as I haven't sent in one lately.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas.

## CALLS "20TH CENTURY" WINNER ON A REPEAT

*Herewith the text of the letter mentioned by Mr. Edwards and written by Johnnie Thomason of Steubenville, Ohio, a city of 35,000:*

"Twentieth Century" has just played here for the second time, and held up very, very, very good. Wonder what the Paramount theatre did on it when it came in May. The first day, they ran it on a single bill, and for the last three days they double billed it with "The House of Rothschild." "The House of Rothschild" had just played one week before.

Here is what I think about "Twentieth Century." I like it very, very good. Also "Lone Cowboy" was a very good western picture. The whole show ran about three hours and 10 minutes, with the first chapter of "The Vanishing Shadow."

"Twentieth Century" had just come back for the second time at the Rex, which is a second-run house, and played on a double bill with "Lone Cowboy" with Jackie Cooper and held up very fine, which is something for a second-run feature. The Rex theatre here does very, very, very good on second-run features. Wonder what the first-run theatres do. By the way, there are three first-run theatres and two second-run theatres in town. As I repeat again, "Twentieth Century" was a very, very good picture.

## SMALL-TOWNER MUST LIVE WITH PATRONS

To the Editor of the Herald:

Re: the issue of "Crime Without Passion."

I was not one of the nit-wits that ran it, thanks to one of my kind neighbors that tipped me off to the reaction that it had in his house. Also I note the remarks that Mr. Zimbalist of St. Louis makes *re* the picture, intimating that Mr. Adams did not know how to put the picture over. His situation is, I think, that in a large town he does not have to live with the people who patronize his theatres. Mr. Adams and myself, along with a lot more small town exhibitors, do.

Also, for Mr. Zimbalist's information, Paramount did not get a first-run for this picture in the city that is adjacent to this town of mine, that I know. It was double billed second-run with a Rogers' picture to hold it up.

And further, I think that he will find that in some spots, and I know of one, Paramount did not run this picture in their own house.

It was sold second-run in that town and did not have its premier run in Paramount's house in that town.

Also I note that 425 newspapers gave "Berkeley Square" as one of the 10 best of the season. My patrons had another name for that one, too, as I know a lot more small town exhibitors had the same experience as I with the above picture. It was art, all right, but not box office, and it all resolves itself down that what will hit on Broadway is a flop in the small towns, in some pictures. We had an artistic picture in "Pursuit of Happiness" and one that I would have bet would not be liked, but the way that it was directed and the way the cast put it over, it was good entertainment. And the public liked it, although it had the disadvantage of being a costume picture.—A. E. Hancock, Columbia City Theatre Co., Columbia City, Ind.

## Legitimates May Be Taxed on Charity Shows

It was indicated last week that the internal revenue bureau at Washington plans to require the payment of the regular 10 per cent federal tax on gross receipts from theatres playing charitable or benefit performances, as a result of the examination of the books of several Broadway theatres by bureau investigators. The only cases where such receipts are exempt from tax is in the event the entire gross is turned over to the tax-exempt charity for which the performance is given. It is understood the League of New York theatres has held a special meeting to discuss the matter and plans a united defense in the event the government presses the matter, especially with reference to retroactivity of the ruling.

# THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

*Hollywood Correspondent*

*BOY WHO INSISTED HE'D BE STAR*
*OLMSTEAD ON JOB AT COLUMBIA*
*HARRIS AN ASSOCIATE PRODUCER*
*TEN FILMS START, NINE FINISHED*

NAME leader in the news this week is Freddie Bartholomew, the boy who plays young David Copperfield in MGM's picture.

Not for some time has any personality impinged on the Hollywood scene with such force, and been accorded such unanimity of opinion as to acting ability.

Hollywood is not comparing Freddie with Jackie Coogan or Shirley Temple. Wise-acres and conservatives talk of him in the same breath with the best grownups the screen offers.

Not a lucky break, but by a gambling chance, was he selected to play David out of 10,000 candidates from all sections of the British Empire. Born in London, he'll be 11 in March. His aunt, Miss Millicent Bartholomew, reared him in Warminster-Wilshire, England. At 3 he appeared in amateur shows. He was so small he recited from a chair. Memorizing Shapespeare and Dickens at school was his forte, amazing teachers and pupils alike.

Last Spring, when David Selznick broadcast through the British Isles that he was looking for a boy to play "David Copperfield," Freddie wanted to be tested. His aunt demurred. When Freddie finally won her over, Mr. Selznick was embarking for America.

**Persistent youngster, he importuned his aunt to take him to California. They radioed Producer David on the boat. He radioed back, "If you come to California, will give you every consideration, but trip must be made at your own expense with MGM incurring no obligation"—or words to that effect.**

**Without advising Mr. Selznick, Freddie and auntie embarked for America and Hollywood.**

Meanwhile, none of the candidates had proved satisfactory. New York wired the producer asking when he would start shooting.

Then Freddie walked in.

▽

### Not a Star Introduced!

The preview, by the way, at Graumann's Chinese and sandwiched in between showings of "Kid Millions," introduced a new note into Hollywood previews.

It was held on a Saturday night, and had been well advertised by word-of-mouth. Stars from all studios attended, but none was introduced. Screen, society, commerce, culture and *hoi polloi* rubbed shoulders.

Will Rogers came with Wiley Post. Education was represented by Rufus Von Kleinschmidt, Dr. Robert Millikan and others. Judge Ben Lindsey, Mr. and Mrs. John Hay Whitney, Admiral Reeves from the Navy, attended. Irving Thalberg headed the producer phalanx, Louis B. Mayer the executives, Frank Lloyd the directors.

▽

### Giannini Bank Earns $11,443,000

A. P. Giannini, chairman and president of Bank of America N. T. & S. A. and its associated state bank, Bank of America (California), reported earnings of $11,443,000 for the banking organization in 1934. In the latter half of the year, earnings were $6,229,000, or more than a million dollars a month.

▽

### Olmstead in Columbia Post

Eddie Olmstead, press agent, exploiteer, co-author of the novel, "The Unsinkable Mrs. Jay," this week took over the front lines as publicity director of Columbia Studios.

Having held responsible posts in selling film via print with Paramount Publix and United Artists, Eddie is well equipped for the job at hand.

On the morning he arrived he received word from New York that a major studio had taken a filming option on his novel, running currently in syndicate form in newspapers. In the same afternoon, he adjusted the preview situation between studio and press.

▽

### News Flashes

Max Aberson, recently appointed Pacific coast representative for Amkino, has as his chief duty at present the gathering of acceptances of invitations to attend the 15-day International Moscow Film Festival, exposition of films and equipment, starting in the Russian city February 20. Paramount, Radio, Warner, Columbia and Universal have agreed to send features and short product to the festival. RCA and Bell & Howell sent equipment.

* * *

**Robert Montgomery, Kenneth Thompson, Ralph Block and Wells Root have been appointed to the executive board of the Motion Picture Relief Fund.**

* * *

The office staff of the Motion Picture Producers' Association staged a farewell stag party for John Boettiger on the eve of his departure by plane for New York.

* * *

Robert Harris has been elevated from the writing staff to associate producership at Universal. His first assignment will be "Werewolf of London," written by himself. Henry Hull will be featured.

▽

### Ten Pictures Start

Ten new pictures started this week. Nine were completed. With three new features each, MGM and Warner became the busiest lots. The other four films are equally distributed among Fox, Wanger Productions, Columbia and Futter Productions.

Fox completed three, MGM two and Majestic, Warner, Radio and Paramount one each.

First of the MGM starting trio was "Vampires of Prague," the cast for which includes Lionel Barrymore, Elizabeth Allen, Jean Hersholt, Bela Lugosi, Donald Meek, Jessie Ralph and Lionel Atwill. The second MGM feature, "The Casino Murder Case," will present Paul Lukas, Rosalind Russell, Eric Blore, Alison Skipworth and Louise Fazenda. Third is "Public Enemy Number 2," with Charles Butterworth, Una Merkel, Nat Pendleton, Paul Harvey, Henry Stephens, Claude Gillingwater, Edward Nugent and Dorothy Libaire.

Among the three at Warner, "Wanderlust" is another in the series co-starring Guy Kibbee and Aline MacMahon. Support includes Robert McWade, John Arledge, Tom Brown, Betty Jean Hainey and Nan Grey. "Goose and Gander" again teams Kay Francis and George Brent, who just completed "Living on Velvet." Featured players are Genevieve Tobin, Ralph Forbes, Claire Dodd, John Eldredge and Helen Lowell. In the newly started "Travelling Saleslady," Joan Blondell comes back to the screen with Glenda Farrell and a group which includes William Gargan, Hugh Herbert, Ruth Donnelly and Grant Mitchell.

At Fox the Edmund Lowe-Victor McLaglen association is continued in "Recipe for Murder." Others are Jane Lang, Rosemary Ames, Mary Carlisle and William Janney.

The second Wanger production for Paramount release is "Private Worlds." The extensive cast is headed by Claudette Colbert, Joel McCrea, Charles Boyer, Joan Bennett, Francis Drake, Steffi Duna and Guinn Williams. With Nancy Carroll and George Murphy starred, Columbia began work on "I'll Love You Always."

"Hong Kong Nights," a Futter production, has Tom Keene, Wera Engels, Warren Hymer, Cornelius Keefe and Titsu Komai.

▽

### Three Fox Stars in Three Films

Fox presents its three big stars in its completed group. Shirley Temple is the big name in "The Little Colonel" with supporting cast including Lionel Barrymore, Evelyn Venable, John Lodge, Sidney Blackmer, Alden Chase, William Burress, David O'Brien, Hattie McDaniel, Geneva Williams, Avonne Jackson, Myanza Potts, Frank Darien and Bill Robinson. "Life Begins at 40" has Will Rogers, with Richard Cromwell, George Barbier, Rochelle Hudson, Jane Darwell, Slim Summerville, Sterling Holloway, Thomas Beck, Roger Imhof, Charles Sellon, John Bradford and Ruth Gillette. Janet Gaynor is the star of "One More Spring," a Lasky production which presents Warner Baxter, Walter King, Jane Darwell, Roger Imhof, Grant Mitchell, Rosemary Ames, John Qualen, Nick Foran, Astrid Allwyn and Stepin Fetchit.

In the completed MGM pair an unusual list of name values also is paraded. In "Vanersa" will be seen Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Donald Crisp, Lewis Stone, Eileen Pringle, Lawrence Grant, Crauford Kent, Henry Stephenson, Dorothy Granger, Lionel Belmore, Violet Kemble-Cooper, Jessie Ralph and Tempe Piggott. The second finished feature, "West Point of the Air," will present Wallace Beery, Robert Young, Lewis Stone, James Gleason and Maureen O'Sullivan in the principal roles.

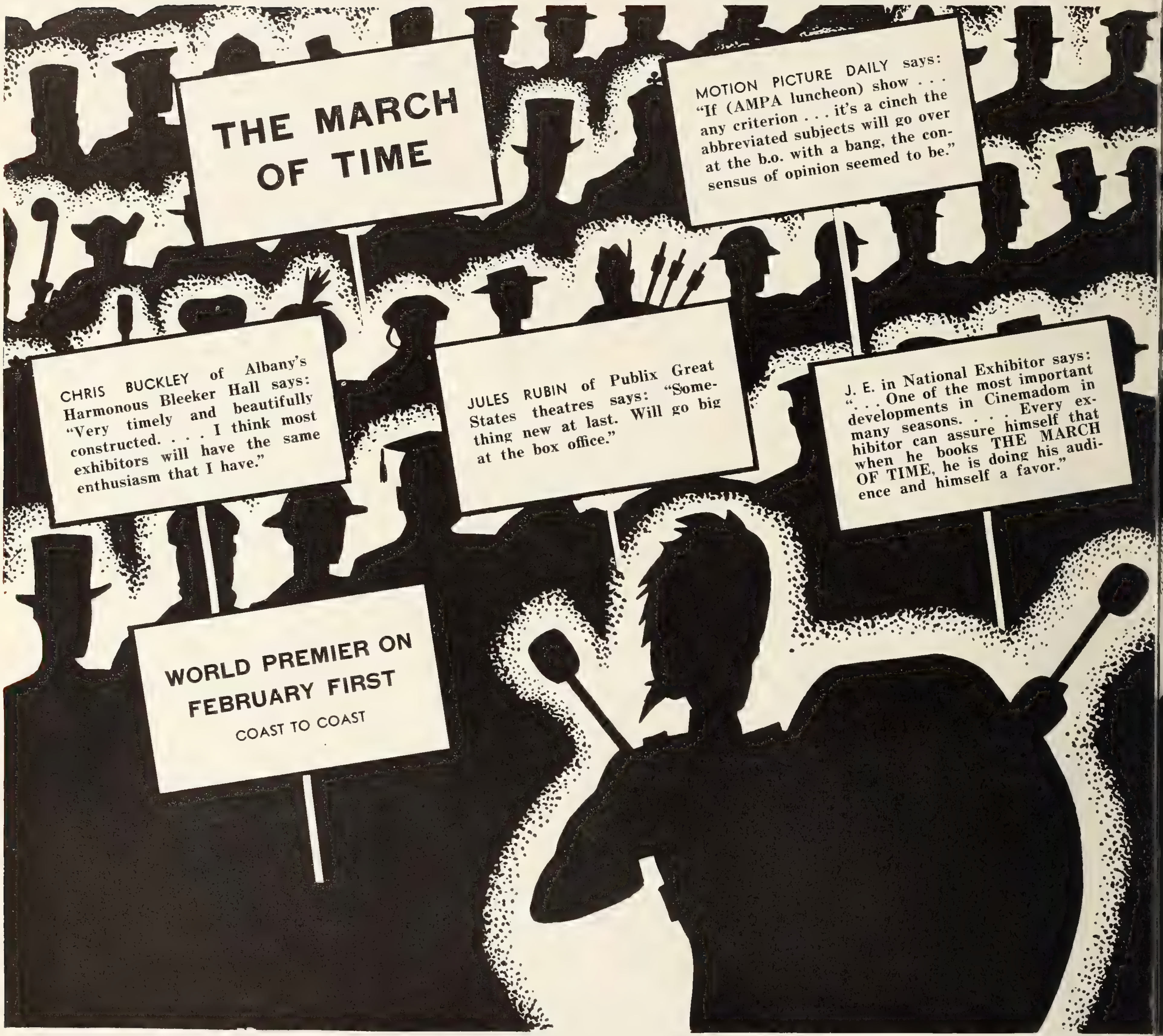
Majestic Pictures completed "Mutiny Ahead," an adventure sea story featuring Neal Hamilton, Kathleen Burke, Leon Ames and Reginald Barlow.

"Golddiggers of 1935," a spectacular musical extravaganza, was transferred to the cutting rooms at Warner. In it are Dick Powell, Gloria Stuart, Adolphe Menjou, Alice Brady, Glenda Farrell, Frank McHugh, Hugh Herbert, Joseph Cawthorne, Al Shean, Grant Mitchell and Dorothy Dare plus scores of chorus girls.

Radio's contribution to the finished product list is "Murder on a Honeymoon," a feature for Edna May Oliver and James Gleason. Support includes Chick Chandler, George Meeker, Dorothy Libaire, Spencer Charters, DeWitt Jennings and Arthur Hoyt.

Winding up the list of completed features, Paramount checked in with "Caprice Espagnol." Marlene Dietrich is starred in a cast including Cesar Romero, Lionel Atwell, E. E. Horton, Alison Skipworth, Morgan Wallace, Don Alvarado, Tempe Pigott, Lawrence Grant, Luisa Espinal, Edwin Maxwell and Hank Mann.

COMMENTS from showmen from all over the country tell of the mounting enthusiasm over the new screen feature THE MARCH OF TIME. Canny showmen recognize in this unique presentation with its great radio and magazine following, a powerful aid for a better 1935 box office.



THE MARCH OF TIME

MOTION PICTURE DAILY says: "If (AMPA luncheon) show . . . any criterion . . . it's a cinch the abbreviated subjects will go over at the b.o. with a bang, the consensus of opinion seemed to be."

CHRIS BUCKLEY of Albany's Harmonous Bleeker Hall says: "Very timely and beautifully constructed. . . . I think most exhibitors will have the same enthusiasm that I have."

JULES RUBIN of Publix Great States theatres says: "Something new at last. Will go big at the box office."

J. E. in National Exhibitor says: ". . . One of the most important developments in Cinemadom in many seasons. . . . Every exhibitor can assure himself that when he books THE MARCH OF TIME, he is doing his audience and himself a favor."

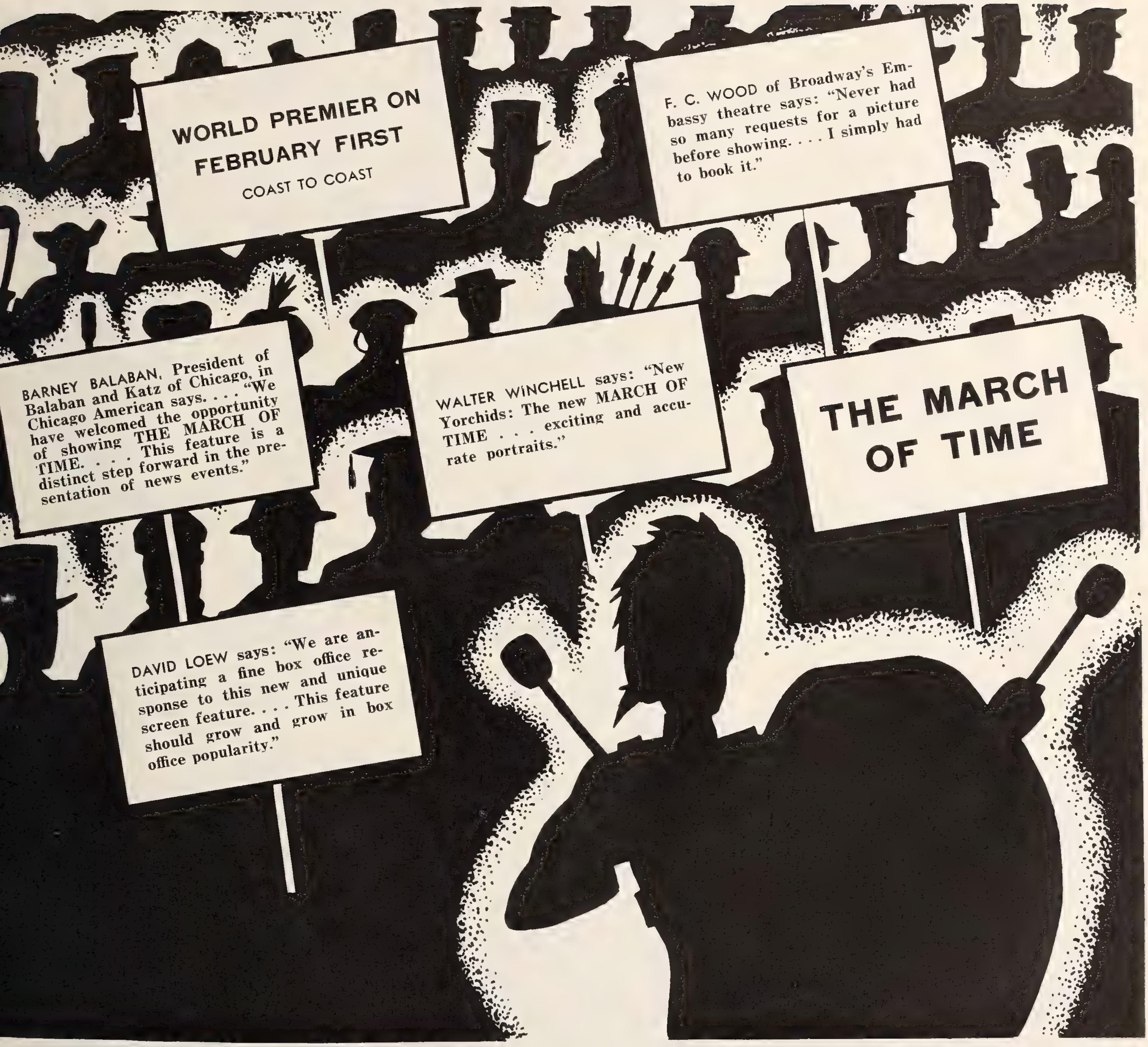
WORLD PREMIER ON FEBRUARY FIRST

COAST TO COAST

Distributed by **FIRST DIVISION** Harry H. Thomas, President

# THE MARCH OF TIME

UNSOLICITED came comments from thousands of the theater going public. Now through TIME and FORTUNE magazines and radio's MARCH OF TIME, an audience of 35,000,000 are being told about this new screen experience. Give your box office its share of this audience.



WORLD PREMIER ON FEBRUARY FIRST

COAST TO COAST

F. C. WOOD of Broadway's Embassy theatre says: "Never had so many requests for a picture before showing. . . . I simply had to book it."

BARNEY BALABAN, President of Balaban and Katz of Chicago, in Chicago American says. . . . "We have welcomed the opportunity of showing THE MARCH OF TIME. . . . This feature is a distinct step forward in the presentation of news events."

WALTER WINCHELL says: "New Yorchids: The new MARCH OF TIME . . . exciting and accurate portraits."

THE MARCH OF TIME

DAVID LOEW says: "We are anticipating a fine box office response to this new and unique screen feature. . . . This feature should grow and grow in box office popularity."

Rockefeller Center • New York City

# THE MARCH OF TIME

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 256.**—(A) Just what is the effect on light demand of an increase in the size of the picture? (B) Name the various ways in which abnormal increase in picture size decreases the beauty of the screen image. (C) Name other evil effects of abnormal picture size. (D) Compare a small and a very large screen image.

## *Answer to Question No. 251*

*Bluebook School Question No.* 251 *was: (A) How may projectionists overcome the evil of keystone effect to the extent of making the sides of the screen image parallel? (B) In just what way is keystone effect accompanied by tendency to cause out-of-focus effect? (C) What would you try out in an effort to overcome out-of-focus effect due to projection angle? (D) If a new theatre is being designed and the exhibitor asked your advice, what maximum projection angle would you approve?*

The following made good on this one: S. Evans and C. Rau; G. E. Doe; D. Danielson; A. F. Sprafke; R. J. Arntson; T. Van Vaulkenburg; D. Ferguson; C. Oldham; L. Cimikoski; A. O'Veko; K. Arrington; J. Wentworth; H. Edwards; B. R. and M. Walker; P. H. Kay; N. L. Haynes and A. Richardson; G. E. Osborn, R. Crawford, C. B. Murray and D. T. Bennett; G. Thompson; D. Goldberg and L. Hutch; M. F. Fallon; M. and J. Devoy; R. Geddings and L. Grant; Bill Doe; B. N. Somers; H. Pitchkey and C. Mellinger; R. and K. Wells; F. D. Ormie; J. Frazier, G. B. Lantree and R. Davis; E. Hodson and S. Johnson; F. Harlow and G. Harrison; P. L. Nathan; H. Hughes and E. Mantol; T. Turk; N. Goldberg; D. L. Sinklow; F. H. and L. Klar; T. N. Onby; B. R. Danielson; S. Spooner and B. H. Tahller; C. Umphrey; P. and L. Felt; D. Lally and F. Ferguson; H. Munier, T. L. Samuels, D. L. Hubbard and J. R. Sanborne; R. H. Sullivan; D. Stellegos and G. Wayne; N. L. Lloyd; T. Danielson and L. M. Goss; R. G. Crews and T. T. Davidson; F. L. Savlor and G. N. Guidotti; B. McCoy and T. L. Irwin; L. Thomas and N. N. Boyd; L. M. and C. B. Traxler; H. Haber and D. Breaston; T. Rosenblatt; R. D. Oberleigh and J. Lansing; F. H., S. and P. Dalbey; S. C. Hollenbeck; N. K. Hendries and B. L. Jackson.

Section A is answered by Keith Arrington as follows: "Substitute for the regular projector aperture a special, small-sized one, or fill in the regular aperture sides with hard solder. Before doing this, however, project the white light to the screen, and from the lower end of the upper corner curves, suspend lines having a light weight attached to their lower ends. Having the parallel side lines thus established, place a metal mask over the mirror or converging condenser lens, the same having in its center an opening large enough to let through sufficient light to enable watching the effect of each file stroke, but not enough to be uncomfortable to the hands while working, and carefully file the aperature edges until the sides of the light on the screen exactly reach the aforesaid lines."

R. and K. Wells say, "The sides of the screen image may be made parallel by (a) tilting the screen, (b) securing a special under-sized aperture and filing the sides thereof, or by lowering the projection room."

(B) H. Pitchkey and C. Mellinger answer thus: "The screen surface is presumed to be at the same distance from the lens at all points, except that naturally it is further from the corners or edges of the screen to the lens than it is from the screen center. That is why the screen field really cannot be 'flat,' but except in the case of short focal length lenses, where the effect is exaggerated, a lens is expected to have sufficient depth of focus to give fairly sharp focus all over the screen.

"The screen is one of the conjugate foci points of the projection lens, which means the exact point at which the lens will be able to give sharp focus, but if there be projection angle (keystone effect), then of course it is quite impossible that the top and bottom of a screen can both be the same distance from the lens, hence the screen image can only be in the sharpest possible focus at whatever point in the screen's vertical height represents the conjugate foci point of the lens. Of course, if the projection angle be enough so that the difference in distance is too great, and the depth of focus of the lens be unable to take care of the matter sufficiently well for the loss of focus to be invisible to the eye, then there will be a visible effect at either the top or bottom of the screen, or at both if the effect at each be decreased by dividing it between top and bottom."

(C) D. L. Sinklow says: "Assuming the projection angle to be downward, I would so tilt the screen that it would be more nearly square with the lens, which may to some extent be done without bad effect, provided the settings or surroundings of the screen be such as will hide the angle so far as has to do with the screen's outlines.

"In some cases it might also be advisable to try stopping down the projection lens to some extent by means of a sheet metal ring, painted black and placed against the rear element of the lens."

(D) D. Danielson says, "I would approve as maximum an angle that would not increase the screen image vertical measurement by more than five per cent of its normal undistorted height. My recommendation would, however, be for a much less angle."

R. J. Arntson says, "I would try to impress the exhibitor with the fact that the less the projection angle is the better will be the general result. I would tell him that an angle of 12 degrees would be the limit beyond which it would be unwise to go."

L. Cimikoski says, "Were a new theatre being designed and my advice requested concerning the maximum projection angle, my answer would be none. I fully realize the maximum projection angle approved by the Society of Motion Picture Engineers is 12 degrees, but the question presumes a theatre being planned and I would do my best to sell the exhibitor the idea that an undistorted and therefore natural picture cannot be projected at any angle, even though it be but four degrees."

Your main idea is correct, brother, but it is best not to be extreme. As a matter of fact, at 4 degrees projection angle the eye could hardly discern even the out-of-parallel effect of the side lines, except by very critical examination, therefore no *real* harm would be done. I believe no *serious* harm results up to ten degrees, though like yourself, I hold flat projection to be very desirable. However, I would enter no protest against anything below, say, eight degrees, and in such a case as is presented I think I would advise against anything in excess of 10 degrees, with the suggestion that every effort be made to keep it below that.

# *Even before its release . . .**

# THE GOOD FAIRY

*spells*
**HOLD OVER**
*business!*

Starring
Margaret SULLAVAN
Herbert MARSHALL
and featuring
Frank MORGAN

Reginald Owen, Alan Hale, June Clayworth, Eric Blore . . . Story by Ferenc Molnar. Translation by Jane Hinton. Screenplay by Preston Sturges . . . A UNIVERSAL PICTURE presented by Carl Laemmle. Directed by William Wyler. Produced by Carl Laemmle, Jr.

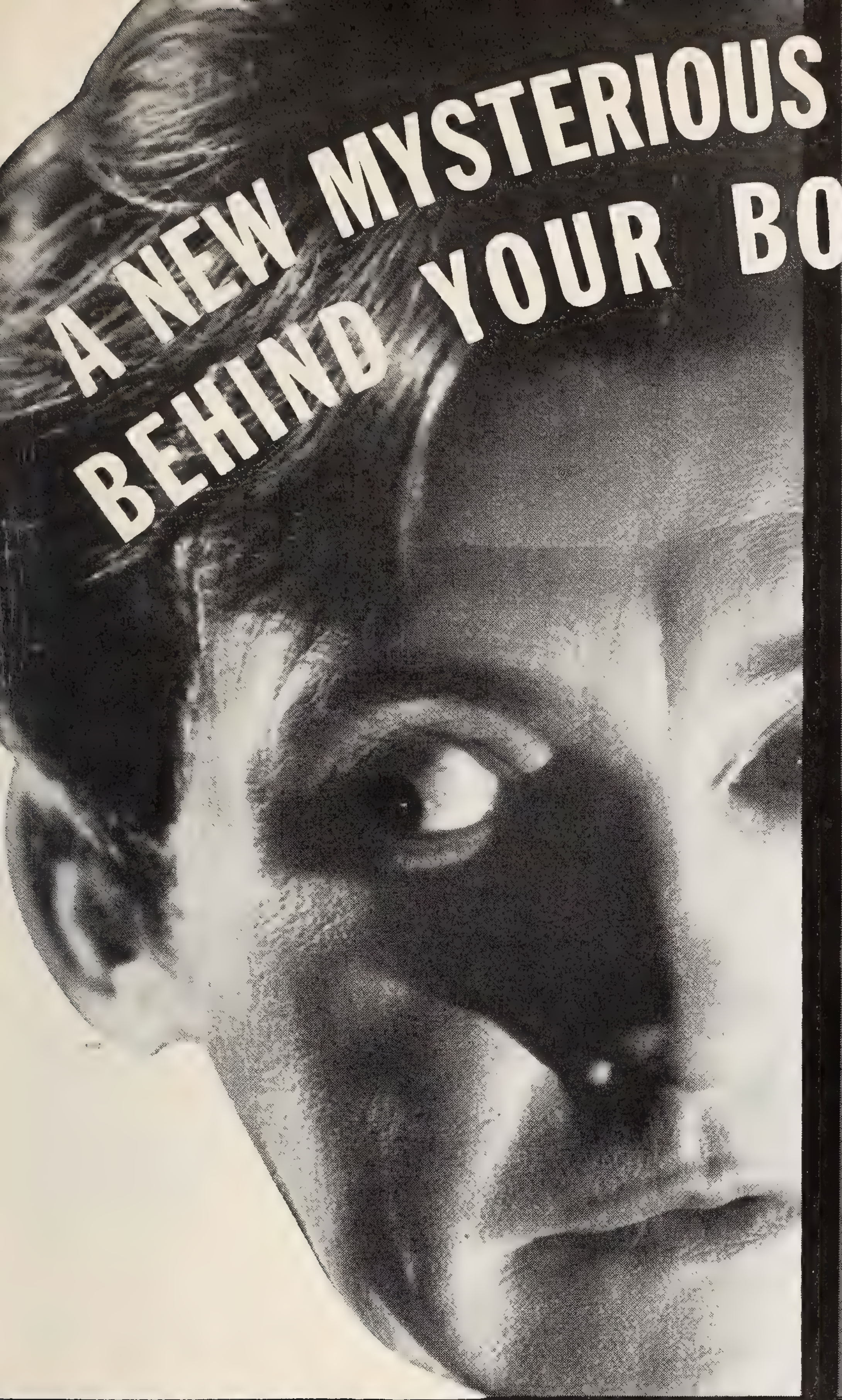
**Feb. 11 . . . Run (don't walk) to your nearest Universal Exchange!*

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 12, 1935, from 102 theatres in 17 major cities of the country, reached $1,082,050, a decrease of $310,037 from the total for the preceding calendar week, ended January 5, 1935, when 105 theatres in 17 major cities aggregated $1,392,087.

*(Copyright, 1935: Reproduction of material from this department without credit to* MOTION PICTURE HERALD *expressly forbidden)*

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **Boston** | | | | | | | | |
| Boston | 2,900 | 25c-50c | "The Silver Streak" (Radio) | 10,000 | "The Marines Are Coming" (Mascot)<br>"Romance in Manhattan" (Radio) (on New Year's Eve) | 25,000 | High 1-5-35 "The Marines Are Coming" "Romance in Manhattan" (New Year's Eve)<br>Low 1-12-35 "The Silver Streak" | 25,000<br>10,000 |
| Fenway | 1,800 | 30c-50c | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) (8 days-2nd week) | 6,500 | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) (1st week) | 3,600 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal'<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 15,000<br>3,600 |
| Keith's | 3,500 | 25c-65c | "Romance in Manhattan" (Radio) | 10,500 | "The Little Minister" (Radio)<br>"Romance in Manhattan" (Radio) (on New Year's Eve) | 15,500 | High 12-2 "Little Women"<br>Low 1-12-35 "Romance in Manhattan" | 28,000<br>10,500 |
| Loew's State | 3,700 | 35c-50c | "Forsaking All Others" (MGM) (2nd week) | 8,000 | "Forsaking All Others" (MGM) (1st week) | 16,000 | High 1-7 "Strange Interlude"<br>Low 3-11 "Men Must Fight" | 23,000<br>11,000 |
| Metropolitan | 4,350 | 30c-65c | "The President Vanishes" (Para.) (6 days) | 24,000 | "Here Is My Heart" (Para.) | 30,000 | High 11-4 "I'm No Angel"<br>Low 8-4-34 "Notorious Sophie Lang" | 44,500<br>26,000 |
| Paramount | 1,800 | 30c-50c | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) (8 days-2nd week) | 6,500 | "Bordertown" (W. B.) and "Bachelor of Arts" (Fox) (1st week) | 4,400 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 17,000<br>4,400 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Biography of A Bachelor Girl" (MGM) | 15,000 | "Here Is My Heart" (Para.) | 16,200 | High 12-9 "Dancing Lady"<br>Low 3-25 "Our Betters" | 31,000<br>9,800 |
| Century | 3,000 | 25c | "The St. Louis Kid" (W. B.) and "One Hour Late" (Para.) (9 days) | 6,300 | "The Band Plays On" (MGM) and "Menace" (Para.) | 6,000 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes | 3,000 | 25c-40c | "Forsaking All Others" (MGM) (10 days) | 12,300 | "The Little Minister" (Radio) | 7,300 | High 11-4 "I'm No Angel"<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome | 2,100 | 25c-40c | "The President Vanishes" (Para.) and "By Your Leave" (Radio) | 7,200 | "Bright Eyes" (Fox) | 8,400 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy" | 18,000<br>4,800 |
| Lafayette | 3,300 | 25c | "Broadway Bill" (Col.) | 17,100 | "Kentucky Kernels" (Radio) and "One Exciting Adventure" (Univ.) | 7,700 | High 1-12-35 "Broadway Bill"<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 17,100<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Gentlemen Are Born" (F.N.) | 7,000 | "Home on the Range" (Para.) | 9,000 | ....... | |
| Chicago | 4,000 | 25c-68c | "Broadway Bill" (Col.) (35c-68c) | 40,000 | "Imitation of Life" (Univ.) (25c-60c) | 46,000 | High 9-2 "Goodbye Again"<br>Low 4-29 "Central Airport" | 75,000<br>22,000 |
| Garrick | 900 | 25c-40c | "Imitation of Life" (Univ.) | 5,500 | "Bright Eyes" (Fox) | 6,000 | ....... | |
| Oriental | 3,940 | 25c-40c | "It's A Gift" (Para.) | 22,000 | "Big Hearted Herbert" (W. B.) | 25,000 | High 10-14 "I'm No Angel"<br>Low 12-16 "A Man's Castle" | 50,000<br>10,000 |
| Palace | 2,509 | 25c-50c | "The Little Minister" (Radio) | 25,000 | "Romance in the Rain" (Univ.) | 28,000 | High 9-9 "Morning Glory"<br>Low 4-28-34 "Glamour" | 37,000<br>11,500 |
| Roosevelt | 1,591 | 25c-50c | "Forsaking All Others" (MGM) (2nd week) | 16,000 | "Forsaking All Others" (MGM) (1st week) | 27,000 | High 1-5-35 "Forsaking All Others"<br>Low 8-18-34 "Paris Interlude" | 27,000<br>6,000 |
| State-Lake | 2,776 | 20c-35c | "Dangerous Corner" (Radio) | 14,000 | "By Your Leave" (Radio) | 15,000 | High 9-8-34 "Most Precious Thing in Life"<br>Low 2-18 "Lucky Devils" | 19,000<br>4,500 |
| United Artists | 1,700 | 30c-60c | "The Mighty Barnum" (U. A.) | 22,000 | "Kid Millions" (U. A.) (4th week-5 days) | 8,000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding" | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 20c-40c | "Bright Eyes" (Fox) (11 days-2nd week) | 9,000 | "Hell in the Heavens" (Fox) (5 days)<br>"Bright Eyes" (Fox) (2 days and New Year's Eve 60c) (1st week) | 3,600<br>3,600 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Hippodrome | 3,800 | 30c-44c | "Broadway Bill" (Col.) | 15,750 | "The Little Minister" (Radio) | 10,500 | High 10-21 "East of Fifth Avenue"<br>Low 6-10 "Circus Queen Murder" | 30,000<br>2,900 |
| RKO Palace | 3,100 | 30c-44c | "Murder in the Clouds" (F. N.) (5 days) | 9,000 | "Secret Bride" (W. B.) (30c-60c-New Year's Eve $1.00-$1.50) | 18,000 | High 11-10-34 "Desirable"<br>Low 8-19 "No Marriage Ties" | 28,000<br>4,200 |
| State | 3,400 | 30c-44c | "Forsaking All Others" (MGM) (10 days-2nd week) | 28,000 | "Forsaking All Others" (MGM) (5 days-New Year's Eve 60c) (1st week) | 9,000 | High 8-19 "Tugboat Annie"<br>Low 6-24 "The Eagle and the Hawk" | 26,000<br>5,000 |
| Stillman | 1,900 | 20c-40c | "Limehouse Blues" (Para.) (7 days-2nd week)<br>"Our Daily Bread" (U. A.) (4 days) | 4,500<br>2,000 | "Limehouse Blues" (Para.) (5 days-New Year's Eve 44c) (1st week) | 4,500 | High 9-15-34 "Chained"<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "Private Life of Don Juan" (U.A.) | 2,000 | "Chu Chin Chow" (Gaumont British) | 3,000 | High 2-25 "Cavalcade"<br>Low 8-11-34 "I Give My Love" | 10,000<br>1,200 |
| Denham | 1,500 | 25c-50c | "Behold My Wife" (Para.) (3 days and two midnite shows including New Year's Eve at $1 top)<br>"The Fountain" (Radio) (5 days) | 3,500<br>5,500 | "Here Is My Heart" (Para.) | 4,500 | High 9-29-34 "Belle of the Nineties"<br>Low 8-4-34 "Elmer and Elsie" | 16,500<br>1,800 |
| Denver | 2,500 | 25c-50c | "Kid Millions" (U. A.) | 7,500 | "Forsaking All Others" (MGM) | 8,000 | High 1-13-34 "Roman Scandals"<br>Low 12-16 "The World Changes" | 17,500<br>3,000 |
| Orpheum | 2,600 | 25c-50c | "Transatlantic Merry Go Round" (U. A.) | 6,500 | "Bright Eyes" (Fox) (2nd week) | 10,000 | High 2-17-34 "Hi, Nellie!"<br>Low 6-10 "Zoo in Budapest" | 19,500<br>3,700 |
| Paramount | 2,000 | 25c-40c | "The Gay Bride" (MGM) (5 days)<br>"Forsaking All Others" (MGM) (4 days) | 1,400<br>1,600 | "Babes in Toyland" (MGM) | 3,000 | High 4-1 "The Kid from Spain"<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |



**A NEW MYSTERIOUS POWER LOOMS BEHIND YOUR BOX OFFICE!....**

**WATCH IT—AND WATCH IT DRAW THE CROWDS!**

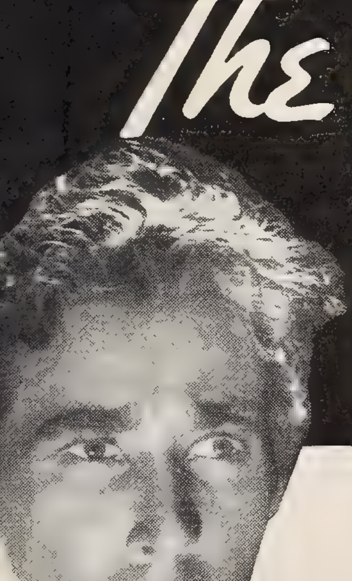
CARL LAEMMLE PRESENTS

**CLAUDE RAINS**

DOUGLASS

**MONTGOMERY**

# The MYSTERY of EDWIN DROOD



A UNIVERSAL PICTURE WITH

**HEATHER ANGEL · DAVID MANNERS**

**FRANCIS L. SULLIVAN · VALERIE HOBSON**

DIRECTED BY STUART WALKER

PRODUCED BY CARL LAEMMLE, JR.

ASSOCIATE PRODUCER, EDMUND GRAINGER

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) |
| **Hollywood** | | | | | | | |
| Chinese | 2,500 | 50c-65c | "Kid Millions" (U. A.) (2nd week) | 8,300 | "Bright Eyes" (Fox) (5 days-2nd week)<br>"Kid Millions" (U. A.) (New Year's Eve and 2 days-1st week) | 7,061<br>5,882 | High 9-9 "Dinner at Eight" 36,656<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) 6,392 |
| Pantages | 3,000 | 25c-40c | "The Captain Hates the Sea" (Col.) (2nd week) | 4,100 | "The Man Who Reclaimed His Head" (Univ.) and "The Curtain Falls" (Chesterfield) (5 days)<br>"The Captain Hates the Sea" (Col.) (New Year's eve and 2 days) (1st week) | 3,200<br>3,500 | High 1-7 "Handle With Care" 13,000<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "The Little Minister" (Radio) (2nd week) | 10,200 | "Sweet Adeline" (W. B.) (5 days-2nd week)<br>"The Little Minister" (Radio) (New Year's eve and 2 days) (1st week) | 6,300<br>6,500 | High 3-25 "42nd Street" 26,000<br>Low 12-29-34 "Sweet Adeline" 6,300 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-40c | "The County Chairman" (Fox) | 7,500 | "Bright Eyes" (Fox) (10 days-2nd week) | 7,000 | High 1-12-35 "The County Chairman" 7,500<br>Low 12-29-34 "Bright Eyes" 2,000 |
| Circle | 2,800 | 25c-40c | "Romance in Manhattan" (Radio) | 4,500 | "Here Is My Heart" (Para.) (4 days) | 2,500 | High 8-19 "She Had to Say Yes" 12,000<br>Low 12-22-34 "West of the Pecos" and "The Firebrand" 2,250 |
| Indiana | 3,133 | 25c-40c | "Little Women" (Radio) (3 days)<br>"Broadway Bill" (Col.) (4 days) | 1,500<br>5,000 | "The Little Minister" (Radio) (4 days) | 3,500 | High 3-25 "Parachute Jumper" 15,000<br>Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" 2,500 |
| Palace | 3,000 | 25c-40c | "Forsaking All Others" (MGM) (2nd week) | 4,000 | "Forsaking All Others" (MGM) (5 days) | 4,300 | High 2-3-34 "Sons of the Desert" 12,500<br>Low 12-22-34 "The Bay Bride" 2,750 |
| **Kansas City** | | | | | | | |
| Apollo | 1,100 | 25c | "The Unfinished Symphony" (Gaumont British (2nd week) | 1,000 | "The Unfinished Symphony" (Gaumont British) (1st week) | 1,000 | .......... |
| Mainstreet | 3,049 | 15c-40c | "I Sell Anything" (F. N.) | 2,000 | "Babbitt" (F. N.) (7 days-25c-40c) (New Year's Eve at 75c) | 13,000 | High 6-23-34 "Glamour" 23,000<br>Low 1-12-35 "I Sell Anything" 2,000 |
| Midland | 4,000 | 15c-40c | "Forsaking All Others" (MGM) (4 days-2nd week) | 8,000 | "Forsaking All Others" (MGM) (7 days and New Year's eve) (1st week) | 20,000 | High 1-7 "Strange Interlude" 30,000<br>Low 4-15 "Perfect Understanding" 4,900 |
| Newman | 1,800 | 25c-40c | "Bordertown" (W. B.) | 5,000 | "Sweet Adeline" (W. B.) (4½ days and New Year's eve) | 6,000 | High 10-21 "I'm No Angel" 20,000<br>Low 5-27 "Picture Snatcher" 2,800 |
| Tower | 2,200 | 25c | "Broadway Bill" (Col.) | 14,000 | "Mills of the Gods" (Col.) | 8,600 | High 1-12-35 "Broadway Bill" 14,000<br>Low 5-5-34 "Let's Fall in Love" 4,000 |
| Uptown | 2,000 | 25c-40c | "Bright Eyes" (Fox) (2nd week) | 3,800 | "Bright Eyes" (Fox) (1st week) | 7,100 | High 10-27-34 "Judge Priest" 9,200<br>Low 7-1 "Lilly Turner" 1,600 |
| **Los Angeles** | | | | | | | |
| Filmarte | 800 | 40c-55c | "Power" (Gaumont British) (6 days-2nd week) | 2,800 | "Power" (Gaumont British) (1st week) | 3,800 | .......... |
| Four Star | 900 | 30c-55c | "What Every Woman Knows" (MGM) (2nd week) | 4,500 | "What Every Woman Knows" (MGM) (1st week) | 5,650 | High 3-3-34 "Devil Tiger" (6 days) 7,800<br>Low 12-15-34 "Have A Heart" 2,500 |
| Loew's State | 2,416 | 30c-55c | "Kid Millions" (U. A.) (2nd week) | 9,500 | "Bright Eyes" (Fox) (5 days-2nd week)<br>"Kid Millions" (U. A.) (50c-55c) (New Year's Eve and 2 days) (1st week) | 8,269<br>4,925 | High 4-7-34 "Riptide" 28,500<br>Low 2-24-34 "Coming Out Party" 4,870 |
| Paramount | 3,596 | 30c-55c | "Here Is My Heart" (Para.) (2nd week) | 26,000 | "Broadway Bill" (Col.) (5 days-2nd week)<br>"Here Is My Heart" (Para.) (New Year's eve and 2 days) (1st week) | 18,500<br>11,500 | High 1-5-35 "Broadway Bill" and "Here Is My Heart" 30,000<br>Low 3-18 "King of the Jungle" 10,000 |
| RKO | 2,700 | 25c-65c | "The Little Minister" (Radio) (2nd week) | 6,900 | "Sweet Adeline" (W. B.) (5 days-2nd week)<br>"The Little Minister" (Radio) (New Year's eve and 2 days) (1st week) | 6,500<br>5,500 | High 3-31'34 "Little Women" 15,500<br>Low 9-30 "Brief Moment" 1,700 |
| United Artists | 2,100 | 25c-55c | "The First World War" (Fox) and "The Gay Bride" (MGM) | 4,400 | "What Every Woman Knows" (MGM) | 5,000 | High 10-21 "The Bowery" 21,000<br>Low 12-8-34 "Chu Chin Chow" 3,100 |
| W. B. Downtown | 3,400 | 25c-40c | "Murder in the Clouds" (F.N.) (2nd week) | 8,700 | "Mills of the Gods" (Col.) and "Men of the Night" (Col.) (5 days)<br>"Murder in the Clouds" (F.N.) (New Year's eve and 2 days) (1st week) | 6,500<br>4,000 | High 3-25 "42nd Street" 19,000<br>Low 12-29-34 "White Lies" and "The Last Wilderness" 4,900 |
| **Minneapolis** | | | | | | | |
| Century | 1,650 | 25c-40c | "The President Vanishes" (Para.) | 4,500 | "Bright Eyes" (Fox) | 4,500 | High 9-20-34 "The Barretts of Wimpole Street" (2nd week) 6,500<br>Low 9-29-34 "The Cat's Paw" 2,500 |
| Lyric | 1,238 | 20c-25c | "Kentucky Kernels" (Radio) | 1,700 | "The St. Louis Kid" (W. B.) | 1,500 | High 4-1 "20,000 Years in Sing Sing" 3,000<br>Low 7-28-34 "Kiss and Make Up" 1,000 |
| Palace | 900 | 15c-25c | "The Perfect Clue" (Majestic) | 2,500 | "Romance in the Rain" (Univ.) | 3,000 | .......... |
| RKO Orpheum | 2,900 | 25c-50c | "Broadway Bill" (Col.) | 6,500 | "The Little Minister" (Radio) | 7,500 | High 1-7 "Animal Kingdom" 14,000<br>Low 3-11 "Cynara" 3,000 |
| State | 2,300 | 25c-40c | "The Mighty Barnum" (U.A.) | 6,000 | "Here Is My Heart" (Para.) | 6,000 | High 4-29 "Cavalcade" 8,000<br>Low 3-11 "King of the Jungle" 3,500 |
| Time | 300 | 20c-30c | "Wednesday's Child" (Radio) (20c-25c) | 2,000 | "Lady By Choice" (Col.) (2nd week) | 2,000 | .......... |
| World | 400 | 25c-75c | "Great Expectations" (Univ.) (2nd week) | 3,700 | "Great Expectations" (Univ.) (1st week) | 3,500 | High 5-5-34 "Private Life of Henry VIII" (5th week) 4,300<br>Low 11-25 "Vi Som Gar Koksvagen" 1,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Anne of Green Gables" (Radio) | 12,000 | "Here Is My Heart" (Para.) and "Father Brown, Detective" (Para.) | 9,500 | High 2-24-34 "Queen Christina" 13,500<br>Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" 6,500 |
| Imperial | 1,914 | 15c-35c | "Here Comes the Navy" (W.B.) (2nd week) | 2,500 | "Here Comes the Navy" (W. B.) (25c-40c) (1st week) | 4,500 | High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" 6,500<br>Low 7-8 "Les Bleus d'Amour" 1,500 |
| Loew's | 3,115 | 30c-75c | "The St. Louis Kid" (W. B.) | 11,000 | "Enter Madame" (Para.) | 12,000 | High 12-8-34 "Six Day Bike Rider" 14,500<br>Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" 4,500 |
| Palace | 2,600 | 30c-65c | "The Painted Veil" (MGM) | 12,000 | "Bright Eyes" (Fox) | 11,000 | High 2-18 "The Sign of the Cross" 15,500<br>Low 7-21-34 "Shoot the Works" and "Friday the 13th" 6,000 |
| Princess | 2,272 | 30c-65c | "Kid Millions" (U. A.) and "Fugitive Lady" (Col.) (2nd week) | 7,500 | "Kid Millions" (U. A.) and "Fugitive Lady" (Col.) (1st week) | 10,500 | High 1-7 "The Kid from Spain" and "Speed Demon" 12,000<br>Low 8-11-34 "The Constant Nympth" and "Happy Ever After" 5.000 |

Ah, well — —

we were young once, too!

★ But that was long ago . . . fifteen years, to be exact.

★ Since then we've had a lot of experience . . . we've done a lot of experimenting . . . we've learned some things . . . we've gained some knowledge . . . and we've built an organization for SERVICE and QUALITY that's become a byword in this great industry.

★ And now, more than 9000 exhibitors know that novel . . . interesting . . . convincing trailers are the general rule at

★ NATIONAL SCREEN SERVICE ★

— — — original creators of trailers with punch!

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | "Helldorado" (Fox) | 9,400 | "Wicked Woman" (MGM) | 10,500 | | |
| Capitol | 4,700 | 35c-$1.65 | "Forsaking All Others" (MGM)<br>(3rd week) | 36,000 | "Forsaking All Others" (MGM)<br>(2nd week) | 66,000 | High 1-5-35 "Forsaking All Others"<br>Low 2-10-34 "You Can't Buy Everything" | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | "Mystery Woman" (Fox) | 11,000 | "I Am A Thief" (W. B.) | 14,500 | High 1-7 "The Half Naked Truth"<br>Low 7-14'34 "Call It Luck" | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | "Kentucky Kernels" (Radio) | 8,500 | "Bright Eyes" (Fox) | 10,500 | High 7-21-34 "Of Human Bondage"<br>Low 4-15 "Parole Girl" | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | "Sweet Adeline" (W. B.) | 22,500 | "Here Is My Heart" (Para.)<br>(2nd week) | 55,000 | High 10-21 "I'm No Angel"<br>Low 8-11-34 "Elmer and Elsie" | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | "The Man Who Reclaimed His Head" (Univ.) | 15,000 | "The Best Man Wins" (Col.) | 15,000 | High 4-7-34 "The Lost Patrol"<br>Low 4-15 "Destination Unknown" and "The Fighting President" | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | "The Mighty Barnum" (U.A.)<br>(3rd week) | 23,600 | "The Mighty Barnum" (U. A.)<br>(2nd week) | 35,400 | High 11-17-34 "Kid Millions"<br>Low 8-5 "The Rebel" | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | "The Little Minister" (Radio)<br>(2nd week) | 65,000 | "The Little Minister" (Radio) | 110,000 | High 1-5-35 "The Little Minister"<br>Low 617 "Ann Carver's Profession" | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | "It's A Gift" (Para.) | 29,500 | "Anne of Green Gables" (Radio)<br>(2nd week) | 42,300 | High 12-1-34 "Imitation of Life"<br>Low 1-28 "Air Hostess" | 44,000<br>9,100 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "The Secret Bride" (W. B.) | 2,400 | "Behold My Wife" (Para.) | 3,000 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "Babbitt" (F. N.)<br>(4 days)<br>"Strange Wives" (Univ.)<br>(3 days) | 2,300<br><br>500 | "Father Brown, Detective" (Para.)<br>(3 days)<br>"Murder in the Clouds" (F.N.)<br>(4 days) | 1,100<br><br>1,200 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "Biography of A Bachelor Girl" (MGM) | 4,500 | "Sweet Adeline" (W. B.) | 3,000 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "Here Is My Heart" (Para.) | 3,500 | "Forsaking All Others" (MGM)<br>(10c-75c) | 13,000 | High 1-5-35 "Forsaking All Others"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 20c-35c | "The Little Minister" (Radio)<br>(25c-40c) (10 days) | 9,100 | "Flirtation Walk" (F. N.)<br>(6½ days) (25c-35c) | 8,000 | High 11-18 "One Man's Journey"<br>Low 12-15'34 "Captain Hates the Sea" and "I Sell Anything" | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | "It's A Gift" (Para.)<br>(25c-55c) (3 days and New Year's Eve $1.00)<br>"Sweet Adeline" W. B.) and "Wicked Woman" (MGM)<br>(7 days) | 10,400<br><br>9,000 | "Bright Eyes" (Fox) and "Father Brown, Detective" (Para.) | 12,500 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | "Forsaking All Others" (MGM)<br>(9 days)<br>"Kid Millions" (U. A.)<br>(Midnight Dec. 31.) | 11,300<br><br>1,200 | "Here Is My Heart" (Para.) | 7,900 | High 1-5-35 "Here Is My Heart"<br>Low 5-19-34 "As the Earth Turns" and "Smoky" | 7,900<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "The Mighty Barnum" (U. A.)<br>(6 days-3rd week) | 5,000 | "The Mighty Barnum" (U.A.)<br>(6 days-2nd week) | 12,000 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | "Kid Millions" (U. A.)<br>(8 days) | 2,800 | "Evelyn Prentice" (MGM)<br>(6 days) | 3,700 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "Forsaking All Others" (MGM)<br>(6 days) | 18,000 | "The Little Minister" (Radio)<br>(6 days) | 13,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 40c-65c | "Romance in Manhattan" (Radio)<br>(6 days) | 13,000 | "The Secret Bride" (W. B.)<br>(6 days) | 18,000 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "Evergreen" (Gaumont British)<br>(5 days) | 10,000 | "Bright Eyes" (Fox)<br>(6 days-2nd week) | 27,000 | High 4-22 "Cavalcade"<br>Low 1-12-35 "Evergreen" (5 days) | 29,000<br>10,000 |
| Keith's | 2,000 | 30c-50c | "The Little Minister" (Radio)<br>(6 days) | 2,900 | "Sweet Adeline" (W. B.)<br>(3 days and New Year Eve Show) | 1,500 | | |
| Karlton | 1,000 | 25c-40c | "Broadway Bill" (Col.)<br>(6 days) | 3,100 | "Anne of Green Gables" (Radio)<br>(6 days) | 3,500 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8,500<br>2,200 |
| Locust | 1,300 | 55c-$1.10 | "My Heart Is Calling"<br>(Gaumont British) (4½ days-3rd week) | 1,200 | "My Heart Is Calling"<br>(British Gaumont) (6 days-2nd week) | 4,700 | High 2-11 "Cavalcade"<br>Low 11-17-34 "The Scarlet Letter" | 13,000<br>2,500 |
| Roxy Mastbaum | 4,800 | 55c$1.10 | "Biography of a Bachelor Girl"<br>(MGM) (6 days) | 34,000 | "Here Is My Heart" (Para.)<br>(6 days) | 41,000 | | |
| Stanley | 3,700 | 35c-55c | "Imitation of Life" (Univ.)<br>(6 days) | 10,000 | "Broadway Bill" (Col.)<br>(9 days) | 22,000 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 35c-50c | "Murder in the Clouds" (F.N.)<br>(6 days) | 4.800 | "Limehouse Blues" (Para.)<br>(6 days)<br>"The Man Who Reclaimed His Head" (Univ.)<br>(4 days) | 7,500<br><br>2,800 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | "Biography of A Bachelor Girl"<br>(MGM) | 6,000 | "Babes in Toyland" (MGM) | 6,000 | High 4-7-34 "Wonder Bar"<br>Low 3-11 "What! No Beer?" | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-40c | "Bright Eyes" (Fox)<br>(2nd week) | 2,000 | "Bright Eyes" (Fox)<br>(1st week) | 3,000 | | |
| Music Box | 1,000 | 25c-40c | "The Little Minister" (Radio)<br>(2rd week) | 3,000 | "The Little Minister" (Radio)<br>(1st week) | 4,000 | High 12-9 "Little Women"<br>Low 5-13 "No More Orchids" | 14,000<br>1,600 |
| Oriental | 2,040 | 25c | "Big Hearted Herbert" (W. B.) and "Happiness Ahead" (F. N.) | 1,800 | "The Gay Divorcee" (Radio) | 1.800 | High 10-14 "Rafter Romance"<br>Low 11-18 "College Coach" | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | "The Secret Bride" (W. B.) | 5.000 | "The Silver Streak" (Radio) | 6,000 | | |
| Paramount | 3,008 | 25c-40c | "The County Chairman" (Fox) | 10.000 | "The White Parade" (Fox) | 8.000 | High 11-18 "The Way to Love"<br>Low 12-2 "Walls of Gold" | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | "Forsaking All Others" (MGM) | 5,000 | "The Mighty Barnum" (U. A.)<br>(2nd week) | 5.000 | High 4-28-34 "The House of Rothschild"<br>Low 3-11 "Madame Butterfly" | 9.800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "Helldorado" (Fox) and "Strange Wives" (Univ.) | 9,500 | "The Band Plays On" (MGM) and "That's Gratitude" (Col.) | 13,000 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally' | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "The Little Minister" (Radio) | 17,500 | "Romance in Manhattan"<br>(Radio) | 18,000 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "Broadway Bill" (Col.)<br>(3rd week) | 7,500 | "Broadway Bill" (Col.)<br>(2nd week) | 12,500 | | |
| Paramount | 2,670 | 25c-65c | "Enter Madame" (Para.) and "Biography of A Bachelor Girl" (MGM)<br>(25c-40c) | 10,000 | "Happiness Ahead" (W. B.) and "The President Vanishes" (Para.) | 13,500 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty" | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "Bright Eyes" (Fox)<br>(2nd week) | 5,500 | "Bright Eyes" (Fox)<br>(1st week) | 9,000 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "The Mighty Barnum" (U. A.)<br>(3rd week) | 8,000 | "The Mighty Barnum" (U. A.)<br>(2nd week) | 13,000 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "Forsaking All Others" (MGM) | 27,000 | "Here Is My Heart" (Para.) | 28,500 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10,000 |

# J. C. Jenkins--His Colyum

Alamo, Texas

DEAR HERALD:

A Holiday season without the ground covered with snow doesn't seem to us like the Holidays. Down here in the Rio Grande valley we went in our shirt sleeves and one fellow went around barefooted and bareheaded and there wasn't any snow within 500 miles of us.

The Season didn't pass, however, without bringing us a lot of satisfaction and a lot of pleasure, for we must have received a tubful of greetings from friends all over the country, from Pennsylvania to Oregon, from North Dakota to Texas, all wishing us the best of the New Year and our chief regret is our inability to answer these greetings direct and not in this fashion, but we want these friends to all know that their greetings were appreciated and we return the sentiment in this acknowledgment.

**Among those writing us were Mae Quilliams of Benton Harbor, Michigan; F. K. Haskell of Portland, Oregon; Lou Clayborn, Lansing, Michigan; Ray and Mayme Musselman of Lincoln, Kansas; G. L. Scott of Spokane, Washington; Win Armstrong of Niles, Michigan, and "Sim and Hazel" of Lamar, Missouri.**

But speaking of Sim and Hazel reminds of our visit with them last summer. They were then operating the Lamar Plaza theatre and also had another theatre under construction, which we trust they have finished, and if it is, Missouri has another theatre she can be proud of.

When we were there Sim wanted us to go down on a lake to his cabin in the Ozark hills and fish for a week but we couldn't do it. Say Ezra, we'll betcha we could have a lot of fun down there with Sim; he impressed us as a regular guy, and we had dinner with him and Hazel too.

### The Celery He Didn't Get

Then we received a letter from our daughter up at Neligh and she told us that Mr. and Mrs. Harry Huffman of Denver had sent us several bunches of Pascal celery but she was afraid to forward it for fear it would wilt and be spoiled, so they ate it. Doggone the luck anyhow, that's what a feller gets for having a daughter and son-in-law who like celery. She tells us that Pascal celery Harry sent us was the finest she ever ate, which din't help our appetite a particle, but thanks Harry, your gift is none the less appreciated just the same.

But maybe you don't know who Harry Huffman is. If you don't you are not very well acquainted with Colorado. Harry operates all the big downtown theatres in Denver. He commenced by operating a theatre on the east side but he gradually extended his efforts until now he is the manager of about all the first-run houses downtown, and Denver has a lot of them.

We are not giving Harry alone the credit for all of his success, for it is our candid opinion that Mrs. Huffman has been responsible for a large measure of it. Not only that but we will betcha that Mrs Huffman selected that celery for she is undoubtedly an authority on celery. Thanks to both of you good friends for remembering us as you did. May this year bring to you much of happiness and prosperity.

▽

### What the Valley Really Is

You have no doubt heard a whole lot about the Rio Grande valley. Some of you have seen it but many have not, which causes us to think that you would be more interested in knowing just what it is like than to read so much picture stuff. Up north a valley is known as a low strip of land lying between two ranges of hills or mountains. Down here what is known as the Rio Grande valley is a level plain at least 150 miles north and south and we don't know how far east and west but probably from Brownsville on the east to as far west as you would care to go without taking the family along. What is known as "The Valley" is probably the strip lying adjacent to the Rio Grande river and which is being cultivated to grape fruit, oranges, lemons, tangarines and various garden varieties of vegetables.

The people down here will tell you this is a wonderful country, and it is, but like California and other "wonderful countries" it has its drawbacks. They grow wonderful fruit. Yes indeed, you can bank on that. They grow wonderful vegetables. Sure they do, and they grow right in the winter season too, but that isn't all there is to it.

### Just a Little Tip

Directly north of here, and about 25 miles away, is what is known as the King ranch. We drove a half of a day on a cement highway to get through this ranch. It is said to be larger than the state of Rhode Island with Boston thrown in and reminds us very much of Cherry country, Nebraska, except that there are no sand hills and it doesn't have Harold Dunn's theatre at Valentine, but this ranch is covered with cactus, greasewood and other small brush, and has a lot of deer and wild hogs, and we want to give you a tip.

**When you are down here and go deer hunting, look out for the wild hogs and don't monkey around them, especially when they have pigs. They are bad medicine and they won't care whether you are a Republican or a Democrat if you monkey with their pigs. It is always best to have a tree located handy. There are times when trees look awfully good. Then don't sleep on the ground, either, or there might be a tarantula, centipede, scorpion or rattlesnake trying to get a line on your political affiliations. We don't like these doggone bugs, they are too inquisitive.**

From Mission on the west to Brownsville on the east we would guess to be about 100 miles. Between these two towns are McAllen, Pharr, San Juan, Alamo, Donna, Weslaco, Mercedes, La Feria, Harlingen and San Benito. A cement highway runs from Mission to Brownsville and the Missouri Pacific railroad runs along this highway for most of the distance, and the various fruit and other stands along this cement highway give the impression of one continuous city, in fact you run out of one right into the other.

Here one can see grape fruit and orange trees loaded with fruit in every direction as far as the eye can reach, and then a whole lot farther. It looks like an awfully prosperous country, at least it would be if they could get their fruit up to Nebraska and other northern points without the transportation and packing companies getting all there is in it.

While we are not a geologist, our guess is that at one time this entire valley was covered by the Gulf of Mexico. This is indicated by the sea shells found in the fields and the salt water that is usually found at a shallow depth, and our guess is also that this land is easily water-logged and ruined by the salt water below unless it has proper drainage to carry it off, but of course we are only a horse doctor and don't know much about it, but as we remarked before, this is a delightful country to spend a winter in. Then there's another thing, as Andy Gump said to Minn. Today we had a caller. E. R. Geery of the Uptown theatre at Iola, Kansas, dropped in to meet us and we had a delightful visit with him. He says that business had but one way to go, it couldn't get worse, and it is somewhat better but not enough to write home about. Thanks, Mr. Geery for calling, we were glad to meet you. Hope to see you in Iola sometime.

If there is any more space to be filled, we'll leave it to the desk, because Doc says we have a blood pressure of 230, and that's too high.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

---

## Columbia Applies for Stock Registration for Two Issues

The Securities and Exchange Commission in Washington last week announced application for registration under the Securities Exchange Act of 1934 of two Columbia issues. One application is by Columbia Pictures, Harry Cohn et al, as voting trustees for registration on the New York Stock Exchange of voting trust certificates for 5,023 shares of no-par common stock. The other is by Columbia Pictures for registration on the New York Curb Exchange of 4,340 shares of no-par common stock.

---

## To Produce Short Exposing Magic Trick

Stage and Screen Productions, Inc., plans production shortly of a screen version, with dialogue, of the old magic stunt, "Sawing a Lady in Half," in which the trick will be exposed. It will be produced as a short subject.

The company has begun production on "Custer's Last Stand," a 25-reel serial, as the first of two serials to be produced by the company for the 1934-35 season.

# "ONE OF THE BEST MYSTERY UNFOLDMENTS TO HIT THE SCREEN IN MANY MOONS"

—*VARIETY*

Packed with interest, action and comedy.

—*National Exhibitor*

•

One of the best pictures out of the independent field for a long time. Will hit many an A house in which an independent has never been screened.

—*Hollywood Reporter*

•

Holds the interest throughout. A good hour's entertainment.

—*Motion Picture Daily*

•

# Sing Sing Nights

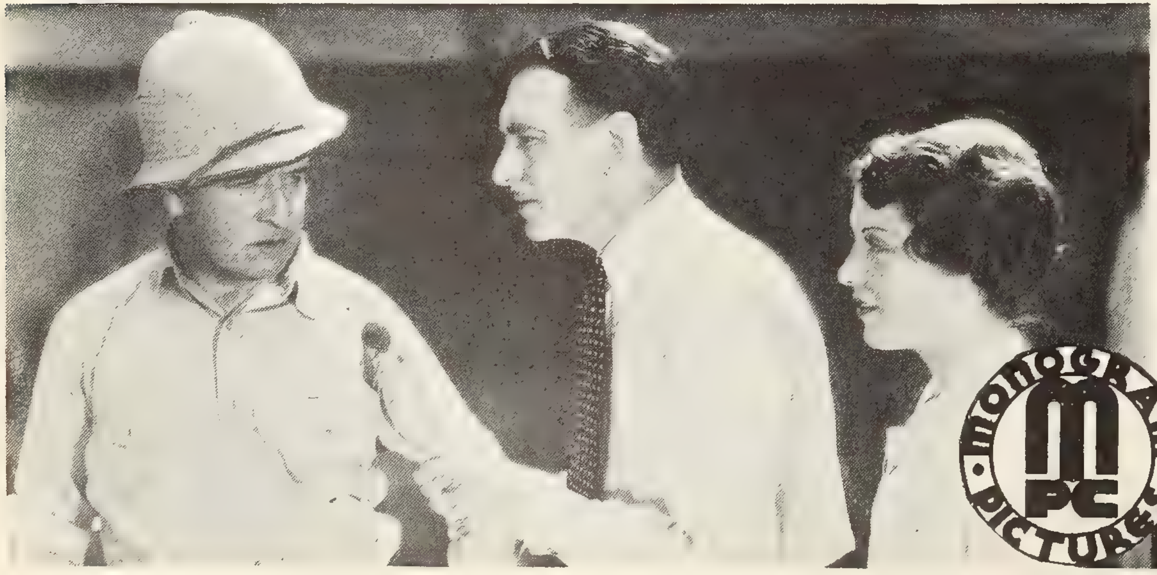
A MONOGRAM PRESENTATION

*with*

**CONWAY TEARLE**
**HARDIE ALBRIGHT**
**BOOTS MALLORY**

Directed by LEWIS D. COLLINS · A PAUL MALVERN Production · Suggested by the novel by Harry Stephen Keeler. Screen Play by Marion Orth

•



A FAST-MOVING DRAMA THAT SHOULD FIND FAVOR ANYWHERE.

— ***Billboard***

# WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*
MOTION PICTURE HERALD
1790 Broadway, New York

## Columbia

**BLACK MOON:** Jack Holt, Fay Wray—The kind that a small town needs more of, along with westerns. Holt in a fast action-crammed with excitement picture for all ages. Running time, 60 minutes. Played December 21.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

**BLIND DATE:** Ann Sothern, Paul Kelly—Excellent program picture, good box office draw for me. Got a little money. Title misleading. Played December 13.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

**DEFENSE RESTS, THE:** Jack Holt, Jean Arthur—Cold, snow and slippery. Our attendance was naturally hit, but those present were quite unanimous in stating that this is the best show they have seen Jack Holt in in a long time. Played December 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**END OF THE TRAIL, THE:** Tim McCoy, Luana Walters—Here is a good western with Indians and Tim. He can get by in a cowboy hat and with a horse to ride. Kids eat this up and like it. Played December 28-29.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**FIGHTING RANGER, THE:** Buck Jones, Dorothy Revier—Usual Jones western; business off a little.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**I'LL FIX IT:** Jack Holt, Winnie Lightner, Mona Barrie—A good program picture suitable for children and could be used for a Boy Scout tieup. Patrons commented favorably as to the entertainment built into this feature. Played January 3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**LADY BY CHOICE:** May Robson, Carole Lombard—Another Columbia click. Not quite as good as "Lady for a Day," but nevertheless fine entertainment. Pleased our patrons, but did not do the business it deserved due to bad weather. Running time, 77 minutes. Played December 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connolly, Roger Pryor—Well liked and drew good business. Patrons commented very favorably on the acting of May Robson. Lots of comedy and clever dialogue. Run this one and get some business that won't go home with a bad taste in their mouth. Played December 24-25.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connolly, Roger Pryor—A splendid picture. Story interesting and acting by whole cast fine. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**LADY IS WILLING, THE:** Leslie Howard, Binnie Barnes—This would have been a good picture if the dialect was so people could understand it. Our patrons said they would like to hear the story in United States language. These broad foreign languages are not appreciated in this town, and every picture does not satisfy that is made that way, here.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MAN'S GAME, A:** Tim McCoy—We had fair attendance and the feature pleased at least 99 per cent. We think Tim McCoy is better in this type of show than in the typical western. Played January 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**MAN'S GAME, A:** Tim McCoy, Evalyn Knapp—Not too good. Might fill the bill where you need some action.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MAN TRAILER, THE:** Buck Jones—Usual satisfaction which Buck Jones gives. Some of our patrons think the Jones shows would be helped materially by the addition of a little more comedy. The mixed audiences cry for some comedy at these Saturday night performances. Business fair. Played December 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**MEN OF THE NIGHT:** Bruce Cabot, Judith Allen—Short snappy picture of a hard-boiled detective who always gets his man. Plenty of action with some fair comedy spots. Should satisfy a Saturday night thrill-seeking audience. Running time, 60 minutes. Played January 4-5.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**MEN OF THE NIGHT:** Bruce Cabot, Judith Allen—A very pleasing program picture. Just rambles right along. No dragging, which pleases the fans. Pleased all.—L. G. Tewkesbury, Opera House, Stonington, Maine. Small town patronage.

**ONE NIGHT OF LOVE:** Grace Moore, Tullio Carminati—Swell picture for patrons who can appreciate it. Grace Moore can sing, but I have too many patrons who don't appreciate talent. The comments of those who were present praised the picture highly and many came back to see it, but business was very poor. Not a small town picture is my opinion. Played December 5-6-7.—Mayme P. Susselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**PARTY'S OVER, THE:** Stuart Erwin, Ann Sothern, Arline Judge, Patsy Kelly—This started out as a clever little comedy, but it got lost at the end.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SQUARE SHOOTER:** Tim McCoy—Played this western brand new and will say that as usual Tim McCoy gives a good show. Everybody pleased.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**THAT'S GRATITUDE:** Frank Craven, Mary Carlisle—Another Broadway star (I hear) who can be skipped. Poor, slow moving picture, with very little motive. Played December 28-29.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**WESTERN CODE, THE:** Tim McCoy, Nora Lane—Good western. Little old, but that don't hurt them. Played December 14-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**WHITE LIES:** Victor Jory, Fay Wray, Walter Connolly—A fair picture, but nothing unusual. Story of a newspaper man with a code of headlines at any cost. Some action and suspense with Jory as hero. Connolly is good as usual, Wray is mediocre. O. K. for mid-week or double feature. Irene Hervey in minor role seems mighty fine to me. Running time, 63 minutes. Played Dec. 21-22.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

## Eagle

**EXPOSED:** William Collier, Jr., Barbara Kent—This is by far the worst picture I have seen since the advent of sound. Everything about the production screams "quickie," as the settings are unusually cheap, the story impossible, and the acting below average. A very, very poor picture.—J. W. Noah. New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

## First National

**BABBITT:** Guy Kibbee, Aline MacMahon—Not the comedy that "Big Hearted Herbert" was, but will probably please. More comedy and not so much satire as the book. Played December 25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**DRAGON MURDER CASE, THE:** Warren William, Lyle Talbot, Margaret Lindsay—It paid expenses on a Saturday date and seemed to satisfy the customers.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander—Saw this in Kansas City and they were doing a big business. Hope it does some here. This boy Powell is quite the comedian in this clever story of army life and the scenes at West Point are well worth the time it took to film them. Boy, the old patriotism sure oozes out when these boys strut their stuff. I believe that this will do business and satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir—Better than expected. Pleased all who saw it. Nothing big but a good program.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir—A lot better than most of the so-called specials. Played this on Sunday and it pleased 95 per cent. People are still talking about it. Average business. Running time, 75 minutes. Played December 23.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak, Ross Alexander—Business was fair and this picture didn't get any knocks and I enjoyed it. Pretty much true to life and worth running. Played December 28-29.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Was out of town and did not see this picture personally. However my house staff comment was very good and gross indicated the customers also liked it. Played December 9-10.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—As entertaining a picture as we have run here in a long time. Plenty of suspense, and a few good laughts.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—One swell piece of high class entertainment. Josephine Hutchinson not beautiful, but possesses a million dollar personality. Don't hang back on pushing this one. It will please 100 per cent. It's not colossal, but down-to-earth entertainment. Just what they want. Boy, what a show. Why don't they make more like it? Running time, 85 minutes. Played December 28-30.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—One of the most satisfying pictures we have ever played. Patrons were loud in their praise of this one, and that means something. Outstanding entertainment. You'll be glad you played this picture. Played December 20-21.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson, Frank McHugh, Allen Jenkins—Very good picture, not so much music but whenever Dick sings my patrons just listen. He's a favorite here and is getting to be a good little actor. Business was good enough, better than average program and the picture showed a profit. Then there is some satisfaction in having patrons satisfied and this picture will do that. Played December 12-13-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HAVANA WIDOWS:** Joan Blondell, Glenda Farrell, Guy Kibbee, Lyle Talbot, Allen Jenkins—Pretty rough—cheating, chiselling, blackmail and booze. But it's funny, and there were no complaints from the crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**I SELL ANYTHING:** Pat O'Brien, Ann Dvorak—Pat O'Brien can out-talk Lee Tracy any day and does it in a big way in this one. Eentertainment value is sufficient for week-end play and pleased our patrons fairly well. Bolstered well with good shorts, this went over O. K. considering the pre-holiday slump. Running time, 70 minutes. Played December 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**I SELL ANYTHING:** Pat O'Brien, Ann Dvorak—Fair program picture with a lot of talk. Nothing big, but will plase the majority.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**LOST LADY, A:** Barbara Stanwyck—Nice little show with a plot that has been used often, but it does have a different ending. Played December 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**LOST LADY, A:** Barbara Stanwyck—Not much of a picture. Did not please generally.—C. M. Hartman, Liberty Theatre, Carnegit, Okla. Small town patronage.

**LOST LADY, A:** Barbara Stanwyck—A good Sunday and Monday picture. Pleased the mature patron. We recommend this one to anyone. Played January

6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MAN WITH TWO FACES, THE:** Edward G. Robinson, Mary Astor, Ricardo Cortez—This is a well made mystery melodrama. I played it with a cowboy act on a tough midweek spot, and it gave satisfaction. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MIDNIGHT ALIBI:** Richard Barthelmess, Ann Dvorak—This production is the sort that manages to entertain but makes your patrons, after leaving the theatre, wish they had spent their money for a few good magazines that would have provided entertainment for several days.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—A dandy program picture that pleased a large holiday crowd. Has a different twist, and will please all types. Lyle Talbot is fast becoming one of the screen's best leading men. Good luck, Lyle. Played December 24.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—Good airplane story to take the place of your western on Saturday. Plenty of action to make a pleasing and entertaining picture. Played December 17-18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown, Maxine Doyle—This is a wow. One of the best this star has ever made. Clean and funny and entertaining. Gave the best satisfaction of any of Brown's pictures this year. Played December 30-31.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**TWENTY MILLION SWEETHEARTS:** Dick Powell, Pat O'Brien, Ginger Rogers—Entertaining story of radioland with Pat O'Brien as the press agent almost stealing the show. Good for any dates. Played December 22.—J. Glenn Campbell, Princess Theatre, Aurora, Mo. Small town patronage.

## Fox

**BACHELOR OF ARTS:** Tom Brown, Anita Louise —Just a good program picture. Did not click at the box office. Running time, 8 reels. Played December 28-29.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—This would have been a good story with most any known cast. I showed a bunch of kids Lloyd's picture and they didn't know who he was. George Barbier and Una Merkel are plenty capable, and should be used often. Just barely made a profit on this one, and would personally say that Lloyd is through, or should be. Running time, 100 minutes. Played October 26-27.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**CAT'S PAW, THE:** Harold Lloyd—Good picture, good story, good for all ages. Through no fault of picture didn't draw at box office, although billed heavy. Played December 3-4.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

**CARAVAN:** Loretto Young, Jean Parker, Phillips Holmes, Charles Boyer—Good music in this one about the gypsies.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**CHANGE OF HEART:** Janet Gaynor, Charles Farrell, Ginger Rogers, James Dunn—I gave this a tough break on Christmas Eve, but it held up fairly well and pleased. It is more serious and a more mature type of story than Gaynor usually works in.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**CHARLIE CHAN IN LONDON:** Warner Oland, Drue Leyton—Everybody satisfied with this offering. Maybe not as good as some of the Chan pictures, but good enough to entertain and that's what you show them for. Oh, the profit? It did a nice business.—Mayme P. Musselman, Princess Theatre, Lincoln, Neb. Small town patronage.

**DUDE RANGER, THE:** George O'Brien, Irene Hervey—Changed this from a Friday-Saturday to a Monday-Tuesday and did it help business. Some of the most beautiful settings and scenery that you'll ever see in any picture. Run it, give your patrons a treat in action and scenery. It will do plenty of business on any night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster —This one will please about 50 per cent, possibly. Sure can't recommend this picture. Personally thought it N.G. It must take at least two minutes to find a title like "Elinor Norton." Running time, 70 minutes. Played December 26-27.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**FIRST WORLD WAR, THE:** The manager thought it was O. K. for this entertainment, but the ladies steered clear of this one. We would suggest that you tie up with the American Legion or Veterans of Foreign Wars. No comedy, just grim facts put together in fine shape. Played December 21.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**FIRST WORLD WAR, THE:** Strictly history. All newsreel shots. Should be tied up with your schools.

## *INGRAM ASKS FAIR REPORTS ON FILMS*

*Fair, unprejudiced reporting on pictures is recommended by E. F. Ingram of the Ashland theatre at Ashland, Alabama, in resuming his contributing to "What the Picture Did for Me". All readers of the department will remember the straightforward comment of this showman which appeared regularly in earlier issues and will welcome his return. He writes as follows:*

"I am enclosing my first reports in over three years but expect to report on all pictures played in the future.

"I will report on pictures according to their merits and not pan any picture simply because of some grudge I may have against the producer, as some exhibitors are doing. Let's be fair with everybody."

*Ingram's reports appear in the Department this week. Read them.*

Please average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patrongae.

**HANDY ANDY:** Will Rogers, Peggy Wood—Good old Will! I played this on the toughest spot in the year, just before Christmas, and it drew well and pleased 100 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronagqe.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—This is a familiar story, and it is hard to get anything novel or original in a flying story, but the crowd seemed to take it and like it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**GAMBLING:** George M. Cohan, Wynne Gibson, Dorothy Burgess—A good picture with poor title. Do not depend on the title of this picture to draw them in. A well rounded story with good supporting cast. Average business. Running time, 9 reels. Played December 13-14-15.—A. F. Affelt, Iosco Theatre, Osceda, Mich. Small town patronage.

**GAMBLING:** George M. Cohan—Good plot but too slow unfolding.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

**GAMBLING:** George M. Cohan—Nine reels of film which with or without Cohan should be skipped. George may have been a "foremoster," but he gives all my customers the jitters with his jerky dialog, etc. Running time, 80 minutes. Played January 2-3.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**JUDGE PRIEST:** Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise—Well, they came to see Bill, and how! Did the most business that I ever did on a Rogers picture and they enjoyed it. Henry B. Walthall sure steals a lot of the picture, but Bill never was a hog. He used one to steal one picture but he let the other boys get their share of the glory in this one. Don't be afraid of this picture. Just be ready for the gang that's sure to come.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MARIE GALANTE:** Spencer Tracy, Ketti Gallian—A good clean picture. Some excellent shots of the power house and the Canal Zone. A program picture which should satisfy your regular fans. Average business. Played December 20-21-22.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**MARIE GALANTE:** Ketti Gallian, Spencer Tracy—No doubt about it, this is a very good picture, but what a title. Means absolutely nothing to the public. What beats me is why, after good story, direction, cast, etc., they give it a handle like that, or, don't the producer know a poor title will ruin a good picture. Running time, 88 minutes. Played December 22-25.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery, June Lang—The silliest musical operetta, right from the nuthouse, ever made. First night to average business. Second and third nights an absolute flop. John Boles is too good an actor to put in such a nutty picture as this. If you are forced to play it, you will be money ahead by closing your theatre. Just a big waste of time, money and film. Running time, 9 reels. Played December 16-17-18.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**MUSIC IN THE AIR:** John Boles, Gloria Swanson —Perhaps we are asking for a slap on the wrist from Fox, but this seems a lot of talent and money wasted. Just a little too something for us hog callers. Played December 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles —This one gave me one big pain. It is positively silly. Put it on your worst night, or don't put it at all, or put it in the waste basket. Running time, 85 minutes. Played January 5-7.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles —Did just ordinary business on this one. A good musical. Our second night's business showed that it really had very little drawing power for us. Played January 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery, June Lang—My patrons disappointed with this picturization of the stage play. Certainly does not deserve to be sold as a "Special," and my own humble opinion is that it isn't even a good programmer. From remarks I heard, and was told, Gloria Swansan was a distinct flop. This picture has a foreign locale and is too much "goody goody!" for "the great unwashed."—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. "Sophisticated" small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery, June Lang—I don't want to get in any argument relative to the merit of any picture but I will say that one of my patrons stopped me on the street to tell me how bad this one was. Use your elimination privilege on this picture. Played January 2-3.—Mayme P. Musselman, Princess Theare, Lincoln, Kan. Small town patronage.

**PECK'S BAD BOY:** Jackie Cooper—Just a kid's picture that did not gross film rental. This may have been a special for Fox, but for me was way below average. Played December 6-7.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Jackie Searl—I couldn't find anything wrong with the picture except attendance. Had a tent show for opposition, and I judge that was the trouble. Good picture that was a flop at the B. O. Played November 9-10.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—Nice little picture though I believe they would do better in an American setting. Believe that Ayres is a better teammate than Farrell. Practically a profit guaranteed in this one. Running time, 90 minutes. Played November 23-24.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**365 NIGHTS IN HOLLYWOOD:** James Dunn, Alice Faye—Nothing to rave about but will please the patrons. Mitchell and Durant furnish the laughs. The boys are good. Played December 23-24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**365 NIGHTS IN HOLLYWOOD:** Alice Faye, James Dunn—Somebody tried to make a musical that hadn't had enough experience. Just another chance to grind something through the old projectors. It wouldn't be missed, if you didn't show it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—Here is a picture you will be proud of—you won't have to hide when your patrons come out of your theatre. The swellest picture in many moons. Play it and boost it to the sky. It's worth it and your patrons agree with you. Only average business, due to a severe snow storm which hit here on the regular play dates. Running time, 9 reels. Played December 9-10-11.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**WORLD MOVES ON, THE:** Madeleine Carroll, Franchot Tone—Comments on this have varied, though we couldn't find anything wrong with it. It was a little long, but it was well received, and comments were many, and all favorable. The program built up the second night, and we ended the run with a nice profit. So—O. K. Played November 2-3.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**WORLD MOVES ON, THE:** Franchot Tone, Madeleine Carroll—Excellent story, but no box office draw. Patrons walked out saying it was too classy to be good entertainment. Six dollars first matiness more than expected all day. Good Sunday picture. Played December 12.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

## Goldsmith

**CARNIVAL LADY:** Boots Mallory, Allen Vincent—This is a passably entertaining independentt production.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

## Majestic

**MORNING AFTER, THE:** Ben Lyon, Sally Eilers--Although my patrons pass up English made pictures, this is an excellent picture, good sound and photography. I just couldn't convince 'em of its merits. Running time, 59 minutes. Played December 19.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

**UNKNOWN BLONDE:** Edward Arnold, John Miljan, Barbara Barondess, Dorothy Revier—Too suggestive for Sunday, but good for adults any time. Played very late but had good print and good audience comment. Played December 28.—Carnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

## Mascot

**YOUNG AND BEAUTIFUL:** William Haines, Judith Allen—I paid too much for this, but that seemed to be the only complaint. The patrons liked it.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

## MGM

**BAND PLAYS ON, THE:** Robert Young, Stuart Erwin, Leo Carrillo, Betty Furness, Ted Healy—Clean, entertaining "collegiate" picture with plenty of comedy and enough football to make it O. K. for "fans." My patrons told me they liked this picture and that's all I want to know. O. K. for week-end.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. "Sophisticated" small town patronage.

**BARRETTS OF WIMPOLE STREET, THE:** Norma Shearer, Fredric March—This production is in every way an artistic triumph that will add prestige to your theatre and give your more discriminating patronage genuine entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**CHAINED:** Clark Gable, Joan Crawford—Very good picture and drew a good crowd even if roads and weather were exceptionally bad. Played January 1-2.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farm and small town patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy—A splendid picture you will be proud to present. The courtroom scene in the last two reels I personally believe is one of the best, since gangdom has left the pictures. Average business. Running time, 8 reels. Played December 25-26-27.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**GAY BRIDE, THE:** Carole Lombart, Chester Morris—A family picture. A dramatic Saturday Evening Post story, with good entertainment. Average business. Running time, 9 reels. Played December 23-24.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**GAY BRIDE, THE:** Carole Lombart, Chester Morris, Zasu Pitts, Leo Carrillo, Nat Pendleton—Patrons pleased with this picture. It has plenty of comedy and entertainment, as well as enough action to run on the week-end. Personal opinion O. K., especially for week-end.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. "Sophisticated" small town patronage.

**HIDEOUT:** Robert Montgomery, Maureen O'Sullivan—Very good for rural communities. My patrons get a big kick out of the city hick's ideas and methods of farm life and chores. Drew a fair to good crowd in bad roads and weather. In advertising this we stressed the idea of the city hick trying to be a farmer, milking cows, feeding chicks, etc. Played January 6-7.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farm and small town patronage.

**MERRY WIDOW, THE:** Jeanette MacDonald. Maurice Chevalier—A fine picture and will please all if they can be induced to see it. Snappy comedy, grand music and that director of director, Lubitsch. My idea of a swell show if MGM cares to know. Played December 27-28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**PAINTED VEIL, THE:** Greta Garbo, Herbert Marshall—A story unworthy of the splendid cast, but finely acted. Comments from our patrons were generally to the good and it pulled to a much better than average business. Running time, 86 minutes. Played December 25-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**PARIS INTERLUDE:** Robert Young, Madge Evans, Otto Kruger, Ted Healy—This program picture managed to satisfy on a double feature program, but it is far below MGM's standard. There is very little story but a great deal of drinking, as most of the action takes place in a bar. I consider it poor.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**STUDENT TOUR:** Jimmy Durante, Charles Butterworth—"Student Tour" got off on a detour after the first reel and never did find the main highway again. Good idea that failed to click in a consistant manner. Some good music and dance numbers, but the laughs were few and far between. Pulled fair business, but not too pleasing to our patrons. Running time, 86 minutes. Played December 28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**TREASURE ISLAND:** Wallace Beery, Jackie Cooper—Entertaining to young and old. The producers have given exacting attention to detail which greatly enhances the entertaining qualities of the film.—J. W. Noah, New Liberty and Ideals Theatres, Ft. Worth, Texas. General patronage.

## Monogram

**FLIRTING WITH DANGER:** Robert Armstrong, William Cagney, Edgar Kennedy, Marion Burns, Maria Alba—This is a very funny picture and not smutty. Moves fast, interesting story, and a very good program picture. Better than the average nowadays. Pleased them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**GIRL O' MY DREAMS:** Mary Carlisle, Creighton Chaney—All okay. Sure went after the school folks and did we have them yelling their enjoyment of this clever little college story. Believe they had an extra kick out of it because it was a track meet story and with the boys parading in shorts, while out of doors was a foot of snow and plenty, plenty cold breezes blowing when they left the theatre, but it was another pleasant evening spent by all who came, and we had them out. Running time, 66 minutes. Played Dec. 25-26.—C. Rork, Majestic Theatre, Lexington, Neb. Family patronage.

**LAWLESS FRONTIER:** John Wayne, Sheila Terry—The western fans enjoyed this one. Lots of action, thrills, and romance woven into an evening's entertainment. It appears that the western pictures are regaining some of their old-time vigor and punch as in the old days. Running time, 6 reels. Played Dec. 20-21-22.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**RIDERS OF DESTINY:** John Wayne, Cecelia Parker—An exceptionally good western.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SUCCESSFUL FAILURE, A:** William Collier, Sr., Lucille Gleason—A very nice picture for the family trade. The story of just ordinary folks that is entertaining. Suits us better than high class society stuff. Played Jan. 1.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

## Paramount

**LITTLE MISS MARKER:** Shirley Temple—Excellent entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, Zasu Pitts, W. C. Fields, Evelyn Venable—Wonderful picture. This picture seemed to suit the general run of patron just about the same as a Will Rogers production. Little above average business. Played Dec. 13-14.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**OLD-FASHIONED WAY, THE:** W. C. Fields, Baby LeRoy, Judith Allen—I certainly didn't take an old-fashioned profit on this one. Fields' juggling act was the "hi spot" of the film and I would call it another picture that prevented a dark house for two nights. Played Nov. 7-8.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**SHE LOVES ME NOT:** Bing Crosby, Miriam Hopkins, Kitty Carlisle, George Barbier—Good entertainment. Did not draw as well as we expected. But a real picture nevertheless. Thought the work of Curly was great.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**SHOOT THE WORKS:** Ben Bernie, Jack Oakie, Dorothy Dell—For a program picture that does not attempt to be pretentious, this is good entertainment. It pleased our patronage and I enjoyed it too.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

## RKO Radio

**AGE OF INNOCENCE, THE:** Irene Dunne, John Boles—Some of the ladies liked it but the men-folks didn't seem to care much either way. Played Dec. 19-20.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—Too much cannot be said for this picture. It is what might be called a perfect family picture. Clean and wholesome and entertaining from start to finish. Anne Shirley is certainly good and I predict a bright future for her. Those who saw this picture praised it to the skies. What more could we want? Played Dec. 25-26.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**BY YOUR LEAVE:** Frank Morgan, Genevieve Tobin—I used this on a week-end in a spot where I usually show westerns, advanced the admission price and got it. It is quite pleasing and serves as a better than average picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**BY YOUR LEAVE:** Genevieve Tobin, Frank Morgan—I took my biggest loss of the season on this one. However, we have made a profit on worse program pictures than this one. However, I can't say much for a picture that don't get the money. Running time, 80 minutes. Played Nov. 13.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**DOWN TO THEIR LAST YACHT:** Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—This is a 50-50 picture; half the audience went to sleep and the other half walked out. They started out with a good idea on this, but it ran aground early in the story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**DANGEROUS CORNER:** Melvyn Douglas, Virginia Bruce, Conrad Nagel—This is the only picture from RKO, in my opinion, that there wasn't any excuse for making. It is all talk, and that will kill any picture. No one likes a lot of talking unless they are the ones doing the talking. I put Pretty Boy Floyd in on the second day of the run, and saved my run. Played Nov. 16-17.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**FINISHING SCHOOL:** Ginger Rogers, Frances Dee, Billie Burke, Bruce Cabot—The crowd was all set to be shocked at this one, and it does have some daring scenes, but they are handled without offense. Frances Dee is a very charming little girl.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**FOUNTAIN, THE:** Ann Harding, Brian Aherne, Paul Lukas—This is probably a good picture for some

(*Continued on following page*)

STANDING ROOM ONLY

When you see this SIGN—

You can take it for granted that the house has the proper projection facilities. And among these facilities will be a B & L Super-Cinephor Projection Lens—the lens that projects all of the fine qualities produced with pains-taking care by the photographer.

Install a Super-Cinephor and get your "Standing Room Only" sign ready to use. Remember one more patron per day will pay for a Super-Cinephor in a single year. Write for details to Bausch & Lomb Optical Company, 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB
SUPER-CINEPHOR

localities, but I'll admit I can't imagine where. Will not please small town audiences, and would advise you to exchange it for something else if you can do so.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Robers—Very good picture which should do business in anyone's theatre regardless of date or location. We did not do as much as we expected, however. Played it extended time, which was probably the reason. Played Dec. 2-3-4.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—Plenty of credit should be given to the producers for the very excellence of this picture. First of all it is pleasing from start to finish, and should do wonderful business wherever shown. It comes under the category of the best picture ever made.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—Did good business on this one. Not as much as I expected but I had a profit left and that's something. A very good musical with some clever ensembles, both singing and dancing. Run it and advertise it. It'll do business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—Nice little program picture that pleased and drew a nice business. Running time, 63 minutes. Played Oct. 24-25.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—Well, Eddie Quillan, you have caused me to report on a picture for the first time in over three years, but I liked this picture so much I am glad to say a good word for it. Our patrons were certainly pleased. Personally I consider Eddie one of the screen's best and would certainly like to see him get some big roles. His brand of comedy is outstanding. Good luck to you, Eddie. Played Dec. 31, 1934.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—Fair football story that will get by on Family Night or double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HIS GREATEST GAMBLE:** Richard Dix, Dorothy Wilson—A strong emotional drama without much comedy relief. Did a slim Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HIS GREATEST GAMBLE:** Richard Dix, Dorothy Wilson—A very fine, entertaining picture. Richard Dix always makes good in any picture. This story very interesting and a good cast and clean. Satisfied all we got to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**KENTUCKY KERNELS:** Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarland, Noah Beery—My patrons enjoyed this comedy and it drew fair business on a weekend date. There is a lot of fun mixed in the unreeling of this feature, and will make a dandy show for your family night. Played Dec. 14-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—The cleanest kind of fun and what I mean is fun. Our crowd just enjoyed every minute of it and plenty of them said the best one yet from this team. Running time, 75 minutes. Played Dec. 30-31.—C. Rork, Majestic Theatre, Lexington, Neb. Family patronage.

**KENTUCKY KERNELS:** Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarland, Noah Beery—The best picture these stars have made for past year. Clean, and Spanky was the making of the picture. Did not do the business the picture deserved to do, as the pictures of this team in the past year have not given satisfaction and they have lost their drawing power. But this one satisfied all. Played Jan. 1-2.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea—I warn you you will not have to dust off the S.R.O. sign with this one. However it is a most excellent picture, just one of those real well done things that fails to do any business. Box office just average four days. The first real assignment Joel McCrea ever had and he eats it up. That boy walks through this one in a wonderful way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins—A very clever picture, good cast and seemed to please. Did a fair Saturday's business on it. Played Jan. 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—We can't get them to like Miriam Hopkins, but they do like McCrea and Fay Wray, and they liked the picture. It was well done and we had no kick to offer. Took a profit, and business built up the second night. Played Oct. 19-20.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett, William Farnum—Not a big special, but an interesting picture that held the interest of our patrons, especially the finish. Hokum? Yes! But how they fell for it. My patrons had never seen the new Streamlined Train and that was a treat, besides they were taken for a ride on it. Play it and it will do plenty of business on your family nights. Played Dec. 31.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SUCCESS AT ANY PRICE:** Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin—No comments either way on this; not much business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**THEIR BIG MOMENT:** Slim Summerville, Zasu Pitts—Very fair show. Different from their former productions. Our business was hit by low temperatures and snow. Played Dec. 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WEDNESDAY'S CHILD:** Karen Morley, Edward Arnold, Shirley Grey—Was agreeably surprised at this one; it was a nice program picture. We couldn't get them in, but it was a good picture and if we could have sold them on the unknowns in the picture they would have liked it. Those that came liked it. Running time, 70 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**WEST OF THE PECOS:** Richard Dix, Martha Sleeper—A good picture from a Zane Grey story, and a relief to see one without Randolph Scott, who is used by Paramount in all their Zane Grey westerns. They told us they liked this one, which is unusual for a Zane Grey western in this town. Played Dec. 28-29.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**WHERE SINNERS MEET:** Diana Wynyard, Clive Brook, Billie Burke—I thought this was a clever comedy, but no one seemed to agree with me. The dialogue is quite too frightfully British for my people. It did a slim Sunday, and the poorest Monday I have ever had.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**WOMAN IN THE DARK:** Fay Wray, Ralph Bellamy—Nice little program picture, but I think I made a mistake in telling them it was by the author of the "Thin Man," for it is about as close kin as a blood and thunder western, from entertainment values. However, as a program picture, it is acceptable. Played Nov. 20.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

## United Artists

**BULLDOG DRUMMOND STRIKES BACK:** Ronald Colman, Loretta Young—Another wonderful show that will not gross film rental in the small towns. Good story, fine acting and great entertainment if you can get them in to see it.—E. F. Ingram, Ashland Theatre, Ashland. Ala. Small town patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—Get out all your adjectives, add some new ones and step on this for all you're worth, for here is as superlative a production as has come out of Hollywood in many a moon. But how it flopped for us—too high class for the general run of our patrons. Those who came told us it was the finest picture they had ever seen, but very few came. Running time, 113 minutes. Played Dec. 16-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

## Universal

**EMBARRASSING MOMENTS:** Chester Morris, Marian Nixon—This program picture is so silly and fantastic that it actually amuses. Our patronage enjoyed it on a double feature program, where it rightfully belonged, as it is too light to single.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**GIFT OF GAB:** Edmund Lowe, Gloria White—Audience decidedly divided as to merits of this all-star cast. Some thought it was absolutely worthless; others held a contrary opinion. Business poor. Played Jan. 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**GREAT EXPECTATIONS:** Henry Hull, Phillips Holmes—Universal can take a bow for this one. Those who appreciate Dickens will find this to their liking. But it proved to be just what our patrons do not care for and while we did not have great expectations for the business that might be done, the results were very, very poor indeed. But I still insist, it is a great picture. Running time, 105 minutes. Played Dec. 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**GREAT EXPECTATIONS:** Henry Hull, Phillips Holmes—Went after the class of trade we felt this truly great drama would appeal to and we were rewarded with exceptionally good results, having just a whole lot of folks out who very, very seldom come. We clocked our crowds so we know the type of patron that came and we likewise received lots and lots of very complimentary comments on this type of drama. We call it a successful engagement in all ways, extraordinary acting, good suspense, well told story, good sound, fine photography, just a damn good picture for the exhibitor who knows how to use it and put it over to those who will thank him for showing it; so take it and build up your business. You can do it. Running time, 100 minutes. Played Jan. 1-2.—C. Rorwk, Majestic Theatre, Lexington, Neb. Family patronage.

**I'LL TELL THE WORLD:** Lee Tracy, Gloria Stuart—Is bringing in the matinee crowd. Good story and a most entertaining picture. Gets lots of laughs, too. Played Jan. 2.—Garnett Stancil, Opera House, Ft. Payne, Ala. Small town patronage.

**MILLION DOLLAR RANSOM:** Phillips Holmes, Mary Carlisle, Edward Arnold—This got by acceptably on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**ONE EXCITING ADVENTURE:** Binnie Barnes, Neil Hamilton—I call this swell entertainment, but everyone had gone to Lansing to see the Kerns Hotel fire, so it didn't do any business. Binnie Barnes is a beautiful woman and a swell actress, and has a remarkably fine singing voice.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**ONE EXCITING ADVENTURE:** Binnie Barnes, Neil Hamilton—A good program picture that should please. Underworld theme of a clever lady jewel thief. It's dressed up and Binnie looks like a million. Playd Dec. 18-19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**ONE EXCITING ADVENTURE:** Binnie Barnes, Neil Hamilton—Good story and will hold their interest. It is just a matter of being able to sell a new star to the patrons, which is hard to do in a small town. Played Dec. 26.—Garnett Stancil, Opera House, Ft. Wayne, Ala. Small town patronage.

**ROCKY RHODES:** Buck Jones—A little better than average western that pleased. However, it played second fiddle to a stage attraction, so cannot report as to its drawing power. Running time, 60 minutes. Played Dec. 23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**ROMANCE IN THE RAIN:** Heather Angel, Roger Pryor, June Knight, Victor Moore—A nice little picture, with a very charming little leading lady. The picture was sold as a special, but it doesn't measure up to that.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**STRANGE WIVES:** June Clayworth, Roger Pryor—This is a very pleasing comedy drama; it didn't break any records, as my people don't go so strong for Pryor. June Clayworth is a swell little trouper and very easy on the optic nerve.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**STRANGE WIVES:** Royer Pryor, June Clayworth—A rather amusing picture of a sworn bachelor who marries his wife and her 40 relatives. A weak picture for Pryor, who has been seen in some good roles lately. Running time, 73 minutes. Played Jan. 2-3.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**WAKE UP AND DREAM:** Russ Columbo, June Knight, Roger Pryor—Seemed to please a fair sized audience just previous to Christmas. Played Dec. 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

## Warners

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—A surprise picture if ever there was one. Laughs galore. And how they ate it up. Drew well.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—Here is one of the best comedy dramas that you will get a chance to show in a long, long time. Don't be afraid to boost this picture. Promise them anything to get them in and then take the bows. Every patron will be a walking advertisement and your business will pick up on the next run.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—One of the best comedy pictures we have ever played. Gave splendid satisfaction. Played Dec. 23-24.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**DESIRABLE:** Jean Muir, George Brent, Verree Teasdale, Charles Starrett—A delightful pirture in every sense. Holiday patrons liked this one and didn't fail to tell us so. Jean Muir is very lovely. Played with Merrie Melody and one of the Melody Master series, which made up a perfect holiday program. Played Dec. 27.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**FRIENDS OF MR. SWEENEY:** Charles Ruggles, Ann Dvorak—A rowdy farce comedy that pleased a very small crowd on the very tough midweek spot before Christmas.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**FROM HEADQUARTERS:** George Brent, Margaret Lindsay—This is a formula mystery which is entertaining but will not send your patrons out talking.

This picture exposes several methods used in police headquarters to solve crimes.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**HE WAS HER MAN:** James Cagney, Joan Blondell—A good picture, but entirely different from the type of story these two usually play in. The pre-holiday slump hit it a hard blow.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HI, NELLIE:** Paul Muni, Glenda Farrell, Ned Sparks—The customers called this swell entertainment. —Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**I AM A THIEF:** Mary Astor, Ricardo Cortez—Lots of jewel thieves. A clever female Philo Vance, all whooping it up on a train trip. OK for the program dates. Played Dec. 29.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**KANSAS CITY PRINCESS:** Joan Blondell, Glenda Farrell, Robert Armstrong, Osgood Perkins—Lot of laughs and wisecracks. Just enough spice to make them like it and not enough to hurt. We all enjoyed it and it drew better than average business.—Mayme P. Muselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MADAME DU BARRY:** Dolores Del Rio—Good picture, but just don't ring at the B. O. Another costume affair and my patrons do not like them. Running time, 79 minutes. Played November 25-27.—Earl J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

**PERSONALITY KID, THE:** Pat O'Brien, Glenda Farrell, Claire Dodd—This is fair entertainment. I played with a dog and pony act and there were no complaints.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**SECRET BRIDE, THE:** Barbara Stanwyck, Warren William—Step on it! Tell them it is a big picture. For it will stand all you can say about it. Another program picture that beats most specials. It is a pleasure to be in the show business and run pictures like this. Average business. Running time, 75 minutes. Played Dec. 30.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

**ST. LOUIS KID:** James Cagney, Patricia Ellis—Typical fast moving Cagney vehicle that provided plenty of laughs for our patrons. And believe it or not, Cagney did not "sock" a single dame, but what wallops he handed out to the tough mugs, with his head. Drew well and pleased. Running time, 67 minutes. Played Dec. 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**ST. LOUIS KID, THE:** James Cagney, Patricia Ellis, Allen Jenkins—A very good picture with a lot of fun and action. He gets into everything, has plenty of fights and keeps the picture moving at a fast clip. Everybody enjoyed it and business was very good. Played Dec. 26-27.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SWEET ADELINE:** Irene Dunne—Really a big musical. Why Warners pulled this from the first class of pictures and put it in the programs is a mystery to me. It has a good love story, good comedy, dandy songs and beautiful dance numbers. Business good. Running time, 95 minutes. Played Jan. 6-7.—R. L. Matson, Crystal Theatre, Flandreau, S. D. General patronage.

## Short Features

### Columbia

**FLYING PIGSKINS:** World of Sports Series—Good football reel with plenty of football and in all kinds of weather and on all kinds of fields. Run it; you'll like it, and so will every patron who ses it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GOOD GOLFERS START YOUNG:** Maureen Olcott, Johnny Hines, Johnny Farrell—Good one-reeler that all can enjoy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HOLIDAY LAND:** Color Rhapsodies Series—Very clever cartoon in color.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HOLIDAY LAND:** Color Rhapsodies—Hats off to another fine color cartoon that goes over with young as well as old. Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**HOLIDAY LAND:** Scrappy Cartoon—An excellent color cartoon with a story that has an original twist. —J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**KATNIPS OF 1940:** Krazy Kat Kartoons—Good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SPICE OF LIFE:** Got some laughs with their printed jokes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**THREE LITTLE PIGSKINS:** Three Stooges—Rough stuff, but it got some laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

### DuWorld

**SWORD OF THE ARAB:** Duncan Renaldo—I expected this to be terrible but it is passably entertaining in its 28 minutes running time. There are a number of beautiful horses and there is some good photography. The acting is poor, however, and the story trite. This featurette will not cause your patrons to walk but they will doubtless care very little for it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

### Educational

**GOLD GHOST, THE:** Buster Keaton—A good comedy. Good old Buster—he's still the best pantomime comic on the screen. I still think the funniest pictures ever made were his features, "Our Hospitality," and two-reeler, "The Playhouse."—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HALF BAKED RELATIONS:** Andy Clyde—This is a funny comedy, and it's certainly a pleasure to get a two-reeler that is funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**HELLO, SAILORS:** Tom Patricola, Buster West —Good comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HIS LUCKY DAY:** Ernest Truex—Excellent. Running time, 2 reels.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**HOLLYWOOD MOVIE PARADE, THE:** Treasure Chest Series—Not much to this. Running time, 1 reel. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**HOUSE WHERE I WAS BORN, THE:** Song Hit Stories Series—This is a very entertaining number, but not as good as "Mountain Melody." Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**MAGIC FISH, THE:** Terry-Toon—OK cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**MICE IN COUNCIL:** Terry-Toon—A very good cartoon. Running time, 6 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**MICE IN COUNCIL:** Terry-Toon—An amusing Terry Toon that is a credit to any short subject program. Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**RURAL ROMEOS:** Harry Gribbon—Educational should have some sort of medal for making the poorest line of shorts of the year. I don't see how any company could do it even intentionally.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**SHE'S MY LILLY:** Will Mahoney—Here is an outstanding musical comedy, we think. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**TWO LAME DUCKS:** Coronet Comedies—This is a fair comedy. I've seen much worse from Educational. —Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

### Fox

**MAN'S MANIA FOR SPEED:** Adventures of the Newsreel Cameraman—Very good, will surely please. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**WHEN DISASTER STRIKES:** Good one-reeler. Rehash of old newsreel shots but good ones.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

### Inter-American

**FIGHTING PRIEST, THE:** Rev. Charles E. Coughlin—This is a very dull and tiresome effort to capitalize on the popularity of Rev. Charles E. Coughlin. It has about three minutes of "The Fighting Priest" in a closeup giving a short sermon and the remainder is nothing but shots of newspaper headlines and photographs. Running time, 7 minutes.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

### MGM

**GENTLEMEN OF POLISH:** Musical Revues—Not so hot. Running time, 20 minutes.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farm and small town patronage.

**HOLLAND IN TULIP TIME:** FitzPatrick Travel Talks Series—Beautiful color and interesting scenes that every one will enjoy. We had lots of compliments on this. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**LIVE GHOSTS:** Laurel and Hardy—Very good two-reeler. We thought this one better than the run of Laurel and Hardys. Patrons ate it up.—Clifford M. Anderson, Lomar Theatre, Lohrville, Iowa. General patronage.

**MIKE FRIGHT:** Our Gang—Fine. Had many favorable comments.—H. M. Johnson, Unique Theatre, Bricelyn, Minn. Farm and small town patronage.

**SOMETHING SIMPLE:** Charley Chase—Not the best Chase ever made but OK.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**SPECTACLE MAKER, THE:** Cora Sue Collins—A wonderful two-reel fairy tale in beautiful coloring with good music. One of the best shorts I ever exhibited. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**SPECTACLE MAKER:** Musical Revues—Beautiful color and settings and a nice bedtime story, but we hope MGM starts putting some pep and music in their colortones.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**WASH-EE IRON-EE:** Our Gang—Pleasing Our Gang comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

### Paramount

**CLUB CONTINENTAL:** Leon Belasco & Orchestra, George Givot, Vivian Janis, Grace Barry—This was only fair. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**MONKEY SHINES:** Paramount Varieties—This is a dandy one-reel subject. Will fit in any program.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

**POOR CINDERELLA:** Betty Boop—This was done in colors, and it was beautiful. Many comments in its favor.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**POPEYE THE SAILOR**—The audience response to these cartoons is splendid.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

### Principal

**WINGS OVER ANDES:** This is strictly another travelogue that is as interesting and well made as most travelogues but it is too long.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

*(Continued on following page)*

**TIME**
***TO RE-ORDER***

**NOW IS THE TIME to check what available space you still have left in your THEATRE ACCOUNTING book. No doubt you'll find it running low. Re-order now so that you can continue your important daily entries without interruption.**

**THEATRE ACCOUNTING**

**by William F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity.**

***Order Now — $3.00 — Postage prepaid***

**QUIGLEY BOOKSHOP**
1790 Broadway New York

## RKO Radio

**BIG MOUTHPIECE, THE:** Chick Chandler, Tom Kennedy—This is tragic instead of funny. Just as bad as "Unlucky Strike" was good.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**BRIDAL BAIL:** Blonde and Red Head Series—Fairly good comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**CALIFORNIA WEATHER:** Ruth Etting—I didn't care for this but the customers seemed to take it. This high fidelity recording is a pain in the neck.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**DUMBBELL LETTERS:** No. 7—Some laughs but a very short reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**HURRY CALL:** "Chic" Sale—A snap-bang-up two-reeler that got plenty of laughs and what else matters. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**JEST OF HONOR:** Soglow's "The King" Cartoon Series—Like all the rest of this series, this is a very poor comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LA CUCARACHA:** Steffi Duna, Don Alvarado—Though this is a short, it belongs in the same list with the features. I broke some nice records with this subject. We couldn't see any third dimension, but it is the finest short subject we have ever played. Gave it top billing, and it went over 100 per cent. Played "The World Moves On" with this subject. Running time, 21 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**LITTLE BIRD TOLD ME, A:** Toddle Tale Cartoon—Another good cartoon in the Toddle Tale Series. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**LOVE ON A LADDER:** Edgar Kennedy—Good knockabout comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**PASTRYTOWN WEDDING:** Rainbow Parade Cartoons Series—Okay.—Mayme P. Museslman, Princess Theatre, Lincoln, Kan. Small town patronage.

**SONGS OF THE COLLEGES:** Headliner Series (1934-35)—This is very appropriate for the football season and will probably be liked at any time. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**SOUTHERN STYLE:** Ruth Etting—Ruth, I'm mad at you. You only sang two songs in this and I consider you cheated on us. We expected three. "Old Kentucky Home" and "Swanee River" were fine, but why didn't you sing "Carry Me Back to Old Virginia"? Then this 2-reeler would have been a knockout. Even as is, we liked this a lot, and received several nice compliments on it. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**SOUTHERN STYLE:** Ruth Etting—This one is very good with the exception of the overemphasis on "you all," an expression that some "nit-wit" director tried to put over as authentic in the South. I'll bet this guy can't pronounce "your" correctly. He would pronounce it "yore," so my advice along this line is cut out stuff you don't know anything about.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**STRICTLY FRESH YEGGS:** Gribbon-Kennedy-Stanton Comedy—Mediocre comedy with a few laughs.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**TORCH TANGO:** Ruth Etting—Not as good as the other Ruth Etting subjects, but will please.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

## State Rights

**SILENT ENEMY, THE:** Remember the old Paramount silent film "The Silent Enemy?" Here it is cut down to three reels with musical accompaniment and off-screen dialogue. It is good entertainment and different from the usual short or features as it impresses as being an authentic Indian story and not a studio action picture. The scenery, photography and acting are excellent and most any type of audience will appreciate it. The musical accompaniment is especially noteworthy, and the off-screen voice does not detract from the entertaining qualities of this film.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

## United Artists

**FATHER NOAH'S ARK:** Silly Symphony—Unusually good. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

## Universal

**DEMI TASSE:** Doane Musical No. 1—This is a very entertaining vaudeville program of singing, dancing, knockabout tumbling and piano clowning. The only criticism is that Ray Meyers (if that's his name) duplicates the piano comedy act which he had in an earlier Mentone comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**GOLDILOCKS AND THE THREE BEARS:** Oswald Cartoons—Very good. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**GUS VAN AND HIS NEIGHBORS:** Mentone No. 2-A—A two-reeler of acts with Van as master of ceremonies. Gus does very well with some dialect songs, but has no backing. Running time, 19 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**JOLLY LITTLE ELVES:** Cartune Classics—Excellent. Running time, 9 minutes.—M. R. Harrtington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**JOLLY LITTLE ELVES:** Cartune Classics—A very fine color cartoon which as usual pleased everyone. Such cartoons are greatly appreciated and always receive plenty of unsolicited praise. Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**PLEASING GRANDPA:** Sterling Holloway—This is the worst comedy Holloway has ever made. Poor.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**STRANGER THAN FICTION:** No. 3—Interesting and unusual presentation. The voice of the announcer is very poorly recorded and difficult to understand at times. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**WHAT A BUSINESS:** Smith and Dale—An entertaining comedy team backed with some good vaudeville acts, including the Russian revels and the Four Ink Spots. A passable two-reeler. Running time, 19 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**WILLIAM TELL:** Oswald Cartoon—OK cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**WILLIAM TELL:** Oswald Cartoon—Not as good as some of the others of this series, but it gets a few laughs. Running time, 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

## Vitaphone

**ALL SEALED UP:** Ben Blue—Only fair slapstick comedy. Running time, 19 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**BUSINESS IS A PLEASURE:** Broadway Brevity—Musical in color. Old but still a good short.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**DIZZY AND DAFFY:** Roscoe Ates—What a comedy. Here's one like you have never presented to your patrons before and you can ballyhoo it in feature style with good results. Can't fail to please. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**DIZZY AND DAFFY:** Dizzy and Daffy Dean—You get a chance to see the Dean Boys in action. They don't do so bad. Would have been better had they left the comedian in the dressing room. He wasn't funny and took up too much footage that should have been filled with Dean Brothers.—Mayme P. Museslman, Princess Theatre, Lincoln, Kan. Small town patronage.

**GEM OF THE OCEAN:** Jeanne Aubert—Not so hot. Running time, 2 reels.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**GEM OF THE OCEAN:** Jeanne Aubert—Not as good as some of the Broadway Brevities, but will please.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**GOOD BADMINTON:** Pepper Pot—Clever presentation of an interesting game. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**GOOD MORNING EVE:** Leon Errol—Good musical short with fine color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**HOW DO I KNOW IT'S SUNDAY:** Merrie Melodies Series—Clever cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**I SCREAM:** Gus Shy—This is a poor subject, and that is unusual from Vitaphone.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MASKS AND MEMORIES:** Lillian Roth—Very good and it pleased. One reel longer than most of them, so don't book too many shorts with it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**MIRRORS:** Freddy Rich and Orchestra—One of the best of the Melody Masters. Eton Boys are very good in this one.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**MY MUMMY'S ARMS:** Harry Gribbon—Very poor comedy.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**OH SAILOR BEHAVE:** El Brendel—A good El Brendel comedy.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**POP GOES YOUR HEART:** Merrie Melodie Series—This color cartoon is very clever. Good music, fine animation.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

**REMEMBER THE ALAMO:** See America First, E. M. Newman—Give this series a FitzPatrick and they would be fine.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**SO YOU WON'T T-T-T-TALK:** Roscoe Ates—Pulled about as many laughs as last year's mustard plaster. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

**STOLEN MELODY, THE:** Pepper Pot—Very fine. Was liked by all. Can stand this brand of entertainment for some time to come.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**THOSE BEAUTIFUL DAMES:** Merrie Melodies—Nice cartoon in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**VAUDEVILLE REEL:**—A short that is different and includes acrobatic stunts, tumbling, singing and slapstick. Pleased. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage..

**VINCENT LOPEZ:** A mighty good band number with good songs and Sheila Terry in a clever bit as an inebriate. Running time, 9 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**WHAT THIS COUNTRY NEEDS:** Nick Lucas—One of the best short subjects we have played. Unusually good tap dance numbers in this one. You'll be glad you played it.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

## Serials

### Mascot

**BURN 'EM UP BARNES:** Jack Mulhall, Lola Lane, Frankie Darro—Have played nine chapters and the kids think it is up to par.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

### Universal

**RED RIDER, THE:** Buck Jones—A western serial sure to go over wherever serials are used. One of the best in a long time. 15 chapters.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**RED RIDER, THE:** Buck Jones—Good serial but Buck Jones didn't have any cast names and that hurt some. Why don't these serial producers spend just enough more to have, at least, a leading lady who can act? This serial held up for fifteen weeks even at that.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

**TAILSPIN TOMMY:** Maurice Murphy, Patricia Farr, Noah Beery, Jr., Grant Withers—Have run four episodes of this serial and it's holding up very good. Doesn't repeat very much of the preceding chapter and has a lot of good airplane stunt flying and there is plenty of action on the ground to keep interest.—Mayme P. Busselman, Princess Theatre, Lincoln, Kan. Small town patronage.

---

## Increase in Virginia Theatrical Charters

Norvell W. Atkinson, clerk of the Virginia State Corporation Commission, has reported an increase in the number of Virginia theatre charters. Several new theatrical corporations have been granted charters by the commission within recent months. Among the new corporations here are the Lyric Theatre Corporation, Colonel Robert T. Barton, Jr., president, and the Grace Amusement Company, Clarence Vaden, president.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## CAUSE FOR AMAZEMENT?

*A few weeks back, on this page, your Chairman directed to Deputy Administrator William P. Farnsworth, in Washington, an open letter in which was pointed out the necessity for immediate alleviation of the intolerable conditions under which so many theatre managers are forced to labor. We referred in particular to the economic waste created by working theatremen to exhaustion and compared their lot to other workers in the theatre who are protected by provisions of the Code.*

*Taking decided exception to the opinions we voiced is Mr. Robert H. Poole, of Los Angeles, business manager of the Independent Theatre Owners of Southern California. Mr. Poole's comment, to which we shall add a word in the adjoining column, is as follows:*

DEAR MR. VOGEL:

We have just read the open letter you sent to Mr. Farnsworth, which appeared on page 93 of the December 29 issue of MOTION PICTURE HERALD, and we were quite amazed at the contents of this letter. We understand that your publication is published primarily for the benefit of the motion picture industry as a whole and particularly for the benefit of the theatre owners throughout the country. If you have been following the current trend in the industry, you are undoubtedly aware of the fact that that part of the Code which has to do with labor, as it affects projectionists, stagehands and others has thus far not accomplished much for the theatrical industry. Knowing the set-up of the exhibition business as you should know it, it certainly is not practical to limit the time of managers to 40 hours per week. They are unquestionably executives and as such it is not practical and not feasible to put them on a time clock. Their only value is in any constructive thinking that they might do for the business. Whether he comes to the theatre office and sits in a chair for two or three hours, thinking up ideas, or whether he stays at home and thinks of the ideas is immaterial.

While we do not believe that managers or anyone else should be worked as slaves or an unusual amount of unnecessary time, we know from experience that the majority of the managers are practically their own bosses and can do as they please and are not answerable to the owners of the theatres except insofar as it affects the results of the theatres. If a manager could accomplish his duties in five hours successfully, it would be very pleasing to the theatre owner, indeed. The theatre owner today is beset from all sides by restrictions, rules and regulations and to heap more trouble into his lap insofar as managers' time is concerned certainly would be the last straw and it would lead to the closing of many theatres, as well as causing the discharging of hundreds of managers, inasmuch as it would be economically impossible to operate in such a manner. We do not think that your arguments are constructive, and believe the only thing they would accomplish would be further destruction to our industry.

* * *

*We see no reason for Mr. Poole's amazement. This department has never at any time led or supported any movement to restrict the manager's working week to 40 hours. If the gentleman from California will again read the open letter, he will find our exact words were as follows: "We know of no manager campaigning for anything so fabulous. . . ." In fact, we doubt that any conscientious showman would care a lot for the idea.*

*However, we reiterate that theatremen must be protected from the greed of exhibitors entirely unconcerned with the welfare of managers to the point of working them 12 to 14 hours, seven days a week.*

*It is pleasing to know that, according to Mr. Poole, members of his Association do not believe in working managers as slaves, allow managers to practically be their own bosses, and, further, would be pleased to have managers accomplish their daily duties in five hours.*

*Unfortunately, such reported conditions do not exist in other less favored parts of the country, and therefore we shall continue to wage our campaign for betterment until managers everywhere are given a decent break.*

▽ ▽ ▽

## 4,389 TO 7,346,007

Discussing the Quigley Awards, a few of our correspondents have suggested giving separate plaques for small town campaigns. Well, how about East Lansing (pop. 4,389) and, for that matter, how about New York (pop. 7,346,007), localities of two of the 1934 winners.

Which is another way of remarking that size of location has little bearing on the decisions of the judges. We again say, it's what a manager accomplishes, rather than where.

▽ ▽ ▽

If the Wrigley people wish to check the recent distribution of 30 million pieces of gum mailed, according to Advertising Age, in a sampling campaign, we suggest close examination of the underside of the nation's theatre seats.

A-Mike Vogel

# AWARD CO-WINNERS

BILL HENDRICKS

MORRIS ROSENTHAL

*Duplicate December Plaques go to both Managers Bill Hendricks of the Warner Theatre, Memphis, Tennessee, and to Morris Rosenthal of the Loew-Majestic Theatre, Bridgeport, Connecticut, incidentally, the only deadlock encountered in the Competitions for 1934. These Round Tablers share the unique distinction of finishing in a dead heat for the Quigley December Award. Hendricks clicked with "Six Day Bike Rider" and Rosenthal with "The Mighty Barnum."*

## Shepherd Ties In on "Broadway Bill" Race

Although Sonny Shepherd modestly states he did not originate the idea he sure did move fast on that snappy gag of promoting a special "Broadway Bill Handicap" at Tropical Park, Miami, the stunt originated by Nate Spingold of Columbia Pictures.

Sonny was putting on a strong advance for the picture at the Mayfair, in the resort city, and tied in by wiring for a special print with which he staged a preview for a flock of important race track people, turf and newswriters.

Tack cards were used to cover every traffic artery to the track, and the course was flooded with all sorts of tiein advertising. Outstanding aid well timed was an airplane towing a theatre banner which flew over the track before and after the race and during the presentation of the cup. Accompanying photo shows the plane over the track just before the race with horses lined up to go.

A P and other photographers covered the presentation, in which the noted Damon Runyon did the honors. All concerned were announced over the track p.a. system, including Sonny and the theatre. Newspaper men, visiting and local, also spread themselves on giving the stunt a good break, with pictures and stories mentioning the title and the theatre.

The track officials gave further aid with a barrage of newspaper and other advertising and plugged the stunt at the track well in advance.

*Actual Photo of Plane over Track*

*Make 1935 Your Award Year*

## Deering Stages Cantor Voice Audition Contest

Francis Deering at the State, Memphis, Tenn., engineered an Eddie Cantor voice audition contest in connection with his "Kid Millions" campaign tying in with local radio station with the winner going to New York as guest of Eddie.

Phoney money with copy was distributed by cashier and two girls on streets, and "blot your blues away" blotters in offices, banks, post offices and schools, imprinted paper bags were used in the five-and-tens. Music store on main street had singer in window plugging hits and night before opening merchants tied in on the premiere with their annual Christmas parade. Deering arranged with hotel to set up amplifier and music and announcements concerning picture were made before and after parade.

## *Much Coverage for Bill's "Bike" Date*

Bill Hendricks' campaign on "Six Day Bike Rider" at the Warner, Memphis, was typical of the sterling efforts of this Round Tabler and contained a multitude of box office angles. We list a few of the more novel, as follows:

A window dressing contest for grocers for a $50 prize, and passes for all those submitting photos of their entries. The passes were giant size and had to be brought to the theatre unfolded, to make sure they would be seen while carried to the theatre. Grocers' association and trade papers got behind this. Photos of windows were posted in lobby and patrons voted for the best.

Bill varied the bike idea by having girl in shorts riding atop marquee, and pulled another neat stunt by putting on a golf gag wherein passes were given those who drove the ball off tee (see photo) into large mouth of Joe Brown cutout head some distance away. Girl in shorts riding bannered bike in Shrine parade also brought attention, and the gals were called on again when Hendricks had good looker wearing lettered sweater distribute phone memo pads at offices, stores, etc.

"Television" was also attempted with small screen showing trailer set above radio in store window plus sound projector. Sound was carried through to horns concealed below radio. This was planted at night in prominent spot with costumed gal in attendance. Effective also was sticker with copy saying—"Time to see, etc., etc.," placed on clocks in stores and windows.

### Many Newspaper Tieins

Of course the newspaper tieups were many, a co-op page with a novel twist having to do with a contest in which readers were asked to select from the ads a complete outfit of wearables, eatables, etc. for Joe Brown, who was supposed to be starting on a six-day bike trip to see his girl.

Other newspaper angles were plenty, including hookin with Christmas Fund, contests, and a flock of others. Tieins with radio were well spotted, a host of good windows secured, railroad excursion cooperation obtained and advertised in all stations within the drawing area.

Lobby display stood out, with animations above and around box office. Inside Bill had artist working on feature posters, and all in all, put across a campaign that well rates his December honors in the Quigley Awards.

*Hendricks' "Brown" Golf Gag*

### *SECOND GRAND AWARD TO BE GIVEN FOR 1934*

*Entrants in the Quigley competitions, and especially those who have won the monthly plaques, will be interested in knowing that in addition to the 1934 Grand Award, a Second Grand Award is also to be given, this for the second best campaign selected.*

*Winners will be chosen on Jan. 22. Thirty distribution, advertising and exhibition executives have been invited to act as judges to select the two campaigns for the high honors. These will be determined from among the 13 awarded the Monthly Plaques.*

*Further details, including names of judges invited, names and campaigns of the monthly winners, will be found in the news section of this issue.*

## *Mae West Doubles Attract in London*

And now it's "Itometer," and you will have to lay that one to John Armstrong, fast moving ad director of Paramount London Theatres, who put the contraption to work for a heap of publicity on the date at the Plaza on "Belle of the Nineties."

John used it on a special tiein with a flock of Mae West doubles who answered classified ads run as a part of the campaign. Those qualifying were engaged to work the important spots in town, and the auditions of course were covered fully by the local papers, which ran a lot of the pictures showing the judging.

The above "itometer" was used to measure the appeal of the various Wests, accompanying photo also clicking for extra publicity. The machine also was planted in the lobby, where patrons were invited to measure their personal magnetism, the stunt being tied into a film test angle.

Armstrong landed a lot of excellent locations with a large window card illustrated with photo of Mae inviting the folks to come-up-and-see-her at the Plaza after the Christmas shopping was completed.

The holiday season was also used as an angle with greeting cards from Mae which were distributed at the theatre and other spots, as were other expensive looking cards announcing the coming arrival of the star, theatre and date.

*London "Wests" Measure Their "It"*

# SOLOMON HONORED IN AWARD CEREMONIES

## Plaque Presented to November Winner at Special Luncheon in Newark by I. J. Hoffman

by A-MIKE VOGEL

Headed by Don Jacocks, Newark Warner Theatres division chief, on January 10, the entire manager personnel of the division, district managers and home office executives assembled at the Hotel Douglas, in that spot, where at a special luncheon, Manager Sig Solomon, of the Regent Theatre, received the Quigley Award for November from I. J. Hoffman, Assistant General Manager in charge of Warner Theatres in the East. (Photo on picture page.)

At the speakers' table also were Frank Damis, assistant to Mr. Jacocks, District Manager A. Williams, Solomon's direct superior, and your Chairman. Joseph Bernhard, Warner Theatres General Manager, had accepted an invitation to be on hand, but was called out of town unexpectedly.

The ceremonies were presided over by Mr. Jacocks. who voiced his appreciation of Solomon's success, and pointed out that Sig had been able to win his Quigley spurs while doing a good job of operation at the Regent.

### Hoffman Praises Winner

Mr. Jacocks further expressed himself favorably toward the Quigley project and indicated that the Awards served their purpose by encouraging managers to exert themselves toward better grosses.

Mr. Hoffman was then presented and stated that it always was a pleasure to recognize signal accomplishments. He emphasized that Solomon was to be congratulated for winning an Award so soon after his transfer to the Newark territory.

**"I am particularly gratified," he continued, "for it has been said that chain operation is stereotyped. But Solomon's success, as well as those of other Warner men in different divisions, has disproved this. These winnings should give managers a mark to shoot at."**

Mr. Hoffman further brought out that the majority of Awards won by the Warnerites had been taken down by Harry Kalmine's Pittsburgh division. He hoped that the Newark sector would be counted among the winners more frequently in 1935.

Your correspondent was also called upon and took the occasion to speak of the five promotions given to winners of Quigley Awards who were stepped up because of their efforts in the Competitions. He further brought out that the Quigley project was directed to stimulating higher grosses, and also counseled managers against overelaboration in making up their entries.

After the presentation of the Award, Solomon then spoke his piece, and expressed appreciation of the splendid cooperation offered by the divisional executives and brother managers in aiding him to make a good showing at his theatre. He also promised to extend his Quigley participation in 1935 in making a bid for new honors.

In addition to those mentioned, the following managers and home office executives were present:

G. Baehr
A. Barber
C. Bechtoldt
S. Blaskey
M. Bratter
S. Braverman
M. Brenner
S. Bratter
E. Casterline
R. Clark
R. Cohn
F. Costa
F. Damis
C. C. Dooley
C. L. Dooley
A. Eisen
S. Engelman
J. Fields
J. A. Flaherty
E. Genthen
A. Goldberg
S. Goldman
F. Hall
J. E. Helwig
F. E. Henderson
R. Hill
F. Holler
M. Ingram
E. Kane
G. Kelly
S. Kohen
R. Kuehn
D. Lee
J. Levy
B. Lytle
A. Manfredonia
H. Meyerberg
A. Moloney
G. Morganroth
S. Munter
C. Murphy
N. Mutnick
S. Mutterpearl
R. Paskow
S. Roth
H. Stearn
J. Stein
L. Stein
J. Steiner
H. Stern
W. Stillman
S. Ullman
G. Voorman
W. Waldron
W. Weiss
B. Weshner
A. Williams

Solomon won the Quigley Award for November for his campaign on "Judge Priest." The judges for November were Edward Golden, Monogram Pictures, Harry Arthur, Fanchon and Marco, and Gordon S. White, Educational Pictures.

*Make 1935 Your Award Year*

## Many Tieups Feature Hong Kong Campaign

Merchants and English newspapers in Hong Kong, China, are evidently well educated to picture tieups according to the well executed campaign on "Baby Take A Bow," forwarded by Fox South China manager, A. L. Caplan, who cooperated on the advance at King's Theatre.

Paper ran drawing of Temple and invited children under 12 to color it for prizes of autographed photos and tickets. Portrait studio took free photo of children for those purchasing special reserved seats at theatre, and advertised tieup in display ads. Star postcards distributed at leading hotel tea dances and lunch spots to patrons allowed free admission to children accompanied by adults on presentation of card. Two restaurants held drawings for free seats. The results brought more children to the theatre since the opening, which was one of the main objectives of the drive, Caplan reports. In every tieup, merchants placed large newspaper ads to plug hookins.

Campaign in the Chinese newspapers was run along similar lines, and in addition to the general publicity, leading station broadcast the picture's hit tune four nights ahead.

## Powell Goes After Student Patronage With "Cleopatra"

William Powell, Paramount, Newport, R. I., sent a letter to the superintendent of schools, asking and securing cooperation for letter to be sent to all school principals, pointing out that the Latin and Greek students should be particularly interested in seeing "Cleopatra." Powell stressed also that classes in sewing and design should find an appeal in the costumes, dramatic groups in the story itself and arts and crafts in the utensils.

Tieup with shoe store brought lobby display (see accompanying photo), and costumed girl gave out promoted Old Gold cigarettes. Drug store devoted window to face powder and perfume display, with "Cleo" stills, beauty parlor featured Colbert coiffure, and back of Clover Farms heralds bore theatre copy.

*Make 1935 Your Award Year*

## Hunt Stages Dinner Party For Mayor on "Widow"

One of the highlights of George Hunt's "Merry Widow" campaign at Loew's Theatre, Louisville, Ky., was a dinner party given after the premiere for the Mayor, other notables and members of the press.

Local couple performed "Waltz" atop marquee and another attractor was girl at switchboard in window of sports shop using telephone gag. Waitresses in leading restaurants wore "Widow" badges.

*Make 1935 Your Award Year*

## RKO Ties School Picture To High School Anniversary

"Grand Old Girl", RKO's picture dealing with American school teachers, has been hooked up to the 300-year anniversary of high schools in this country sponsored by the National Education Association.

Leon J. Bamberger, RKO sales promotion manager, has written to exhibitors suggesting they tie in to the anniversary when playing the picture. Attached to the letters is a copy of endorsement from the anniversary publicity committee, to over 150,000 principals and teachers, requesting cooperation with local exhibitors on the date.

*Make 1935 Your Award Year*

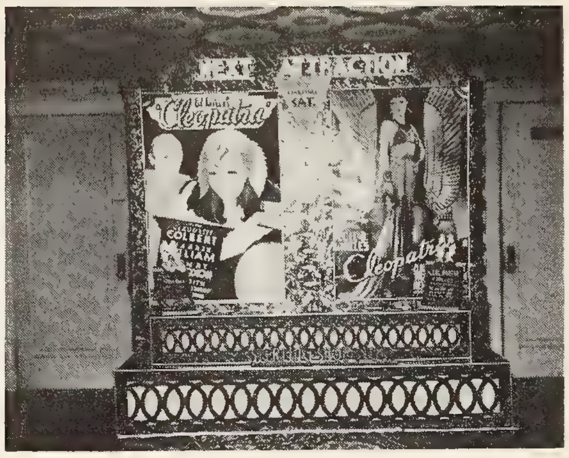
## Hat Box Street Bally Spreads Word on "Widow"

Dark hat boxes tied with red ribbons, title lettered in gold, and carried about the city on busses and street cars by two comely gals (see photo) three days ahead was the snappy bally pulled by Loew Cleveland publicity head, Milt Harris cooperating with Manager Everett Steinbuch for "Merry Widow" date at the State.

There were other good stunts reported. For instance, the wisecrack newspaper contest, with cash prizes and tickets for the best answers to the "What are they saying" photos run daily. Cooperation of various stores also contributed to the newspaper lineage, hat shop advertising duplicate of style worn by MacDonald, and beauty salon doing likewise on star's hair. Both stores ran windows, as did furniture dealers, drug chain on "Widow" sundae, and "Widow" cocktail was featured at bars.

Special herald was distributed with each package by transfer company handling deliveries from leading stores, the trucks all being bannered. Back page of MGM Screen Forecasts was imprinted and these given out at many of the stores.

Waltz contest clicked at leading ballroom, orchestrations were featured by various orchestras, and the "this table reserved for the Merry Widow" stunt was put on at prominent hotels and night clubs.



*Powell's "Cleopatra" Shoe Tieup*

MAE WEST
Belle Nineties
SHE'S DOING 'EM WRONG IN RUTLAND
MAE WEST
BELLE OF THE NINETIES
Now Playing PARAMOUNT

*Sargent's "Westian" Eye Attractor*

STARTS THANKSGIVING DAY
Joe PENNER and GOO-GOO
COLLEGE RHYTHM
JACK OAKIE
LANNY ROSS
HELEN MACK
LYDA ROBERTI
WANNA BUY A DUCK?

*Kinsky's "Rhythm" Lobby Display*

*Steinbuch's "Merry Widow" Bally*

## Loud Speaker Atop Marquee Plugs "Belle" Song Hits

G. E. Sargent, Paramount, Rutland, Vt., rigged up his loud speaker to the marquee, and, using electrical transcription, played tunes from "Belle of the Nineties" ahead and during run. At conclusion of each song, short spiel selling picture was given.

Accompanying photo shows auto, vintage of 1914 with cutout figure of West riding in back of car. Bally on streets day prior and opening day. Week prior, six daily broadcasts were held, bands supplied with orchestrations and special heralds distributed from house to house. A twenty-four sheet of Mae was pasted on old drop and lowered between each show while music from picture was played.

*Make 1935 Your Award Year*

## Joe Kinsky Has "Goo Goo" Booked on Police Blotter

District manager Joe Kinsky at the Capitol in Davenport, Ia., had an attractive "College Rhythm" display rigged up in his lobby (see photo), with Penner's performing duck doing its stuff.

Night before opening Joe arranged to have the duck stolen and the "crime" booked by the police. Newspapers picked the story up and theatre ran ad in the classified section offering a reward for the return of "Goo Goo" with "no questions asked."

*Make 1935 Your Award Year*

## Perambulators Find Home

Eddie Sellette, Columbia Theatre, Boston, Mass., started his new job there by getting in right with the women folk when he announced that the Columbia had arranged its own parking space for baby carriages.

*Make 1935 Your Award Year*

## Girl Thanks Grace For Post Card

Harry Browning, M and P ad head, tells us that Nat Silver received some unexpected appreciation on a stunt for "One Night of Love," at the Strand, Lowell, Mass. It seems that Nat had a lot of hotel post cards sent out from New York with a word of recommendation from Grace Moore.

Imagine Silver's surprise in receiving a letter some time later from one of the recipients, addressed to Miss Moore and containing thanks for the OK on the picture. Writer went into dithers on the show and promised to see the star's future productions.

*Make 1935 Your Award Year*

## McGowan Invites Orphans To See "Kid Millions"

Ralph McGowan, Poli Theatre, Worcester, Mass., tied up with newspaper for a special showing of "Kid Millions" for orphans and crippled children. Street parade was arranged with each child wearing a special tag. Ice cream companies donated cream and used window streamers in all ice cream parlors.

Tabloids plugging the picture were inserted in evening issue of newspaper and additional tabloids distributed by newsboys. Milk bottle covers used by local milk companies. Hotel, night clubs and dance hall orchestras played tunes from picture and department stores used window displays.

# $1,500.00 IN 14 CASH PRIZES *for* THEATRE MANAGERS

*for the best cooperation in the*

NATIONAL CAMPAIGN *by*

# Aunt Jemima Pancake Flour

IN EXPLOITING

# *Universals* •Imitation of Life•

---

## *Just One Stunt*

THE SAME FOR EVERY THEATRE

- Non-commercial in character and in keeping with general thought you would have in exploiting this picture. For complete details send post card to Terry Turner, The Quaker Oats Company, Chicago, Ill.

**CONTEST CLOSES MARCH 15**

**No Entries Accepted After That Date!**

In Case of Tie, Duplicate Prizes Will Be Awarded

CLAUDETTE COLBERT

**1ST PRIZE $500.00**

**2ND PRIZE $250.00**

**3RD PRIZE - $150.00**

**4TH PRIZE - $100.00**

**10 PRIZES OF $50.00 EACH**

•

### JUDGES

**Donald B. Douglas**
Vice-President of Adv.
The Quaker Oats Co., Chicago

**Jos. Weil**
Universal Pictures

**Geo. A. MacDonald**
Vice-President of Sales
The Quaker Oats Co., Chicago

**David M. Noyes**
Vice-President
Lord & Thomas Adv., Chicago

**Donold B. Lourie**
Adv. Mgr.
The Quaker Oats Co., Chicago

**Jack Pegler**
Theatrical Adv.
Lord & Thomas, New York City

**Terry Turner**
Theatrical Pub.
The Quaker Oats Co., Chicago

# FURTHER QUIGLEY ENDORSEMENTS

**M. B. COMERFORD**

*Comerford-Publix Corporation*
Scranton, Pa.

*Quigley Awards are a great medium whereby deserving managers receive recognition for meritorious exploitation of pictures. It certainly brings out the best efforts of managers and is an inspiration for them to achieve even greater results.*

▽

*A. C. HAYMAN*

Managing Director, New Lafayette,
*Buffalo, N. Y.*

. . . I will be very glad to serve as Quigley Award Judge during my visits to New York.

I think the MOTION PICTURE HERALD'S idea of awarding prizes for the best exploitation campaigns is a good one. It improves the character of the campaign and puts pep into the publicity department, which in turn benefits the industry. I congratulate the MOTION PICTURE HERALD for the interest it has shown. . . .

▽

**JOHN DOWD**

*General Press Representative*
RKO Theatres

*Thank you for your compliment in asking me to act as one of the judges of the Quigley Awards for 1935.*

*I am very happy to note that* MOTION PICTURE HERALD *will continue these Awards for the New Year. Not only is it a fine thing for the industry in general, but it adds much as an inspiration to managers to participate in this monthly campaign award. I think it is a very fine gesture in building up new showmen and encouraging showmanship. . . .*

▽

**E. M. LOEW**

*E. M. Loew's Theatres,*
Boston, Mass.

*There is no doubt but that your Managers' Round Table Club has served us for a good many purposes.*

▽

**ARTHUR W. KELLY**

*Vice President,*
United Artists Corporation

*I shall be happy to serve as one of the Committee of Judges on the Quigley Awards for 1935.*

*It seems to me that in deciding to continue the Awards next year,* MOTION PICTURE HERALD *is rendering the entire industry a distinct service. . . . By encouraging more aggressive advertising and publicity, by stimulating more intensive and resourceful exploitation, the* MOTION PICTURE HERALD *is putting a premium on super-showmanship. And the need for super-showmanship will be greater than ever next year. . . .*

*WILLIAM K. JENKINS*

Lucas & Jenkins, Inc.
*Atlanta, Ga.*

It will give me pleasure to serve on your list of judges of Quigley Awards for 1935 and we appreciate very much the very fine work you are doing in encouraging and sponsoring finer salesmanship on the part of theatre managers.

Recently we were particularly gratified to have one of our managers included in your Awards and we will encourage all of our men to participate in your plan.

▽

**BEN R. KATZ**

*Manager, Warner Theatre,*
Milwaukee, Wis.

*It's certainly gratifying to notice the results of your monthly Award contests. There is no doubt in my mind that the sponsorship of such Awards creates greater campaigns and adds additional incentive to a manager's efforts to go out and sell a picture. . . .*

▽

*LIONEL H. KEENE*

Southern Representative, Loew's,
*Atlanta, Ga.*

If I am in New York at any time during the judging periods of Quigley Awards for 1935, you can just bet your bottom dollar it will be a privilege and a pleasure to serve as one of the Judges. . . .

You've done a fine job in 1934 in building up interest in Quigley Awards as the dawn of 1935 finds the "Who's Who" of the industry in competition for honors. The new interest in exploitation of pictures created through the Quigley Awards is bound to affect the box office in better grosses. . . .

▽

**DAN MICHALOVE**

*Assistant to Sidney R. Kent*
Fox Film Corporation

*I want to thank you for again asking me to be a member of the 1935 Committee of Judges for the Quigley Awards.*

*The contest held by* MOTION PICTURE HERALD *during the past year, in which they inaugurated the Quigley Awards, certainly stirred up considerable interest among all theatre managers, whether identified with a circuit or as individual managers. Many new ideas were developed, and I am sure the contest created a great deal of good will among the managers, and no doubt reflected considerably at the box office by those who participated in the contest.*

▽

**EDWARD H. McBRIDE**

*Manager, State Theatre,*
Syracuse, N. Y.

*. . . Personally, I think that the giving of these Awards creates enthusiasm among the various managers in working out campaigns.*

*H. F. KINCEY*

Division Manager,
*North Carolina Theatres, Inc.*

I greatly appreciate your communication and will be pleased to serve as one of the Judges for the Quigley Awards in the event that I am in New York at any time during the judging periods of the coming year. I hope that I can be of service in this worthwhile endeavor of MOTION PICTURE HERALD.

▽

*JOHN McMANUS*

Manager, Midland Theatre,
*Kansas City, Mo.*

. . . Please know that the writer feels this a most constructive medium of classification in the ranks of the harder working theatre managers. Theatre managers are actors in many senses of the word, and with an occasional pat on the back (in type) which is equivalent to the applause the stage actor thrives on, steps out to greater efforts which bring consequent greater B. O. returns.

Am for the continuation of the Quigley Award plan, and may I at this time congratulate you on your excellent managing of same.

▽

**GEORGE H. MacKENNA**

*Manager, New Lafayette Theatre,*
Buffalo, N. Y.

*In my humble opinion, the Quigley Awards have done an immeasurable amount of good for the industry. I believe that they should be continued, as there is no doubt but what they are bringing out the best there is in the managers throughout the country.*

▽

*H. H. MALONEY*

Manager, State Theatre,
*Providence, R. I.*

I personally feel that the Quigley Awards job has been done 100 per cent and that everyone participating should feel perfectly satisfied. This sort of thing not only stimulates the managers but also acts as an incentive to the manager to work harder for, as a matter of fact, there is not one manager who wants to sit down and let the rest of the crowd go by.

▽

**LOUIS ORLOVE**

*Manager, Uptown Theatre,*
Milwaukee, Wis.

*. . . The Quigley Awards project is certainly a splendid idea. It encourages the men in the field to put forth their best efforts, and makes them think when planning to exploit a certain picture. I have read with a great deal of enthusiasm about your decision to continue the Quigley Awards plan during 1935.*

# FROM HOME OFFICES AND FIELD

*R. J. O'DONNELL*

Interstate Circuit, Inc.
*Dallas, Texas.*

Will consider it a privilege to act as one of the judges in the event I am fortunate enough to be in New York during some period when these Awards are under consideration.

Have watched this innovation with considerable interest since its inauguration and I feel that it will go a long way towards helping the younger managers to develop into real salesmen and showmen.

▽

**WM. T. POWELL**

*Manager, Paramount*
Newport, R. I.

*The cumulative results of this plan must have been of decided assistance to every motion picture exhibitor and group operator in the country. It certainly has focused a spotlight on the efforts of the men in the field; it has demonstrated that promotion is possible for those who deserve it; and more important that anything else, it has provided us all with a library of alert showmanly exploitation and ingenious ideas which will get money into the box office*

▽

*ROY L. PATTERSON*

Manager, Gordon
*Middletown, Ohio*

Am certainly happy to learn that you are going to continue the Quigley Awards during the year of 1935. It is an inspiration to us theatre managers and will assure you that this campaign competition has meant money to my box office, as a result of my putting a little more effort behind it in order to show up well with my campaign. . . . Believe me or not, you will find me in there with a campaign every month next year. . . .

Congratulations to you—you are doing a great job—and it will be a pleasure to look forward to competing again.

▽

**JACK A SIMONS**

*Manager, Poli*
Hartford, Conn.

*I would rather win a Quigley Award than any exploitation honor or recognition that could be bestowed upon me. Therefore, I personally am grateful that you have extended this splendid project for another year—12 more chances to bag this coveted honor.*

▽

**LESTER POLLOCK**

*Manager, Rochester Theatre,*
Rochester, N. Y.

We were very glad to hear that the Awards project will be continued during 1935. The Awards certainly keep one alert and set a pace for competing showmen. Trust the coming year will be even more successful in furthering your worthy cause than the first year.

**BOB PASKOW**

*Manager, Stanley*
Jersey City, N. J.

*The imposing list of Judges who have served on your Committee and who have expressed their appreciation of the value of this excellent award of merit to outstanding showmen, indicates that it is a worthy idea and I am overjoyed at your decision to continue in 1935.*

▽

*GEORGE ROTSKY*

Manager, Palace
*Montreal, Canada*

I certainly think that your Quigley Awards project is one of the best things that happened for the theatremen, and if only more managers would take advantage of it it would be a great thing for everybody as it certainly gives a man a lot of incentive to put things over when he knows that the entire trade knows about it. As was the case with our firm, two of our men got promoted just through their recognition when they received the Quigley Award. I am only sorry that I did not start long ago to send in my stuff. . . .

▽

**J. KNOX STRACHAN**

*Manager, Warner Portsmouth Theatres*
Portsmouth, Ohio

*The announcement that the Quigley Awards will continue during 1935 is very gratifying. The friendly competition fostered among the participants must have proven enjoyable, helpful and instructive to every man in the field.*

*The establishment of the Quigley Awards should be hailed as a distinctive innovation in a business in which new and worthwhile ideas are very often under-publicized.*

▽

*HERSCHEL STUART*

Director of Advertising & Publicity
*Columbia Pictures Corporation*

I would consider it a privilege to serve as one of the Judges for the Quigley Awards in 1935.

One of the pleasures this year was serving on your Committee. I was amazed at the number of marvelous showmen there are in the field. Those hard-hitting managers and press men prove to everybody that the way to sell the picture is to get behind it.

▽

**ARTHUR SWANKE**

*Manager, Saenger*
Hope, Arkansas

*Your letter saying that the Quigley Awards would be continued through the year of 1935 was great news. That alone is something to look forward to. . . .*

*I am happy over the several Honorable Mentions that I received during last year, and you can rest assured that I shall try harder than ever to win that coveted First this year. . . .*

*GEORGE W. TRENDLE*

President, United Detroit Theatres Corp.
*Detroit, Michigan*

. . . I would be delighted to do anything to be of assistance to Mr. Quigley and yourself. . . .

▽

**W. G. Van SCHMUS**

*Managing Director,*
Radio City Music Hall

*Thank you for your letter of a few days ago in which you asked me to serve as a member of the Committee of Judges for 1935. I shall be very glad if I can be helpful, to accept this privilege. . . .*

▽

*J. R. VOGEL*

Loew's, Inc.
*New York City*

Will be glad to again serve on your Committee.

▽

**A. P. WAXMAN**

*Advertising Counsel*
Gaumont British Picture Corp.

*Delighted to be of service to you as one of the Judges on your Award Committee.*

*This idea of yours of encouraging showmanship in the men in the field is a very fine one and worthy of the interest and cooperation of everybody in the industry. When all is said and done, it is how the pictures do in the field—and what the men do for the pictures in the field—that counts. I have nothing but admiration for these men who with limited resources, limited channels and limited opportunities still manage to demonstrate that a showman is a showman regardless of his local situation. . . .*

▽

*DAVID E. WESHNER*

Division Manager, Warner Brothers
*Philadelphia, Pa.*

. . . I shall be happy indeed to act as one of the Judges of Quigley Awards for 1935.

I believe that Quigley Awards represent a much needed stimulus to all who are in the exhibition end of this business. The mere fact that thousands of managers are spurred on beyond the line of duty for the recognition they can achieve by winning the Quigley Award not only helps make each manager more valuable to himself but makes for a healthier and more progressive spirit among those who constitute the most important element in show business.

▽

**R. B. WILBY**

*President, Wilby-Kincey Management Corp.*
Atlanta, Georgia

*I appreciate very much yours of December 10.*

*I am in New York very seldom but if I can be there at a time when I can serve as one of your judges in your Quigley Awards, I will be very happy to do so.*

## Newspaper Cooperates With Katz on "Du Barry"

A five day contest at a cost of $25 and a few passes to the newspaper was put on by Ben R. Katz, Warner Theatre, Milwaukee, Wis., for "Du Barry" premiere, idea being for readers to submit a series of five Del Rio captions along with fifty-word essay on why they would like to see the picture. Newspaper published serialization of "Du Barry" in their green sheet section for the five days.

Opening was plugged over radio, special lobby display (see photo) was built and "Du Barry" cosmetic booklets were mailed by department store to special accounts. Chain drug store featured a Del Rio sundae and congratulatory letters from officials of the city and leading merchants on the world premiere being held at the Warner were posted on special easel.

*Make 1935 Your Award Year*

## Amateur Nights Prove Successful for Harry

Every Friday night, Harry Salisbury, Lawler Theatre, Rochester, Minn., has been holding amateur vaudeville programs with local junior college dramatic teacher staging the plays. Recently "The Trial of Mother Goose Folk" was given with twenty-five students participating.

Those plays that are particularly well received are given the following afternoon at the kiddies matinees.

*Make 1935 Your Award Year*

## Schell Goes Cereal On "Bike Rider"

For what he had in mind, Manager Bill Schell, Ambridge, Ambridge, Pa., did a lot of spreading on the Quaker Oats tiein with "Bike Rider." Front (see photo) was well decorated with jumbo cartons and others sniped were planted in various stores.

Bill also staged a cereal bike parade, boys wearing cartons with peep-holes for eyes and arm holes, novel enough to command attention. Rain checks distributed at factories and Brown bike club buttons to the youngsters also helped. Schell states these tieins all were promoted.

*Make 1935 Your Award Year*

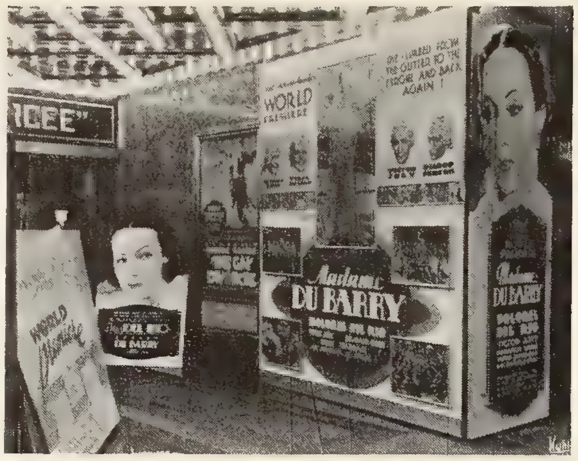
## Old Time Hack Bally Attracts on "Belle"

That section of Brooklyn, New York, in which his theatre is situated was admirably covered by Manager Seymour R. Mayer, of Loew's Pitkin, on "Belle of the Nineties," of more than passing interest being the effective street ballys that featured the drive. Foremost among these was old time bannered horse-driven hack (see photo), driver in costume, and girl in Westian attire. Another girl, dressed as the star, distributed heralds at busy corners. Mayer also reports successful the press book gag of comparing figures to West lobby cutout.

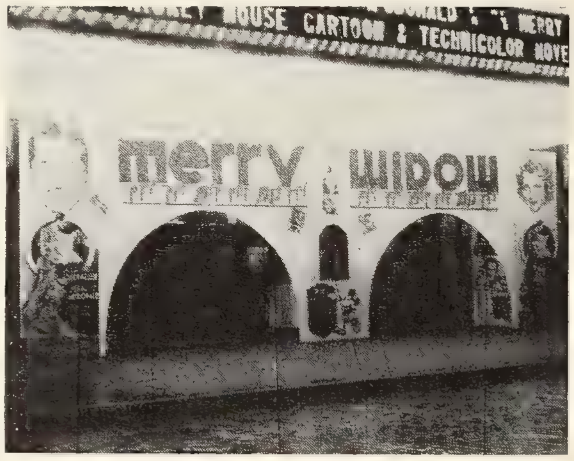
Good locations were tied in on contest wherein enlargements of star were planted in seven windows, each having one letter of star's name. Patrons were required to find the seven and submit the locations to win tickets. Other windows were secured, including Woolworth's, which gave away the autographed star stills with each purchase.

Another giveaway that helped was small card with theatre copy, reverse side containing words of the picture's hit tune, at dance halls and other spots patronized by the younger element. Candy and perfumes promoted locally were likewise distributed in small imprinted bags.

Stenciled sidewalk within 20-block area, lettered cardboard arrows, and street parade of bannered new model cars were other gags that were found effective.

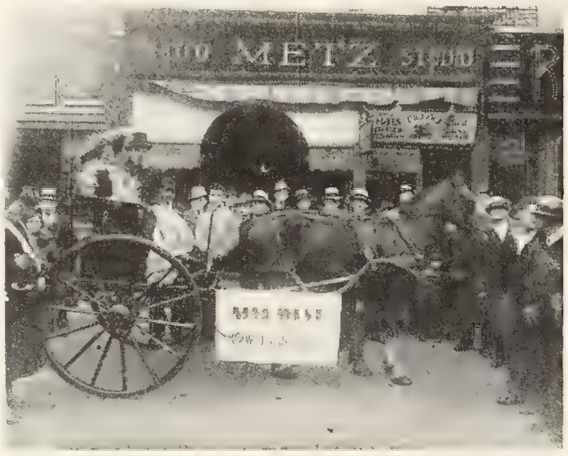


*Katz Special "Du Barry" Lobby*



*Reid's Attractive "Widow" Front*

*Schell Sells "Bike Rider"*



*Mayer's "Old Timey" West Bally*

## Ballroom Stages "Widow" Waltz Contest for Reid

A leading ballroom cooperated with Ken Reid, at Loew's, Canton, Ohio, in putting on a "Merry Widow" waltz contest at a net cost to the theatre of fifteen pairs of guest tickets for minor prizes, ballroom donating the main prize. Tie-up with beer garden had singing waiters plugging hits.

Sign artist, J. R. Kline was responsible for the new front constructed (see photo), and special lobby easel was later used in five and ten display. Shoe store featured still of Chevalier putting on Jeanette MacDonald's shoe.

High school football rally was held at theatre opening day with the team and cheer leaders theatre guests, stunt was publicized by heralds which were distributed at school prior to opening.

*Make 1935 Your Award Year*

## Doug's Last Five

Ed Melnicker, at the Grand, Atlanta, got a bit of action on "Don Juan" by planting radio contest, prizes being tickets to first 50 sending in list of Doug Fairbanks' last five pictures. Station gave the stunt a lot of daily plugs and also put on the 15-minute air playlet.

*Make 1935 Your Award Year*

## Woman's Club President Sells "Barretts" for Gould

S. W. Gould, Cameraphone Theatre, Pittsburgh, Pa., succeeded in getting an announcement of the playdate of "The Barretts of Wimpole Street" before a meeting of the leading women's clubs of that city, enlisting the aid of the president of one of the clubs. A short talk on the picture was given.

Window displays were placed in leading department stores, hat shop tied in with mat of Norma Shearer and public and high school principals informed of the play dates.

*Make 1935 Your Award Year*

## Pete Hits Page One With Air Delivery

Pete Egan, up in Calgary, Alberta, has not had a missout in ages, so he decided to hit the front pages on "What Every Woman Knows" with a shot of the print being delivered by plane, the film conveniently missing arrival through the usual transportation channels.

Local papers ran a two column shot on page one showing air pilot delivering print, the theatre and title, of course, being mentioned in the story. Caption over cut—"Service for Theatre Fans," was, of course, an ace goodwill gesture.

*Make 1935 Your Award Year*

## Rotsky Arranges for Radio Station to Plug Picture

George Rotsky at the Palace in Montreal, Canada, arranged with his local broadcasting station to have the music from "Thine Is My Heart" played mornings and afternoons week prior to opening in addition to announcement of picture and playdates.

A "Produced in Canada" exhibition was in full swing at the time and George promoted himself a booth in which stills from picture were prominently displayed. Girl in music department of leading shop aided in plugging date and a special screening was held for newspaper men.

# • personalities

RUDY KUEHN
reported erroneously in last week's issue to have been promoted to the Stanley in Newark, was actually promoted to the Stanley in Jersey City. Excuse the error, Rudy.

▽

CHARLES MENSING
has resigned as manager of the Orpheum, Memphis, Tenn.

▽

C. C. McCOLLISTER
has returned to Wichita, Kan., to manage the Nomar Theatre.

▽

TOM BLAIR
formerly at Pampa, Tex., is now city manager of Enid, Okla.

▽

TED HOLT previously assistant at the Bijou, New Haven, is now managing the Globe, succeeding FRED CUNEO.

▽

BOB ARMSTRONG
has returned to the Liberty, Seattle, Wash., handling advertising and publicity for the Jensen Von Herberg circuit.

▽

H. P. FRANKLIN
is the new manager of the FWC California, San Francisco, Cal.

▽

AL BECKERICH
previously at White Plains, managing the Hipp, Cleveland, Ohio, replacing WILLIAM WATSON.

▽

EUGENE PARRISH
has opened the Pantages, Montgomery, Ala.

▽

C. LYLE is opening his new Cinema Theatre, Oklahoma.

▽

ELMER HANSON
has acquired the Sterling Theatre at Blue Hill, Nebr.

▽

R. L. ANDRESS
has purchased the Ponca Theatre, Ponca, Nebr.

▽

R. H. CLEMMONS
is skippering the new Ritz Theatre at Lake Charles, La.

▽

JOSH LUNA
has reopened his New Theatre at Crystal City, Tex.

▽

ED FRANKEL
is at the helm of the Crescent Theatre, Baton Rouge, La.

▽

FREDRIC MERCY
recently opened the new Roxy Theatre in Walla Walla, Wash.

▽

JESS MARLOWE
is the new manager of the Empress, Jacksonville, Fla.

▽

N. C. STEELE
has taken over the Gem Theatre, Colusa, Cal.

▽

CHARLES NELSON
has been appointed manager of the Fay Theatre, Jasper, Fla.

## *SOME OF OUR NEWLY REGISTERED MEMBERS*

*GEORGE S. BAKER,*
*Manager, Newman, Kansas City, Mo.*
*HAROLD E. BAUMANN,*
*Assistant, Royal, Bronx, N. Y.*
*LARRY CONLEY,*
*Manager, Bay, Green Bay, Wis.*
*WILLIAM C. DAYE,*
*Manager, Granada, Lexington, N. C.*
*R. E. HUMPHREYS,*
*Manager, Strand, Frankston, Tex.*
*RAYMOND L. JONES,*
*Manager, Vendome, Nashville, Tenn.*
*RAYMOND LAURIE,*
*Manager, Ronson, Newark, N. J.*
*AL LIEBMAN,*
*Manager, Parkwest, New York City.*
*WILLIAM QUINN,*
*Manager, Park, Brooklyn, N. Y.*
*GEORGE J. RECKTENWALD,*
*Manager, Playhouse, Clyde, N. Y.*
*CHARLES RICH,*
*Assistant, Century, Brooklyn, N. Y.*
*GEORGE H. ROSENBAUM,*
*Manager, State, Carthage, N. Y.*
*WILFRED L. SIMON,*
*Assistant, Premier, Brooklyn, N. Y.*
*ROBERT T. SMITH,*
*Manager, State, Los Angeles, Cal.*
*EMANUEL SUSSMAN,*
*Manager, Capitol, Newark, N. J.*
*STANLEY TAYLOR,*
*Manager, Crosby, Crosby, Miss.*

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

**1790 Broadway, New York**

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..........................................

*Position* ..........................................

*Theatre* ..........................................

*Address* ..........................................

*City* ..........................................

*State* ..........................................

*Absolutely No Dues or Fees!*

DAVE MORRISON
formerly at the Kiva in Lincoln, Neb., has been transferred back to Greeley, Colo.

▽

N. D. UTTERBACK
owner of the Lyric, Wellington, Kan., is building a new house in Winfield, Kan.

▽

LOUIS NYE
resigned as manager of the Palace, South Bend, Ind., to manage the Palais Royal Dance Hall. SONNY McDONALD has replaced him at the Palace.

▽

F. B. WHITE
has taken over the management of the Starland, Orange, Tex.

▽

HERB SOBOTTKA
has left the Coliseum Theatre in Seattle, Wash., to manage the Fifth Avenue, succeeding VIC GAUNTLETT, who will handle publicity for the Evergreen Theatres there. JACK ROSENBERG transferred to the Coliseum.

▽

T. J. DOUGLAS
now at the new Lyons, Lyons, Ga.

▽

ERWIN DODSON
is managing the Casino Theatre at Excelsior Springs, Mo.

▽

L. S. STALLINGS
is now at the Majestic Theatre, Nocoma, Tex.

▽

ED BENJII
has been transferred from the Orpheum, Kenosha, Wis., to the Capitol, Madison.

▽

GEORGE C. NICHOLS
has reopened the State in Grand Rapids, Mich.

▽

ROBERT PASKOW
has succeeded JULES CURLEY as advertising manager for Warner Theatres in Newark, resigning his position at the Stanley, Jersey City.

▽

H. C. SULLIVAN
is now managing the Roxy Theatre in Logansport, Ind.

▽

GEORGE H. MACKENNA
manager of the Lafayette, Buffalo, N. Y., is the proud daddy of George, Jr., recently arrived.

▽

TOM OLSEN
formerly with Schine in Ohio, paid Club headquarters a visit the other day.

▽

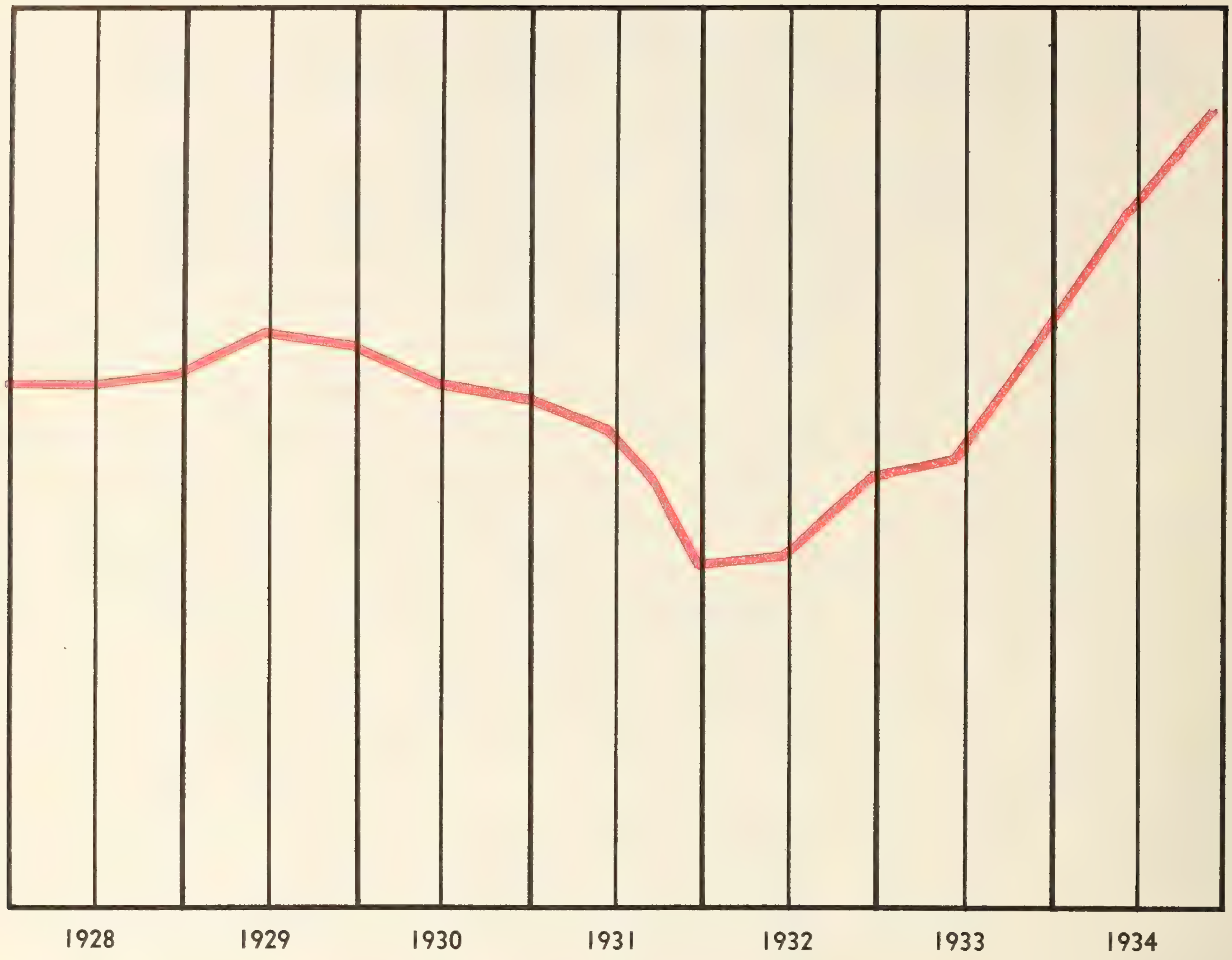
H. L. KREIGHBAUM
will operate the Ritz Theatre in Rochester, Ind.

▽

R. J. MOORE
formerly at the Paramount, Portland, Ore., has been named manager of the American in Bellingham, Wash.

▽

ED ZORN
has resigned his position as managing director of the Paramount in Springfield, Mass.



# *Up Go Renewals*

# *Better than the Boom Days*

The quickening pulse of the motion picture industry is nowhere so strikingly recorded as in the rising rate of spontaneous renewal of subscriptions for Motion Picture Herald.

This rate is equalled by only an extremely few publications in other older industries.

The astonishing fact develops: that today the Herald subscribers are responding to the reader interest impulse nearly twice as rapidly as in the easy money years of 1928-29.

Motion Picture Herald, on its record, stands as the dominant business journal of the motion picture industry.

# MOTION PICTURE HERALD

# THEATRE NEWS

The new Camilla theatre was opened last week in Camilla, Ga., the building equipped and decorated in a highly modern style. Robert H. Dunn is manager of the house. . . .

Al Steffes' Peoples Theatre Company, in Minneapolis, has bought the local Shubert theatre. The company operates seven houses. The Shubert was used for many years as a stock location. . . .

The Brandt Brothers in New York have added two more theatres to their circuit, the Fortway, Brooklyn, obtained from RKO, and the Capitol, Bayside, Long Island. . . .

The Texan, 600-seat house in Port Arthur, Texas, was opened recently by the Jefferson Amusement Company, which, with East Texas Theatres, now operates 50 houses in the state. . . .

The Warner New York Strand, largely redecorated, will reopen on January 23, with no change in the established policy, continuous performances at popular prices. . . .

The Benjamin Berger circuit of Minneapolis has acquired two additional theatres, owned by Hans Peterson, at Jamestown, N. D. . . .

A four-story building, containing a theatre, stores, offices and a restaurant, will be erected on the site of the present Rialto theatre in New York, when Arthur Mayer vacates the house, according to Anthony Campagna, president of Rialto Times Square, Inc., which has leased the property from the Gerry estate. . . .

George Skouras has taken over the Strand, Rockville Center, Long Island, and the Embassy, Port Chester, N. Y., from RKO. . . .

Two new theatres are planned for Portland, Ore., one, a 600-seat house, to cost $25,000, by Leon B. Gorman, the other by Sam Bernstein, in South Portland. . . .

A new downtown theatre is being completed in Brazil, Ind., by a company headed by H. V. Neese. The house will seat 500. . . .

C. A. McDonald, operating the Southland and Thurmania in Columbus, O., plans a new 700-seat modern neighborhood house, to be called the Arlington, and to be completed in four months. . . .

According to the E. M. Loew offices in Boston, 24 theatres in the circuit are open. Only four are closed, two in Rhode Island, one in Maine and one in Massachusetts. . . .

Robert Dunnuck, recently with A. H. Blank's Tri-State Theatres, has become city manager of the three Harry Weinberg Central States theatres in Norfolk, Neb. Mr. Weinberg bought the 800-seat Granada from Ellis & Larue and brought Mr. Dunnuck in to manage it, in addition to the Grand and Rialto. . . .

---

## Smith Asked Banning Of Czech Film "Ecstasy"

Al Smith, former governor of New York, in his capacity as chairman of the Advisory Council of the Legion of Decency for the Catholic Diocese of New York, last week addressed a telegram to President Roosevelt, asking that he bar from this country the Czechoslovakian film, "Ecstasy," but the film had already been barred by Secretary of the Treasury Morgenthau. Mr. Smith said he was "opposed to all films on nudism and all those which are obscene and indecent." He warned that the showing of such films as "Ecstasy" would "tend to loosen the bars on motion pictures in general."

---

## Fox Moves Boston Office

Fox has moved its Boston offices to its new exchange building, nearly opposite the former location, on Broadway.

# *Erpi Files Suits On Infringements*

Electrical Research Products has filed patent infringement suits at Minneapolis in the federal district court against Cinema Supplies, Inc., Joseph Numero and Theodore Karatz of Minneapolis. The suit is based upon alleged infringements by Ultraphone of patents granted H. D. Arnold and others between 1920 and 1925 and subsequently assigned to the complainant. The suit asks for a payment of profits, damages and an injunction against further infringements.

Pending the hearing on a permanent injunction the court has granted a temporary restraining order.

---

## Gottlieb Joins Columbia Advertising Department

Al Gottlieb, former advertising manager of United Artists, has joined Columbia Pictures to write advertising copy, under the supervision of Herschel Stuart, director of advertising and publicity. Mr. Gottlieb, former newspaper man, was director of publicity for the Paramount theatre in New York for three years.

Hal Horne, director of advertising and publicity at United Artists, has named Kenneth O'Brien to write copy on press book ads; Al Adams has been placed in charge of trailers and national advertising copy, and Max Hirsch, assistant to Herbert Jaediker, art director, has been named to succeed Mr. Adams.

---

## Trans-Lux Opens Fifth

Trans-Lux will open its fifth theatre, devoted to newsreels and short subjects, on January 26, on Flatbush avenue, Brooklyn.

# SHORT PRODUCT PLAYING BROADWAY

### *Week of January 12*

| | | |
|---|---|---|
| CAPITOL | Live Ghosts | MGM |
| CRITERION | Autobuyography | RKO Radio |
| MAYFAIR | Dionne Quintuplets | RKO Radio |
| | Sterling's Rival Romeo | Universal |
| MUSIC HALL | Going Places | Universal |
| | County Fair | Universal |
| PARAMOUNT | Feminine Rhythm | Paramount |
| | Baby Be Good | Paramount |
| | Feline Athletes | Paramount |
| RIALTO | Robinson Crusoe Isle | Universal |
| | Stranger Than Fiction | Universal |
| RIVOLI | Two Gun Mickey | United Artists |
| | Switzerland, The Beautiful | MGM |
| ROXY | Thrill Flashes | Columbia |
| | Don Quixote | Majestic |

# WABASH AVENUE

### CHICAGO

The Chicago Amusement Publicists Association went into action as a luncheon session at the Congress hotel, but members only slightly tipped their hand concerning the organization's aims. From the entertainment angle the gathering was an example of future luncheons to follow. Al Sobler proved himself an ideal chairman and toastmaster. The affair was so heartily cheered by some 40 guests that members feel that they're stepping out in the right direction.

▽

Ben Eisenberg, for 19 years a conspicuous figure in Universal sales, has resigned. He has accepted a post as sales and office manager for B. N. Judell, and will take over his new duties January 21.

▽

What in newspaper parlance would be described as a "shake-up" appears to have taken place in the local Warner managerial lineup. Gene Hopson moves from the Avalon to the Orpheum. N. Conners is shifted from the Orpheum to the Grove. Other changes involve Ted Terrell, who moves from the Grove to the Cosmo; John Field, from the Cosmo to the Highland, and M. Brazee is transferred from the Highland to the Avalon.

▽

National distribution for Screeno will be handled for Chicago by J. S. Markstein, from new offices opened by Screeno Amusement Company, at 1018 South Wabash.

▽

Herman Marks has become associated with General Film Company, as a member of the sales staff, handling the General line of trailers and accessories.

▽

**Meetings between the heads of circuits and independent theatres on a new wage scale for operators for 1935 are being delayed on account of a grand jury investigation concerning the income tax of Tom Malloy, and some of the other principals. Leaders are awaiting turns as witnesses.**

▽

Love note: Herman Couston is or has middle-aisled it by this time to the altar with Bess Zeaman of the Warner office.

▽

Plymouth dealers please copy: Eddie Hafferkamp is one of your newest boosters.

▽

Speaking of conveyances, the eight weeks old daughter of Larry Stein, local Warner Publicity chief, has what he calls the finest of all—a brand new Heywood-Wakefield buggy.

▽

D. H. Finke, midwest district manager of General Register Company, has taken over new quarters on the fourth floor at 1018 South Wabash, covering twice the premises formerly occupied.

▽

Contracts are expected to be signed this week for midwest distribution of the "March of Time" newsreel. Al Friedlander flew here from New York to be on hand for the signing.

▽

While the premium question continues to be in the air, manufacturers and distributors of dishes, silverware, and dresser sets are jubilant. Latest reports are that 168 out of the almost 300 theatres in the city are using some type of giveaway.

▽

Myron Oppenheim has joined Henry Ellman's Capitol film exchange in an official capacity.

HOLQUIST

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dartmouth Murders, The | | | | |
| Shot in the Dark | | | | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Black Moon (A) | Jack Holt-Fay Wray | June 15 | 69 | July 7 |
| Blind Date (G) | Ann Sothern - Paul Kelly-Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 11 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Whom the Gods Destroy (A) | Walter Connolly-Robert Young-Doris Kenyon | July 14 | 71 | July 21 |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Evidence | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Carnival (G) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| China Roars | | | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | | | |
| Eight Bells | Ann Sothern | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Gimpy | Jack Holt-Mona Barrie | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| I'll Love You Always | Nancy Carroll-George Murphy | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | | | |
| Let's Live Tonight | Lillian Harvey-Tullio Carminati | | | |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | | | |
| Maid of Honor | | | | |
| Mistaken Identity | Florence Rice-Conrad Nagel | | | |
| Revenge Rider | Tim McCoy-Billie Seward | | | |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The | Edw. G. Robinson-Jean Arthur | | | |
| (See "Passport to Fame," "In the Cutting Room," Nov. 10.) | | | | |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Man With Two Faces, The (A) 763 | Edward G. Robinson - Mary Astor - Ricardo Cortez | Aug. 4 | 72 | June 2 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon - Paul Kelly - Ann Dvorak | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A) | Paul Muni-Karen Morley | | | |
| Caliente | Dolores Del Rio-Pat O'Brien | | | |
| Captain Blood | Robert Donat | | | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Woman in Red, The (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "Northshore" "In the Cutting Room," Dec. 8.) | | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple - James Dunn - Judith Allen | Dec. 28 | 83 | Dec. 15 |
| Call It Luck (G) 446 | "Pat" Paterson-C. Starrett | June 1 | 64 | June 2 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan In London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May 2 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglas Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames - Victor Jory - Russell Hardie | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 23 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 18 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| Three on a Honeymoon (A) 433 | Sally Eilers-Johnny Mack Brown | Mar. 23 | 65 | July 21 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | | | |
| Life Begins at 40 533 | Will Rogers | | | |
| Little Colonel 531 | Shirley Temple-L. Barrymore | Mar. 1,'35 | | |
| Lottery Lover (A) 523 | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | | |
| (See "East River" "In the Cutting Room," Oct. 20.) | | | | |
| One More Spring 529 | Janet Gaynor-Warner Baxter | Feb. 8,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Recipe for Murder 522 | Edmund Lowe-Victor McLaglen | | | |
| Redheads on Parade 536 | John Boles-Claire Trevor-Alice Faye | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GAUMONT BRITISH

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES

[Distributed through Chesterfield]

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fugitive Road (A) | Erich von Stroheim-Leslie Fenton-Wera Engels | June 1 | 66 | Nov. 24 |
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony for Living | Evelyn Brent, Al Shean | | | |

## LIBERTY PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy | (New York)<br>Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire-Skeets Gallagher-R. Harolde-Robert Gleekler | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey | Sept. 14 | 65 | Aug. 11 |

## MASCOT PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 25 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Preston Foster | | | |

## METRO-GOLDWYN-MAYER

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | <br>Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-Out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Hollywood Party (G) | (All Star Musical) | June 1 | 70 | June 2 |
| Merry Widow, The (A) | Maurice Chevalier - Jeanette MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Paris Interlude (A) | Otto Kruger - Robert Young - Madge Evans - Una Merkel | July 27 | 73 | July 14 |
| Straight is the Way (A) | Franchot Tone Karen Morley-May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours<br>(See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15.) | C. Bennett-Clark Gable | Feb. 15,'35 | | |
| David Copperfield (G)<br>(See "In the Cutting Room," Dec. 1.) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 122 | |
| Naughty Marietta | Jeanette MacDonald - Nelson Eddy | | | |
| Reckless<br>(See "In the Cutting Room," Dec. 29.) | Jean Harlow-Wm. Powell | Mar. 8,'35 | | |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt | Ricardo Cortez-Virginia Bruce | Mar. 1,'35 | | |
| Society Doctor<br>(Reviewed under the title "Only 8 Hours") | Chester Morris-V. Bruce | Jan. 25,'35 | *65 | Jan. 12,'35 |
| Vanessa: Her Love Story<br>(See "In the Cutting Room," Jan. 12,'35.) | Helen Hayes-Robt. Montgomery | Feb. 22,'35 | | |
| West Point of the Air | Wallace Beery-Robert Young | | | |
| Winning Ticket, The<br>(See "In the Cutting Room," Nov. 17.) | Leo Carrillo-L. Fazenda | Feb. 8,'35 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June. 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Dec. 29 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Dec. 22 | 68 | |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Shock (A) 2034 | Ralph Forbes-Gwenllian Gill | Aug. 1 | 66 | July 28 |
| Sing Sing Nights (A)<br>(See "In the Cutting Room," Oct. 20.) | Conway Tearle-Mary Doran | Dec. 15 | 60 | |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 8 |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress<br>(See "In the Cutting Room," Dec. 1.) | Minna Gombell-Gavin Gordon | Jan. 2,'35 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Great God Gold<br>(See "In the Cutting Room," Dec. 15.) | Sidney Blackmer-Gloria Shea | | | |
| Hoosier Schoolmaster, The | | | | |
| Mystery Man | Robert Armstrong | | | |
| Nut Farm, The<br>(See "In the Cutting Room," Dec. 8.) | Wallace Ford | | | |
| Rainbow Valley | John Wayne-Lucille Brown | | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |
| Texas Terror | John Wayne | | | |

## PARAMOUNT

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421<br>(See "Code of the West," "In the Cutting Room," Oct. 27.) | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Ladies Should Listen (A) 3401 | Cary Grant-Frances Drake | Aug. 3 | 60 | July 14 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G) 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| Now and Forever (G) 3406 | Gary Cooper-Carole Lombard | Aug. 31 | 82 | Aug. 4 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| She Loves Me Not (A) 3404 | Bing Crosby-Miriam Hopkins | Aug. 10 | 85 | July 14 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses<br>(See "In the Cutting Room," Jan. 12,'35.) | Mary Ellis-Carl Brisson | Feb. 15,'35 | | |
| Caprice Espagnole (A)<br>(See "In the Cutting Room," Nov. 17.) | Marlene Dietrich-Cesar Romero | | | |
| Car 99<br>(See "In the Cutting Room," Jan. 12,'35.) | Fred MacMurray | | | |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Milky Way, The | Jack Oakie-Lee Tracy | | | |
| Mississippi<br>(See "In the Cutting Room," Jan. 12,'35.) | Bing Crosby-W. C. Fields - Joan Bennett | | | |
| Now I'm a Lady | Mae West | | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | Jan. 18,'35 | | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Rocky Mountain Mystery<br>(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | R. Scott-Chas. "Chic" Sale | Feb. 8,'35 | | |
| Ruggles of Red Gap (G)<br>(See "In the Cutting Room," Nov. 17.) | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 22,'35 | | |
| Rumba<br>(See "In the Cutting Room," Dec. 1.) | George Raft-Carole Lombard | Feb. 8,'35 | | |
| Win or Lose<br>(See "In the Cutting Room," Jan. 12,'35.) | Joe Morrison-Dixie Lee | | | |
| Wings in the Dark (G) 3424<br>(See "In the Cutting Room," Nov. 10.) | Cary Grant-Myrna Loy | Feb. 1,'35 | | |

## PRINCIPAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Bachelor Bait (G) 4141 | Pert Kelton-Stuart Erwin | July 27 | 74½ | June 16 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | |
| (See "In the Cutting Room," Aug. 18.) | | | | |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | 107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | |
| (See "The Kick Off," "In the Cutting Room," Sept. 8.) | | | | |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Life of Vergie Winters (A) 4140 | Ann Harding-John Boles | June 22 | 82 | June 23 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Their Big Moment (G) 4146 | Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Captain Hurricane | James Barton-Helen Westley | | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Dog of Flanders | Frankie Thomas-Helen Parrish | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Jan. 25,'35 | *78 | Dec. 15 |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Laddie | John Beal-Gloria Stuart | | | |
| Murder on a Honeymoon | Edna May Oliver-J. Gleason | | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Bride of the Lake (A) | Gina Malo | Amer Anglo | Sept. 10 | 69 | Sept. 29 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Born to Be Bad (A) | Loretta Young-Cary Grant | May 18 | 61 | June 9 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| House of Rothschild, The (G) | George Arliss | Apr. 6 | 86 | Mar. 10 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric Marsh | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Clive of India | Ronald Colman-Loretta Young | Jan. 25,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| 100 Years From Now | | | | |
| Scarlet Pimpernel, The | Leslie Howard-Merle Oberon | Feb. 15,'35 | | |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Human Side, The (G) 7029 | Adolphe Menjou-Doris Kenyon | Aug. 27 | *60 | Aug. 18 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I Give My Love (G) 7004 | Wynne Gibson-Paul Lukas | June 25 | 69 | June 2 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 8 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton-Paul Cavanagh | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight - Roger Pryor | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red 8082 | Buck Jones | Nov. 12 | | |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | | | |
| Good Fairy, The (A) 8003 | Margaret Sullavan - Herbert Marshall-Frank Morgan | Feb. 18,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York | Lyle Talbot-Heather Angel | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G)... 8008 | Alan Mowbray | | *75 | Jan. 12,'35 |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | | |
| (See "I Murdered A Man." "In the Cutting Room," Dec. 15.) | | | | |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | | | |
| Rendezvous de Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Straight from the Heart | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 25,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed | Oct. 6 | *60 | Aug. 25 |
| Bordertown (G) 806 | Paul Muni - Bette Davis - Margaret Lindsay | Jan. 5,'35 | 90 | |
| (See "In the Cutting Room," Sept. 29.) | | | | |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) 453 | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Friends of Mr. Sweeney (G) 475 | Charlie Ruggles-Ann Dvorak | July 28 | 68 | Aug. 18 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Here Comes the Navy (G) | James Cagney - Pat O'Brien - Gloria Stuart | July 21 | 86 | July 7 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell - Glenda Farrell - Robert Armstrong | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | Barbara Stanwyck - Warren William | Dec. 22 | 64 | |
| (See "Concealment," "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Devil Dogs of the Air (G) | James Cagney - Pat O'Brien - Margaret Lindsay | Feb. 9,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Earthworm Tractor (story) | Joe E. Brown | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish In Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patricia Ellis | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| White Cockatoo (A) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Broken Rosary, The | Giovanni | Butcher-British | | | Nov. 10 |
| Broken Shoes | M. Klimov | Amkino | Mar. 28 | 85 | |
| Camels Are Coming, The | Jack Hulbert | Gaumont British | | 85 | Nov. 10 |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Crime on the Hill (A) | Judy Kelly | British Int'l | | 60 | Oct. 20 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman | Tiber Von Halmay | Danuba Pictures | Oct. 10 | 84 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Gay Love (A) | Florence Desmond-Sophie Tucker | British Lion | | | Sept. 15 |
| Girls Will Be Boys (G) | Dolly Haas | Assoc. British | | | Oct. 20 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss | Irene Agai-Paul Javor | Danuba Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March | Paul Javor | Danuba | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Unfinished Symphony (G) | Marta Eggerth | Gaumont British | | | Oct. 13 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec. 1 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1934 unless otherwise stated]*

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| **COMICOLOR CARTOONS** | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Robinson Crusoe | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Soil | Aug. 10 | 2 rls. |
| Hollywood Here We Come | | |
| Punch Drunks | July 13 | 2 rls. |
| 1934-35 | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| His Old Flame | | |
| Horse Collars | | |
| (3 Stooges) | | |
| In the Dog House | | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 19 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 19 |
| (3 Stooges) | | |
| One Too Many | | |
| Leon Errol | | |
| Perfectly Mismated | | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Three Little Pigskins | | 20 |
| (Stooge Comedy) | | |
| **COLOR RHAPSODIES** | | |
| 1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Nov. 30 | |
| Holiday Land | Oct. 26 | |
| Make Believe Revue, The | | |
| Shoemaker and the Elves | | |
| **KRAZY KAT KARTOONS** | | |
| Masquerade Party | May 11 | 1 rl. |
| 1934-35 | | |
| 1. The Trapese Artist | Sept. | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | | |
| **LAUGHING WITH MEDBURY** | | |
| 6—In Ethiopia | June 15 | 1 rl. |
| 7—In the Islands of the Pacific | July 23 | 1 rl. |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury In the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | |
| Among the Cacoons | Nov. 9 | |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | | |
| **LIFE'S LAST LAUGHS** | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | |
| **MARCH OF THE YEARS** | | |
| No. 9— | May 15 | 1 rl. |
| **MICKEY McGUIRE COMEDIES** | | |
| 9—Mickey's Medicine Man | May 18 | 2 rls. |
| **MINUTE MYSTERIES** | | |
| No. 8—Simple Solution | July 6 | 1 rl. |
| No. 9—By Persons Unknown | July 14 | 1 rl. |
| No. 10—The Professor Gives a Lesson | Aug. 3 | 1 rl. |
| **MUSICALS** | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| **SCRAPPY CARTOONS** | | |
| Gloom Chasers, The | | |
| Scrappy's Relay Race | July 7 | 1 rl. |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | |
| Graduation Exercises | | |
| **SCREEN SNAPSHOTS** | | |
| No. 9 | June 8 | 1 rl. |
| **SPICE OF LIFE** | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Nov. 2 | 11 |
| **WORLD OF SPORT** | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 3 | |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | | |
| When Men Fight | | |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **QUEST OF PERFECT WOMAN SERIES (TOM TERRIS)** | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| **SEMI-FEATURES AND SHORTS** | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

### [Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| **ANDY CLYDE COMEDIES** | | |
| Half Baked Relations | June 1 | 19 |
| **BATTLE FOR LIFE** | | |
| Nature's Gangsters | June 15 | 7 |
| **BING CROSBY SPECIALS** | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| **CORONET COMEDIES** | | |
| An Ear For Music | Mar. 22,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 2 rls. |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| **FROLICS OF YOUTH** | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 2 rls. |
| **MARRIAGE WOWS SERIES** | | |
| Domestic Blisters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| **MERMAID COMEDIES** | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| **MUSICAL COMEDIES** | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| **ROMANTIC JOURNEYS** | | |
| Paradise of the Pacific | June 1 | 9 |
| **SONG HIT STORIES** | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Feb. 1,'35 | 1 rl. |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| **STAR COMEDY SPECIALS** | | |
| Dog-Gone Babies | July 6 | 20 |
| **STAR PERSONALITY COMEDIES** | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 2 rls. |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| **TERRY-TOONS** | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| South Pole or Bust | Dec. 14 | |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 1 rl. |
| Why Mules Leave Home | Sept. 7 | 6 |
| **TOM HOWARD COMEDIES** | | |
| Wrong Bottle, The | July 13 | 16 |
| **TREASURE CHEST** | | |
| Bosom Friends | Mar. 30 | 8 |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| **YOUNG ROMANCE** | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls. |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| **MAGIC CARPET SERIES** | | |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| **MOVIE TINTYPE SERIES** | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| **HUMAN SIDE OF THE NEWS (EDWIN C. HILL)** | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| **MELODY MAKERS** | | |
| Fields and McHugh | | 9 |
| **ORGANLOGUES** | | |
| Eili Eili | | 1 rl. |
| What's in a Name | | 8 |
| **RAIN SONGS** | | |
| Irving Kaufman-Lew White | | |
| **SPECIAL** | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| **ALL-STAR COMEDIES** | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| **CRIME DOESN'T PAY** | | |
| No. 1—Buried Loot | | |
| **CHARLEY CHASE** | | |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| **IRVIN S. COBB** | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Rainbow Canyon | | |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | 7 |
| Zion Canyon of Color | | 8 |
| **GOOFY MOVIES** | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| **HAPPY HARMONIES** | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| **LAUREL & HARDY** | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | | 20 |
| **MUSICAL COMEDIES** | | |
| Duke for a Day, A | May 12 | 20 |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| **MUSICAL REVUES** | | |
| Big Idea, The | May 12 | 20 |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| What Price Jazz? | | 18 |
| **ODDITIES** | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Flying Hunters | May 12 | 7 |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| **OUR GANG** | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | | 18 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| **TODD-KELLY** | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | |
| **WILLIE WHOPPER** | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire | Feb. 17 | 7 |
| (Color) | | |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

### MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| **PORT O' CALL SERIES** | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Baby Be Good | Jan. 18,'35 | |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | |
| **COLOR CLASSICS** | | |
| An Elephant Never Forgets | Dec. 28 | |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| **HEADLINERS** | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Jan. 18,'35 | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Ladies | | |
| Little Jack Little Revue | May 11 | 10 |
| Little Jack Little and Orchestra - Gypsy Nina-Do Re Mi Trio | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon | June 29 | 11 |
| Isham Jones and Orchestra-Eton Boys-Vera Van | | |
| Yacht Club Boys Garden Party | Dec. 28 | |
| **HOLLYWOOD ON PARADE** | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| **PARAMOUNT PICTORIAL** | | |
| No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| **PARAMOUNT PICTORIAL (NEW SERIES)** | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | |
| No. 6—Twilight Melody — Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | |
| **PARAMOUNT VARIETIES** | | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Jan. 25,'35 | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Madhouse Movies No. 2 | Dec. 14 | |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | |
| **POPEYE THE SAILOR** | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Beware of Barnacle Bill | Jan. 25,'35 | |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | |
| **SCREEN SONGS** | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| She Reminds Me of You | June 22 | 7 |
| Eton Boys | | |
| This Little Pig Went to Market | May 25 | 7 |
| Singin' Sam | | |
| **SCREEN SOUVENIRS** | | |
| No. 11 | June 1 | 10 |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 12 | June 29 | 10 |
| No. 13 | July 27 | 10 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | |
| No. 7—King of the Everglades | Jan. 25,'35 | |
| **TWO-REEL COMEDIES** | | |
| Just an Echo<br>Bing Crosby | Jan. 19 | 20 |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan. 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen.... Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **HEADLINER SERIES** | | |
| No. 4—Autobuyography | Mar. 16 | 20 |
| No. 5—The Old Maid's Mistake | May 11 | 20 |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls. |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 | |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Sport | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **CENTRAL** | | |
| Child of Mother India | | 30 |
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| **SILLY SYMPHONIES** | | |
| 5. The Big Bad Wolf | Apr. 20 | 8 |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 1 rl. |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| No. 7 | Feb. 18,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Kings Up | Mar. 12 | 7 |
| Robinson Crusoe Isle | Jan. 7,'35 | |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGE AS IT SEEMS SERIES** | | |
| No. 38—Novelty | Apr. 23 | 9 |
| No. 39—Novelty | May 21 | 10 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Beau Bashful<br>Herbert Corthell | June 6 | 21 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Father Knows Best<br>Sterling Holloway | Feb. 20,'35 | 2 rls. |
| Financial Jitters<br>Eddie Nugent-<br>Grady Sutton | July 3 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 19 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 8,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Revue A la Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 17 |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 | | |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-<br>Daphne Pollard | | |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-<br>Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly | | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan 26,'35 | 19 |
| Way of All Horseflesh, The<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** | | |
| No. 25—Service with a Smile<br>Leon Errol<br>(Technicolor) | July 28 | 21 |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-<br>J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 | | |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-<br>J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Love Song<br>Winifred Shaw-<br>Phil Regan | Mar. 2,'35 | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the<br>Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Gulzar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Tehnicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| Mr. & Mrs. Melody<br>Flo May Bailey—Lee Sims | Mar. 16,'35 | |
| **LOONEY TUNES** | | |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detective | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-1935) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| **MELODY MASTERS** | | |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-1935 | | |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 1 rl. |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| **SEE AMERICA FIRST E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 | |
| **PEPPER POT** | | |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 1 rl. |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl. |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars<br>Radio Ramblers | Mar. 22,'35 | |
| Billy Hill | Mar. 16,'35 | |
| Eggs Marks the Spot<br>Radio Reel No. 4 | Mar. 30,'35 | |

# SERIALS

12 Episodes Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls.<br>(each) |

## MASCOT

| Title | Rel. Date | Min. |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-<br>Frankie Darro | June 16 | 2 rls.<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls.<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | Apr. 1 | 2 rls.<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls.<br>(each) |
| Mystery Squadron<br>Bob Steele | Jan. 1 | 2 rls.<br>(each) |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba | | |
| Return of Chandu, The<br>Bela Lugosi-Maria Alba (Seven reel feature followed by eight two reel episodes) | Oct. 1 | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-<br>Noah Berry, Jr. | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

MAIL ORDER AUCTION SALE—WHAT CAN you pay for arcs, rectifiers, projectors, generators, sound, anything. $100,000.00 stock available. S. O. S. CORP., 1600 Broadway, New York.

TWO CINEPHONE SOUNDHEADS, 1 WEBSTER-Racine amplifier, 2 motors, 2 Jensen speakers, all for $200.00. This is your chance to install talkies in small house. Also 125 seats 3 ply veneer. W. H. BRENNER, Winchester, Ind.

## THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. SEND particulars. ALBERT GOLDMAN, 1402 Mallers Bldg., CHICAGO, ILL.

MOTION PICTURE THEATRE ON PERCENTAGE basis with guarantee from manager. PROJECTIONIST, BOX 193, Noroton, Conn.

YOUNG, ENERGETIC, QUALIFIED EXHIBITOR financially responsible, desirous leasing or purchasing California theatre, interest in going theatre or small circuit, or development of one or two theatres in association with circuit. Write at once. BOX 505, MOTION PICTURE HERALD.

SALE—LEASE. SEND FOR 1935 THEATRE LIST. McINTYRE, Broker, 312 Lisbon, Buffalo, N. Y.

RESPONSIBLE PARTY DESIROUS OF LEASING profitable theatre under 5,000 population. Give detailed particulars. ARNOLD SCHOVER, 513—34th St., Cairo, Ill.

BUY OR LEASE THEATRE. POPULATION over 5,000. Will pay cash for right proposition. State all particulars—will hold in strict confidence. BOX 507, MOTION PICTURE HERALD.

## HELP WANTED

SALESMAN WANTED — MAN ACQUAINTED with the theatre trade to represent manufacturer of "best sound on earth," at reasonable prices. PICTURFONE CORP., Lima, O.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

NEW REFLECTOR ARC LAMPS OR RECTIFIERS, $49.50—replace inefficient mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

TREMENDOUS STOCK SALE! MOVING TO larger quarters. Equipment, supplies, accessories at sacrifice prices. Write, wire, phone your wants to the MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

PAIR PEERLESS LAMPS, GARVER RECTIFIERS, $350.00 complete. THEATRE SOUND SERVICE, Rochester, N. Y.

REFLECTOR GUARDS, A PROTECTION against cracking and pitting, a large saving during the year for a small investment; Peerless low, $3.75; Strong low, $3.75; Morelite Super, $4.25, also for Hi-lo. CROWN, 311 West 44th St., New York.

ARABIA, NORWAY, TRINIDAD, WALES — ALL installing famous SOS Wide Fidelity sound. Complete, $179.70 up; soundheads, $59.50 up; portable sound film, 16 mm., 35 mm., from $295.00; amplifiers, $39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

CHAIRS — CHAIRS — CHAIRS — CHAIRS. New, used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

## THEATRE SUB-LEASE

LEASE FOR SALE, THRIVING 500 SEAT theatre, $5,000 cash. BOX 497, MOTION PICTURE HERALD.

## NEW EQUIPMENT

BEAUTIFUL SNOW WHITE SUPREX LIGHT with your present arcs, using same D. C. rectifiers or generators. Save $600.00 or more. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

NEW TYPE FILM END WARNING, $2.50 EACH. Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

GIANT COLOR WHEELS FOR STANDARD spotlights — noiseless Universal motor driven, $60.00 value, now $19.95. S. O. S. CORP., 1600 Broadway, New York.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## SOUND EQUIPMENT

"PERSONALLY THINK NONE BETTER" SAYS Lewis Stone, Arab, Ala. "SOS is perfect sound." S. O. S. CORP., 1600 Broadway, New York.

RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the PG10 or PG13—25c. "A" and "B" battery eliminators, $135 and $25. We manufacture a complete line of guaranteed parts for your Photophone equipment including sprockets, gears, shafts, transformers, generators, etc. Also consulting engineers, specializing in Photophone equipments and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

9,000 CYCLE FILM, COPYRIGHTED INSTRUCTIONS, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitally necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

## WANTED TO BUY

WANTED—TWO GOOD SILENT OR SOUND portable projectors. DEMONSTRATION SCHOOL, Boone, N. C.

WHAT'VE YOU GOT—WIRE COLLECT—WANT Simplex, powers projectors, anything, for cash. S. O. S. CORP., 1600 Broadway, New York.

## POSITIONS WANTED

COMPETENT PROJECTIONIST AND ELECTRICIAN thoroughly experienced, sober, dependable, references, locate anywhere. Non-union. BOX 499, MOTION PICTURE HERALD.

MANAGER—LIVE-WIRE IN ALL BRANCHES of theatre management, references. BOX 501 MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGER, OPEN for connection, go anywhere. BOX 506, MOTION PICTURE HERALD.

MANAGERS, ASSISTANT MANAGERS AND other theatre employees available at short notice. Wire or write. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

## THEATRES FOR SALE

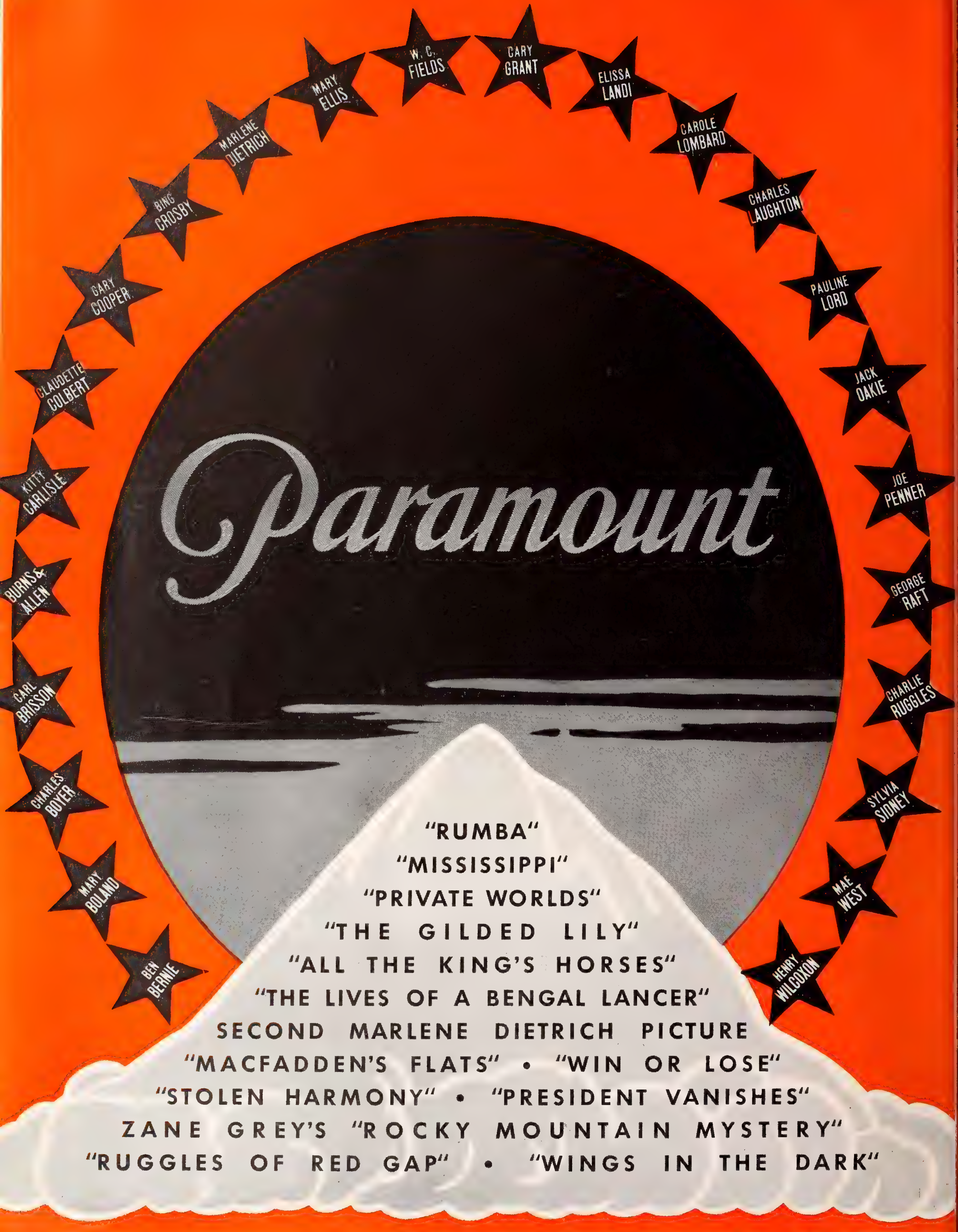
PAYING THEATRES FOR SALE IN EASTern, Central, Western States. ALBERT GOLDMAN 1402 Mallers Bldg., Chicago, Ill.

500 SEAT THEATRE $12,000 COMPLETE. $3,000 cash required. Showing nice profit. BOX 395; Rochester, N. Y.

# *Still* UNIQUE

WHEN it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
*Panchromatic Negative*


BEN BERNIE
MARY BOLAND
CHARLES BOYER
CARL BRISSON
BURNS & ALLEN
KITTY CARLISLE
CLAUDETTE COLBERT
GARY COOPER
BING CROSBY
MARLENE DIETRICH
MARY ELLIS
W. C. FIELDS
CARY GRANT
ELISSA LANDI
CAROLE LOMBARD
CHARLES LAUGHTON
PAULINE LORD
JACK OAKIE
JOE PENNER
GEORGE RAFT
CHARLIE RUGGLES
SYLVIA SIDNEY
MAE WEST
HENRY WILCOXON
Paramount

"RUMBA"
"MISSISSIPPI"
"PRIVATE WORLDS"
"THE GILDED LILY"
"ALL THE KING'S HORSES"
"THE LIVES OF A BENGAL LANCER"
SECOND MARLENE DIETRICH PICTURE
"MACFADDEN'S FLATS" • "WIN OR LOSE"
"STOLEN HARMONY" • "PRESIDENT VANISHES"
ZANE GREY'S "ROCKY MOUNTAIN MYSTERY"
"RUGGLES OF RED GAP" • "WINGS IN THE DARK"

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## QUIGLEY GRAND AWARD WINNERS—

### *First Grand Award*

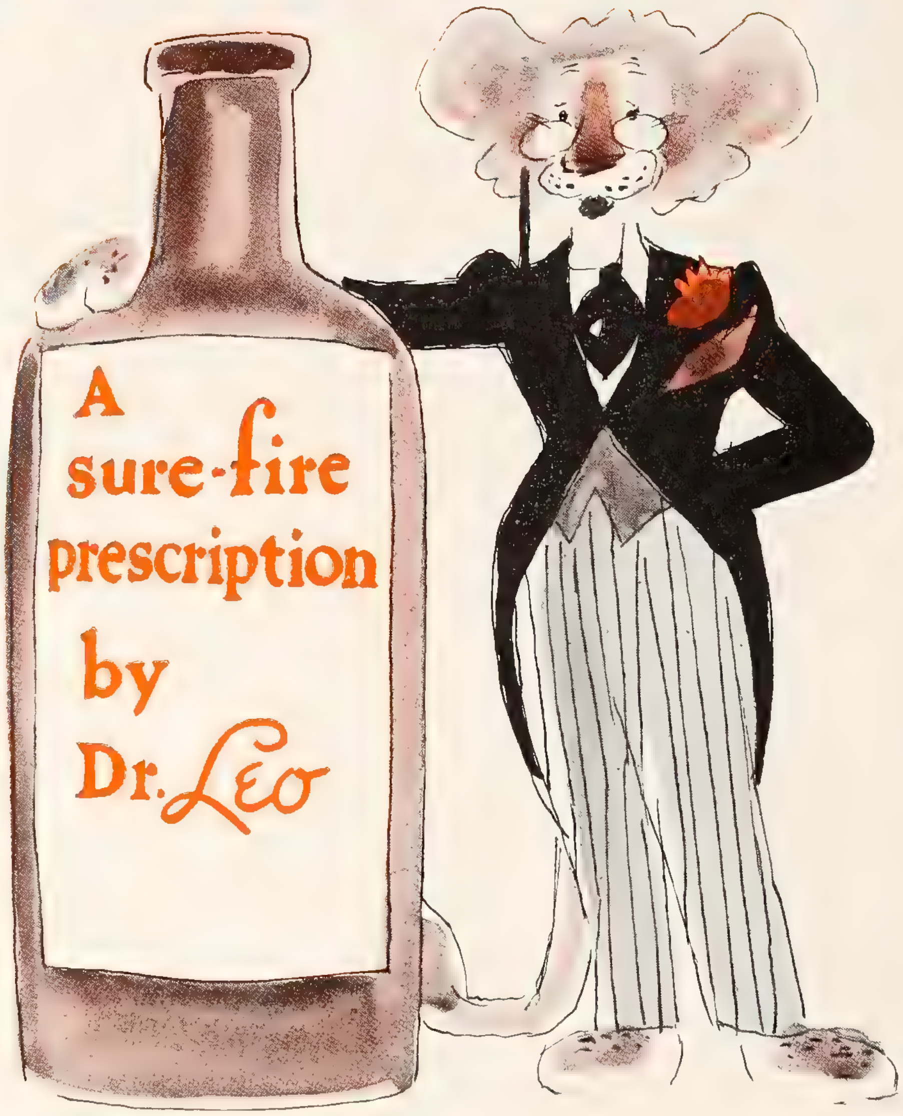
**BILL HENDRICKS**, Warner Theatre, Memphis, Tennessee. Campaign on "Six Day Bike Rider".

### *Second Grand Award*

**MORRIS ROSENTHAL**, Majestic Theatre, Bridgeport, Connecticut. Campaign on "The Mighty Barnum".

VOL. 118, NO. 4 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* JAN. 26, 1935

# HOW TO PUT A PICTURE OVER


A
sure-fire
prescription
by
Dr. Leo

1. **Be** sure that you have booked a good picture. (*Note: This can best be done by getting a Metro-Goldwyn-Mayer contract*).

2. **See** that the picture has good name attractions. (*Note: This can best be done by signing with M-G-M and getting practically all the stars*).

**3. See** that the picture has been nationally exploited so that you get the benefit locally as well. (*Note: In the case of "David Copperfield" 40 national magazine full-page ads for a total of 34,048,736 circulation*).

**4. See** that tie-ups have been made. (M-G-M *rarely has less than 50 tie-ups on a picture*).

**5. That** serials have been placed. (1,000 *serializations on "Copperfield" running in as many newspapers*).

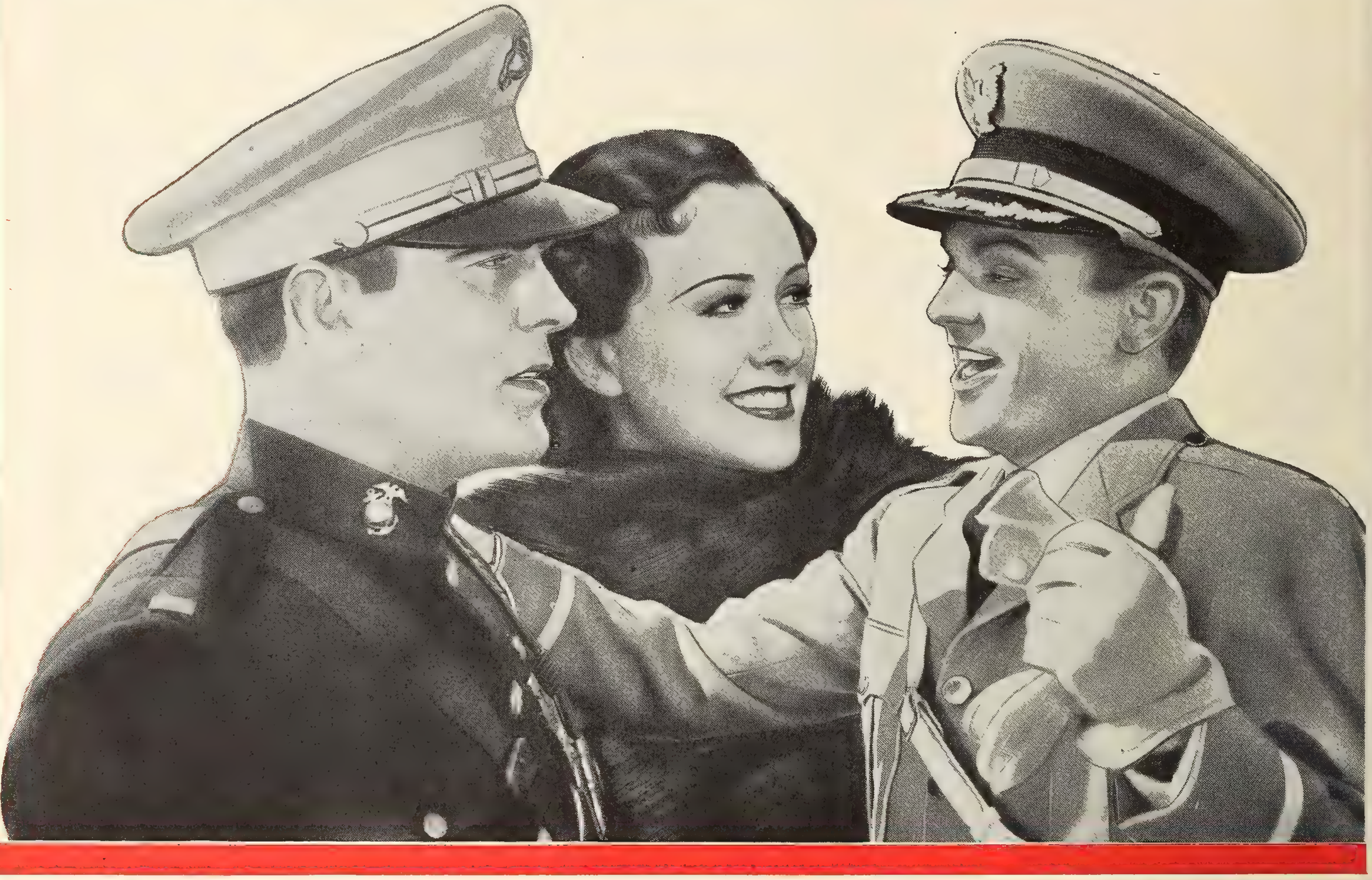
**6. That** good posters and press matter are available—also exploiteers. (*More* M-G-M *angles*).

**If** you have been ill this will be the result—

Get set for
"SEQUOIA"

*I feel fine now, Doc, thanks for your cure.*

# THE GREAT STARS OF "HERE COMES THE NAVY" SPREAD THEIR WINGS..



# Devil Dogs of

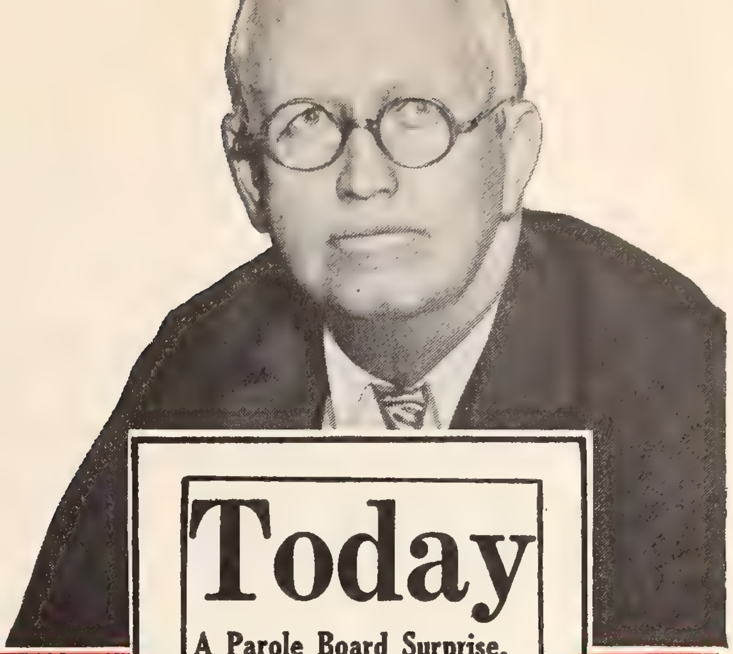
*Starring*

**JAMES CAGNEY •**

**MARGARET LINDSAY • FRANK McHUGH**

THE FIRST Cosmopolitan PRODUCTION FOR WARNER BROS.

in a laugh-packed thriller that brings to your screen the production value of $750,000,000 worth of Marine Corps equipment loaned especially for this show.



# . . . . . AND ARTHUR BRISBANE SPREADS THE NEWS ALL OVER HIS FAMOUS COLUMN!

On the front pages of 24 great newspapers from coast to coast America's ace editor tells 40,000,000 Americans—"Don't Fail To See

# the Air"

# PAT O'BRIEN

## Directed by Lloyd Bacon

# Today

**A Parole Board Surprise.**
**Naughty, Naughty Convicts.**
**Hiram Johnson Plain Talk.**
**Warner Bros. in Air Picture.**

**By Arthur Brisbane**

Copyright, 1935, by King Features Syndicate, Inc. International copyright and all other rights reserved.

SAN SIMEON, Cal., Jan. 17.—

Warner Brothers have produced a moving picture, "Devil Dogs of the Air," that should be seen by every intelligent American, and by every member of Congress.

In this picture you will see, not actors imitating airmen, but real fliers, officers and men of the United States Marine Flying Corps. You see actual operations on our airplane carriers, discharging planes as needed, trained officers of the United States Navy issuing brief orders. You see the laying of smoke screens for the protection of surface ships, torpedo boats and landing parties, every detail of the training and marvelous effiency of American airmen.

Young American men and women, seeing the actual flying, extraordinary courage and skill of American war pilots, will be fired with the ambition to fly and help conquer man's newly acquired realm, the ocean of the air. And, from our marvelously efficient and courageous little "sample" national air fleet, you will learn that, weak as we are in the air, *weakest among important nations*, the fliers that America develops could subject any hostile air fleet to exceedingly unpleasant experiences.

Congressmen and Governors of States, seeing this picture, will take pride in the marvelous efficiency of the American flier and will be humiliated by the knowledge that among the world's important nations we stand last in airplane defense.

One or five hundred of the bravest, most skillful fighting airmen that ever lived could not protect six thousand miles of coast line and the nation's great cities against an attacking fleet of four or five thousand invading planes.

There is the usual American "love story" in Warner Brothers' picture. Actor James Cagney looks extraordinarily brave and broad shouldered. Although infinitely "tougher" men of the United States Marines do the actual flying. A dear little girl runs out on the air field in high heels and an apron to reward with one kiss or more the hero, who hasn't really done anything. The real picture is in the flying of real American air fighters. Don't fail to see it.

Warner Brothers deserve thanks for producing a picture that will stimulate patriotism, and make the nation think of air defense.

# Every exhibitor should know the answers to THESE ④ QUESTIONS:

## ① Who is the most popular news commentator today?

*Answer:* Lowell Thomas, whose forceful, clear-cut delivery humanizes the news to radio millions as well as for Fox Movietone News.

## ② Which newsreel presents the news most dramatically?

*Answer:* Fox Movietone News, because it is edited by Laurence Stallings, famous as a newspaper man, dramatist, novelist and screen writer.

## ③ Which newsreel is best equipped for speedy, world-wide coverage?

*Answer:* For years, Fox Movietone News admittedly has had the most complete world-coverage ... now exclusive with Fox.

## ④ Does the newsreel record actual sounds of the scene shown?

*Answer:* Fox Movietone News, *first* to give you talking newsreels, continues to thrill audiences with *actual* sounds, *recorded on the scene!*

**YOU GET ALL FOUR *only* FROM**

# FOX MOVIETONE NEWS

**Edited by Laurence Stallings** **Produced by Truman Talley**

# MOTION PICTURE HERALD

Vol. 118, No. 4

January 26, 1935

## MANPOWER SHOW

THIS industry of the motion picture has only two components, film and manpower. In a distribution sense, the art merchandise comes in a can from Hollywood, but there is another art, the art of industry, in purveying it to the customers at the box office. Certainly the most conspicuous and important instrument for the revelation of that manpower currently are the competitions continuously conducted by the Managers Round Table Department of *Motion Picture Herald*, conducted by Mr. A-Mike Vogel.

Considerable attention is devoted in this issue of *The Herald* to the Quigley Grand Annual Award, determined by the vote of the judges, some twenty-and-odd executives of sales and exploitation. The session of those judges assembled at the New York Athletic Club Tuesday was impressive in the serious intensity of attention, the acute and alert interest of those showmen. Seasoned, experienced as they all are, they found fresh challenge to their interest and enthusiasm in the extraordinary array of displays of talent and skill represented in the exploitation campaigns submitted by the contestants.

The earnest interest of these men, surveying this displayed cross-section of the labors and methods of the showmen responsible directly at the box office, was an attest to the endless vitality of the industry, evidence of the inexhaustible resources of intelligent energy which are the industry's real insurance of continued performance and prosperity.

△ △ △

## "CURSE," SAYS MR. DRINKWATER

MR. JOHN DRINKWATER, author and dramatist,* is by way of being something of a name in America, and in addition is known as the biographer of one of the famous founders of the motion picture industry. So, it is with special interest that we find Mr. Drinkwater speaking with a remarkable bitterness in disapproval of all things cinema.

"It is my opinion that the discovery of the cinema was an unmitigated curse to mankind," Mr. Drinkwater opined to the Alpha Club at the Grand Central hotel in Belfast.

"Nothing," said Mr. Drinkwater, "has done so much to vulgarize the taste of the world as the cinema." He continued to proclaim to his Irish audience that he expected that "in ten years' time there will be no cinemas as we know them." He says that a new public is being educated, to demand art.

What Mr. Drinkwater thinks is more interesting than important. What he says gives us information, not about his subject, but about Mr. Drinkwater.

As we have said so often before, the motion picture has ever been less a creator of tastes than a revealer of them. Before the coming of the screen serving the millions no one had ever had real opportunity to discover what those millions might like in dramatic expression. As time passes and these millions grow experienced of the art, evolutions in tastes may become apparent.

Mr. Drinkwater is not really making a discovery when he charges, as he does, that the purpose of the motion picture industry is to make money. In our opinion art that is not self-supporting is lacking something of significance.

Again, Mr. Drinkwater confuses the art with the tools. We recall at the moment a conversation between the *Herald's* Mr. Al Finestone and Mr. Guy Bates Post in Kansas City a few weeks ago, in which Mr. Post observed that the theatre is as alive and vital as ever today, living a new career on the screen. The screen, commented Mr. Post, is the theatre.

△ △ △

## MR. HAYS' JOB, AGAIN

ANOTHER hell of a pother in the vaudeville columns of the daily press is being raised over the ill-advised allegations that Mr. Jim Farley has eyes on the job in the movies held by Mr. Will Hays.

The Washington columnists who are responsible for the concoction of the story, and the attendant garnishment charging that the current government activities with reference to motion picture trade practices are a part of the plot, are the real villains of the piece. They have to have copy, at all costs, and they do.

Mr. Farley probably knows that a job in the movies would head him nowhere in the line that his ambitions lead, beginning with an objective of the governorship of New York.

It is also reasonably obvious that the job which Mr. Hays has been doing these many years for the motion picture has required something more than being just a Republican. There are a number of Democrats intimately related to the Roosevelt administration who know a lot more about the business than Mr. Farley and there is also no indication that they want Mr. Hays' job. In fact, there is every indication that the more they know about it the more they stand away.

There are to be sure many who would like Mr. Hays' salary, but few, indeed, who would want the work.

△ △ △

SPEAKING before a scientific gathering in Cleveland this week, Dr. Alfred N. Goldsmith, discussing television, admitted that the researchers are even now dreaming of "Telefactory" transmission by which smells might be broadcast. They need not go to any further trouble. Many present broadcasts approximate the result closely enough.

---

*Collaborator on the screen play and dialogue of B.I.P.'s "Blossom Time".*

**MOTION PICTURE HERALD**

**MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## MINES BUREAU FILMS

Of interest is the report on the annual distribution of films of the Bureau of Mines of the U. S. Department of Interior, which showed the films were exhibited on 54,410 occasions to 4,313,797 persons. There are 3,000 reels in the Bureau's library, the demand so heavy that bookings are for three and four months ahead. Three requests are received for 16 millimeter film to one for 35 mm. . . .

## LEGISLATIVE PASSES

Originated by James Hone, secretary of Allied Amusements of the Pacific Northwest, is a plan in which all exhibitors of the state of Washington are cooperating to supply all members of the state legislature, the governor and lieutenant governor with a pass to any film theatre in the state.

## A 'PHONE CALL

Something of a record for distance interviews was established last week when the editor of *The Asahi*, newspaper of Osaka, Japan, interviewed Eddie Cantor in New York and Anna Sten and Samuel Goldwyn in Hollywood, on a three-way telephonic hookup via trans-Pacific telephone service. All four were "on the line" simultaneously. . . .

## FILM ARCHIVES

Plans are under way, with the tacit consent of the budget bureau, for reconditioning invaluable war films now deteriorating in the government files. The U. S. Signal Corps is at work on the rehabilitation, to cost about $35,000. An orderly library is the object of the work. . . .

## ROSENZWEIG RESIGNS

Charles Rosenzweig this week resigned as general sales manager of First Division because of ill health. He will vacation in Florida. President Harry Thomas will assume the duties "for the time being." . . .

## LEGAL VICTORY

Columbia last week scored in court when the Los Angeles superior court upheld a temporary injunction against Jean Parker to prevent her appearance in any films until she has made a second picture for Columbia. Her defense was that the company had made no demand for her services. . . .

## UNCLE CARL 68

Marking his twenty-ninth year in the motion picture business, Carl Laemmle, Universal president, last week in Hollywood celebrated his 68th birthday. . . .

## ON JOB 30 YEARS

Julius Ehrlich was re-elected treasurer of Local 31, Kansas City, of the IATSE, an office he has held for 30 years without opposition. Other officers: J. R. Sanderson, president; Cyril Donovan, vice-president; Joseph Caldwell, financial secretary; A. T. Brainard, recording secretary; Felix D. Snow, business representative; C. J. Klawson, sergeant-at-arms. . . .

## STOCK ISSUES

The Securities and Exchange Commission has ordered effective the application of Harry Cohn, Jack Cohn and Attilio H. Giannini, as voting trustees, for registration on the New York Stock Exchange of 5,023 voting trust certificates on Columbia Pictures common. Also ordered effective is the registration of 4,340 shares of unissued stock of Columbia Pictures on the New York Curb Exchange. . . .

## COWARD TO SCREEN

Noel Coward, versatile as playwright, actor and composer, has signed to star in a film to be produced by Ben Hecht and Charles MacArthur in the East, and tentatively titled "Miracle in 49th Street."

## *In This Issue*

Quigley Grand Award for outstanding showmanship goes to Bill Hendricks Page 9
Four pages of Award pictures start on Page 10
There's a theatre seat for each 13 persons living in the United States Page 17
Further federal investigations awaited in half dozen territories Page 15
Code Authority hears first production dispute Page 18

### FEATURES

Editorial Page 7
The Camera Reports Page 39
The Hollywood Scene Page 59
J. C. Jenkins—His Colyum Page 61
The Cutting Room Page 54

### DEPARTMENTS

What the Picture Did for Me Page 63
Showmen's Reviews Page 42
Managers' Round Table Page 77
Code Question Box Page 60
Asides and Interludes Page 27
Letters from Readers Page 70
Technological Page 51
Chicago News Notes Page 76
Short Features on Broadway Page 76
The Release Chart Page 85
Box Office Receipts Page 72
Classified Advertising Page 90.

## PURE DIALOGUE

American and British film producers should eliminate from their product whatever in the way of dialogue is unintelligible to the people of the other country, Viscount Lee of Fareham, president of Gaumont British Pictures, told the American Chamber of Commerce in London. Films are a great medium of international understanding, he declared, and urged that films, from the standpoint of dialogue, be "100 per cent pure." . . .

## TO DROP THEATRES

After 10 years' operation, Dubinsky Brothers will unwillingly relinquish two theatres in Jefferson City, Mo., the Code Authority having dismissed a lease interference case brought by Dubinsky. Their leases on the houses expire Jan. 20, 1936, when Harry Sodin and Joe Levy assume operation. . . .

## UNIVERSAL SERIALS

This week Universal announced its schedule of four serials for the 1935-36 season, its twenty-third year of serial production, which began in 1913 with "Lucille Love," with Francis Ford and Grace Cunard. Through the 1934-35 season the company has made 104 serials, with negative footage of 2,704,000. . . .

## ASCAP WINS

The American Society of Composers, Authors and Publishers has won a victory over the state of Washington, contending a state tax on music royalties was illegal, since technically the ASCAP is not doing business in the state. Harry Bottger, California theatre owner, sued in federal court to have the ASCAP dissolved as being in restraint of trade. . . .

## ACADEMY AWARDS

Expanding the scope of its recognitions of production merit, the Academy of Motion Picture Arts and Sciences will make 16 awards for film achievement, these to be presented at the Academy's seventh annual dinner dance, February 27. Last year 12 awards were made. . . .

## A RODENT HERO

Mickey and Minnie Mouse, Walt Disney's most famous children, were honored in Newark, N. J., federal court last week when the Lionel Corporation, toy train manufacturer, was discharged from receivership. The extraordinary recovery of the firm was due largely, the court revealed, to the popularity of a toy train featuring Mickey and Minnie at Christmas. Disney now is making a cartoon feature.

# 26 EXECUTIVES PICK BEST SHOWMEN AS WINNERS OF QUIGLEY GRAND AWARDS

## *These Executives Did the Judging*

*The judges, alphabetically listed, and the companies with which they are affiliated, are as follows:*

**Neil Agnew, Paramount.**
**Harry Arthur, Fanchon and Marco.**
**Leon Bamberger, RKO.**
**Paul Berger, United Artists.**
**Mort Blumenstock, Warner Theatres.**
**Oscar Doob, Loew's.**
**S. Charles Einfeld, Warner Bros.-First National Pictures.**
**Felix Feist, MGM.**
**Ed Finney, Monogram.**
**Robert M. Gillham, Paramount.**
**Eddie Golden, Monogram.**
**Paul Gulick, Universal.**
**Hal Horne, United Artists.**
**Irving Lesser, Roxy.**
**Carl Lesserman, Warner Bros.-First National Pictures.**
**Frank McCarthy, Universal.**
**S. Barret McCormick, RKO.**
**Arthur Mayer, Paramount.**
**Dan Michalove, Warner Theatres.**
**Russ Moon, Fox.**
**George Schaefer, Paramount.**
**Moe Silver, Warner Theatres.**
**P. K. Thomajan, First Division Pictures.**
**J. R. Vogel, Loew Theatres.**

## Paramount and Erpi Confer On Servicing Contracts

Paramount Publix Corporation and Electrical Research Products, Inc., are engaged in discussions of new sound servicing contracts for Paramount houses which, if negotiations are successful, are expected to result in reduced rates for parts in addition to servicing. On Wednesday C. W. Bunn, Erpi general sales manager, said that discussions in progress involve all future relations between his company and Paramount theatres, of which the servicing contracts are a part.

The initial meeting was held by Mr. Bunn in New Orleans last week with Paramount theatre operating partners representing approximately 350 houses. These included Barney Balaban, Karl Hoblitzelle, E. V. Richards, A. H. Blank, R. B. Wilby and William Jenkins. Although no definite agreement resulted, other conferences will be held soon, Mr. Bunn said.

**The motion picture industry chose the outstanding showmen of America on Tuesday as 26 leading executives gathered at the New York Athletic Club to select the winners of the 1934 Quigley Grand Award and the Second Grand Award, given annually by Martin Quigley, publisher of Motion Picture Herald.**

By majority vote of the judges, Bill Hendricks, manager of the Warner Theatre, Memphis, Tenn., received the Grand Award for his campaign on Warner's "Six Day Bike Rider," closely followed by Morris Rosenthal, manager of the Loew-Majestic theatre, Bridgeport, Conn., who was named for the Second Grand Award on United Artists' "The Mighty Barnum."

Scoring next highest totals in the voting were Walter Golden, manager, Riverside theatre, Jacksonville, Fla., on United Artists' "Nana," and Sig Solomon, manager of the Regent Theatre, Newark, N. J., on Fox's "Judge Priest."

### *HENDRICKS AND ROSENTHAL TIED FOR FIRST HONORS IN DECEMBER*

All winners of the monthly plaques in the 1934 Quigley Award competitions were eligible for the annual prizes. Mr. Hendricks and Mr. Rosenthal, deadlocked in the December voting, were both listed as winners in that month. Mr. Golden finished first in April and Mr. Solomon was high man in November.

The conference opened promptly at noon, and as the judges arrived they were given voting ballots and itemized numbered lists containing names of the entrants and their campaigns. The entries, also numbered, were arranged upon a long table where they were examined and tabulated, luncheon being delayed until all the judges present cast their votes.

The luncheon was presided over by Terry Ramsaye, editor of MOTION PICTURE HERALD, who reviewed the history and accomplishments of the Awards competitions. Mr. Ramsaye then presented Mr. Quigley.

### *SHOWS JOURNALISM INTEGRATED WITH INDUSTRY, SAYS QUIGLEY*

"The activity represented here," said Mr. Quigley, "is a definite part of the process by which we find motion picture journalism integrated with the industry. **Functions performed and evidenced here are indication enough that we can and do serve in the furtherance of the constructive works of the business, that the journalism of the motion picture as represented by this work of The Managers' Round Table is not something superimposed upon the industry but a part of it.** We are appreciative, too, of the large contribution that is made and continuously being made by the executives around this table, another tribute to the fact that the Round Table of the HERALD is a part of the motion picture industry."

Mr. Ramsaye prefaced his remarks thus:

"This august gathering reminds me much of the time that John Flinn opened a sales convention by looking over a large and costly gathering with the remark: 'Good Morning, Overhead.'

"A lot of the industry's overhead is around this table and it is a tribute to the direct motion picture dollar significance of the efforts of the showmen in the contest of their craft which is brought to focus in the contest which today decides the annual Quigley award for picture exploitation. You may properly be reminded that among the four thousand members of The Managers' Round Table Club there are not less than three thousand active men, and if you will consider a moment how many of your pictures play on a percentage basis you will agree in my calculation that those campaigns out on that table in the next room represent the flower of the effort that had in the last year brought the motion picture industry not less than 65 to 70 per cent of its gross revenue. That's money, and they've done a job."

What the Quigley Awards had actually accomplished in discovering manpower was

*(Continued on page 14)*

# 1934's *Quigley Awards* *to* SHOWMEN

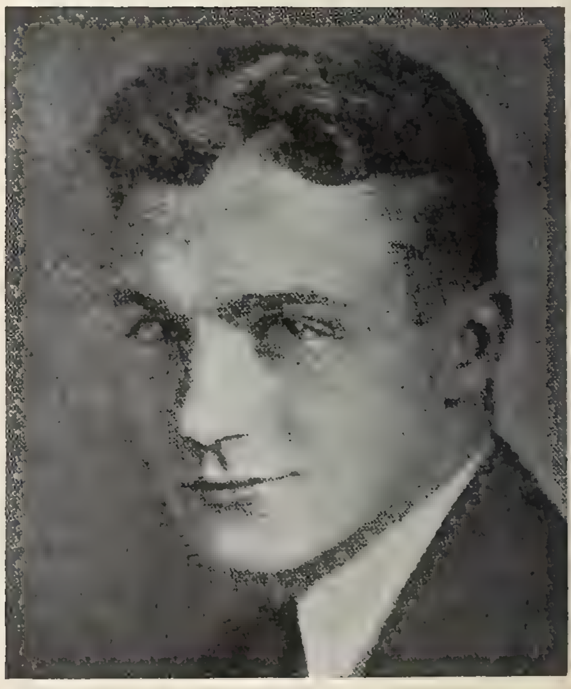
BILL HENDRICKS
Winner of 1934 Grand Award
Co-Winner of December Award

KEN GRIMES: January

GENE CURTIS: May

## Winners of the Awards

ED M. HART: August



JAMES TOTMAN: September

HOWARD SWEET: February

NEVIN McCORD: March

WALTER GOLDEN: April

KEN FINLAY: May (co-winner)

R. E. KNIGHT: June

CHARLES CURRAN: July

BOB SUITS: October

SIG SOLOMON: November

MORRIS ROSENTHAL
December and Second Grand Award

# Deciding the Winner of the Grand Award

ALL PHOTOS BY
COSMO-SILEO, N. Y.

HARRY ARTHUR, IRVING LESSER, FELIX FEIST

MIXING BUSINESS: S. BARRET McCORMICK

P. K. THOMAJAN, GEORGE J. SCHAEFER,
LEON J. BAMBERGER AND RUSS MOON

DAN MICHALOVE
TERRY RAMSAYE

VITAMINS FOR FORTITUDE. AROUND THE TABLE: MESSRS. LEON J. BAMBERGER, FELIX FEIST, COLVIN BROWN, FRANK McCARTHY, PAUL GULICK, PAUL BERGER, ED FINNEY, S. BARRET McCORMICK, ARTHUR MAYER, IRVING LESSER, MARTIN QUIGLEY, RAY GALLAGHER, S. CHARLES EINFELD, HERBERT FECKE, ROBERT GILHAM, MORT BLUMENSTOCK, CARL LESSERMAN, A-MIKE VOGEL, MAURICE D. KANN, HARRY ARTHUR, HAL HORNE, EDWARD A. GOLDEN, MOE SILVER, DAN MICHALOVE, TERRY RAMSAYE, P. K. THOMAJAN, RUSS MOON.

S. CHARLES EINFELD, MARTIN QUIGLEY, MORT BLUMENSTOCK, CARL LESSERMAN

IN JUDGMENT: MESSRS. SCHAEFER, McCARTHY, GULICK, DOOB, EINFELD, THOMAJAN, BLUMENSTOCK, SILVER, AGNEW, LESSERMAN, BAMBERGER, GILHAM, GOLDEN, McCORMICK, J. R. VOGEL.

# NAME AWARD WINNERS

(*Continued from page 9*)

discussed by A-Mike Vogel, chairman of The Managers' Round Table Club, in pointing out that five promotions already had been made from among the monthly winners in 1934, these recognitions coming about because of the success of these showmen in the monthly competitions. Mr. Vogel also announced the results of the voting. The names of the judges appear on page 9.

Besides the managers mentioned, these also were contenders for the yearly honors:

Charles Curran, Strand, New York City; Gene Curtis and Ken Finlay, Palace, Montreal, Canada; Ken Grimes, Warner Theatre, Morgantown, West Va.; Ed M. Hart, Oxford Theatre, Plainfield, N. J.; R. E. Knight, Fairmont Theatre, Fairmont, West Va.; Nevin McCord, Granada, Boise, Idaho; Bob Suits, Colonial Theatre, Reading, Pa.; Howard Sweet, State Theatre, East Lansing, Mich., and James M. Totman, Warner Theatre, Erie, Pa.

### Monthly Awards, by Theatres

In addition to the Grand Award, Warner theatremen were listed among the Award winners in January, June, July, November and December. Loew managers landed in the winning column in October and December with Mr. Rosenthal of the Loew circuit also winning the annual medal.

The Butterfield circuit was represented in February, Publix Theatres in March, and the Walter Reade circuit in August. Famous Players Canadian theatre men won in May. The Riverside theatre, in Jacksonville, named in April, is listed as an independent house. Both circuit and independent managers shared the many First and Honorable Mentions given in 1934.

Various types of theatres were included among the winners, deluxe first-run houses sharing honors with subsequent operations. Towns as small as East Lansing, Michigan, were included, as were large cities such as New York.

The Quigley Awards, now in their second year, were inaugurated by MOTION PICTURE HERALD through the Managers' Round Table Club, to bring recognition to the efforts of the theatre manager, responsible for the advertising and exploitation campaigns on individual pictures.

### Silver Plaques for Months

For this purpose, in 1934, silver plaques were awarded, one each month, for the campaign put on in that month which in the opinion of the judges was the most meritorious of all those submitted. First and Honorable Mention certificates to those finishing next in the voting were also given.

To decide the competitions, three different judges acted each month, these representing the distribution, advertising and exhibition branches respectively. Many of those who served on the 1934 monthly committees participated in Tuesday's judging.

During the past year, presentations of the monthly Awards have been made to the winners in many instances by the Governors of states represented. Presidential Secretary Stephen Early acted in this capacity as did Senator Guffey of Pennsylvania, Postmaster General James A. Farley, Mayor Camillien Houde, of Montreal, Canada; Mayor William N. McNair, of Pittsburgh; Mayor John T. Alsop, of Jacksonville; Joe E. Brown, Warner star, among others.

The state heads represented were William A. Comstock of Michigan, C. Ben Ross of Idaho, David Sholtz of Florida, Herbert H. Lehman of New York, and A. Harry Moore of New Jersey.

The 1934 Quigley Grand Award, exhibited at Tuesday's luncheon, was described and illustrated in the January 13, 1934, issue of MOTION PICTURE HERALD. It measures, over-all, 11 inches wide by 14 inches deep. Lettering and details of design are finished in strong relief, and included are the names of the monthly winners, etched on special plates.

The Second Grand Award is a desk piece, similar in design and execution to the monthly awards and larger in size. Preparations for the formal presentations of both Awards are now underway.

For 1935, it has been decided to award two plaques, silver and bronze, monthly and sheepskin certificates for the First and Honorable Mentions. The two yearly prizes are to be continued.

## RCA Board Votes Dividend Arrears

The board of directors of Radio Corporation of America, of which David Sarnoff is president, last week declared dividends covering all arrears on "A" preferred stock of the company. Such dividends have not been paid since the first quarter of 1932. The period covered in the declaration is from April 1, 1932 to December 31, 1934. The total amount to be paid is approximately $4,520,000. Payment will be made on February 19, 1935, to stockholders of record on January 29.

Mr. Sarnoff appointed Henry Kittredge Norton, former treasurer of the subsidiary National Broadcasting Company, as assistant to the president of RCA, Mr. Sarnoff.

David Rosenbloom was elected vice-president and treasurer of the National Broadcasting Company, succeeding Mr. Norton.

## Universal Names Hart To Werner Eastern Post

Max Hart, agent, has been named eastern production executive for Universal, succeeding Dave Werner, who resigned recently to enter the agency business. Mr. Hart will handle stories and talent.

## Lutheran Council Joins Decency Campaign

The National Lutheran Council, representing 2,000,000 persons, voted unanimously last week to join the campaign against salacious motion pictures. The Council, in addition to agreeing to boycott all films in which there is the slightest doubt insofar as morals are concerned, insisted that Hollywood players must "lead lives that conform to decent standards of society."

# *Operator Scale Hearing Feb. 1st*

NRA Compliance Director Sol A. Rosenblatt on Monday put off for the fourth and, he said, final time the public hearing in Washington on the basic operators' scale for metropolitan New York exhibitors, the new date being set for February 1. Last week the NRA announced the hearing would be held January 25. The session will be in the Oak Room of the Raleigh hotel in Washington.

Attending a meeting of the fact-finding committee in New York, Mr. Rosenblatt ordered that all data tabulated by staticians of Loew's, RKO, Empire Operators' Union, the International Alliance of Theatrical Stage Employees, the Independent Theatre Owners' Association of New York, and the Theatre Owners' Chamber of Commerce, be forwarded to Washington for the hearing.

The delays, Mr. Rosenblatt explained, were due to lack of unanimity by committee members on certain points of the schedule.

It is expected that Local 306 of the ITASE will fight the tentative scale at the Washington hearing, the union objecting to the 30-hour week provision and insisting on the present 40-hour schedule.

In Chicago Ralph O'Hara, organizer for Tom Maloy's operators' union, was indicted by a federal grand jury on a charge of perjury in the Government's investigation of Maloy's income tax returns. O'Hara's bond was set at $15,000 and a capias for his arrest was issued by federal judge John P. Barnes.

Employment provisions in codes will be taken up at the second of the hearings on this subject on January 30, the Review Board announced this week.

Clarification of the National Industrial Recovery Act will be one of the major points of the new legislation which will be sent to Congress by President Roosevelt within the next two months. Numerous plans for giving organized labor what it demands in the way of legislation are being made by various groups within the Administration for submission to the President when he begins consideration of the legislation, it was said this week in Washington.

Labor groups are pressing for a law which would turn collective bargaining over to that group in each establishment which represents a majority of the women.

Another plan has been proposed, however, under which minority groups would be recognized, on the ground that the individual's freedom should not be curtailed by forcing adherence to a group which might be numerically stronger than that with which he is affiliated.

## Settlement Approved In Skouras-Central Case

Judge Mack in New York federal court last week approved a settlement whereby Skouras Brothers and Irving Trust Company withdrew claims totaling $180,000 against the Central New York Theatres, in bankruptcy, in consideration of the withdrawal of claims totaling $100,000 against them.

The settlement must be submitted now to the special master in the Central Theatres proceedings.

# U. S. AMASSING ANTITRUST DATA IN SIX AREAS AS ST. LOUIS ECHO

## Cummings Hints Justice Department Is Studying Fox W. C. Theatres' Operations Following Complaints of Exhibitors

Department of Justice agents are working with usual secretiveness in half a dozen territories, it is understood, collecting evidence that might be used to further the Government's investigation into alleged antitrust activities by distributor-circuits in their product relations with competing independent exhibitors.

**Speculating as to the centers of the investigators' operations, industry factors were giving an eye particularly to the territories of Atlanta, Cleveland, Kansas City, Los Angeles, New Orelans and Philadelphia, as possible scenes of action similar to that taken three weeks ago in St. Louis. That inquiry resulted in the federal grand jury returning indictments, asked for by the Department of Justice, against Warner, RKO and Paramount, in connection with complaints from the independently owned Ambassador, Grand Central and Missouri downtown first-runs.**

In Washington, Attorney General Homer S. Cummings declared no official "plans" had been made for further prosecutions, but he did say that complaints about large distributors had been received from independent owners in various sections and these were being studied. He said, too, that the special assistants to his office who had conducted the St. Louis grand jury presentation were, as is generally known, now in Los Angeles. The inference was that the Department was studying the Fox West Coast Theatres' operations which have brought bulk complaints from exhibitors in California.

### Denies Plans Made

The attorney general's denial that plans actually have been made for further prosecutions were considered to mean little, particularly in the face of his comment that unless a matter reached a stage where it was considered possible of, or ready for a federal grand jury hearing preliminary to court proceedings, it did not ordinarily come to his attention, but is handled by subalterns.

The Department of Justice would have no "plan," since it takes each case into court on its individual merits. Furthermore, it is said to be the usual policy of the Department to bring no prosecution unless it believes it has more than an even chance of successful prosecution.

In any event, the Justice Department is weighing the value of progress made in the St. Louis case. And so is the state of Missouri, which has in mind possible prosecution independently under state statutes.

A legal definition of the word "commodities" may decide whether Missouri's attorney general, Roy McKittrick, will prosecute Warner, RKO and Paramount. The attorney general found that the Missouri antitrust laws specifically cover conspiracy to control prices of commodities.

The territory of Atlanta, and especially Florida, was reported to be under surveillance of the Department of Justice investigators who, it was said, have gathered considerable evidence from independents charging inability to buy product. It is not likely, however, that a southeastern case would be prosecuted before the Department acts in Los Angeles.

Explaining his situation as paralleling that in St. Louis, Earl Seitz in Cleveland indicated this week that he would proceed with a complaint in federal court against Warner Brothers, charging conspiracy to restrain trade at his State theatre at Sandusky. Mr. Seitz's difficulties have gone through the motion picture code machinery without relief.

In Kansas City, independent owners were considering a petition to the Department of Justice against distributors' trade practices.

President Roosevelt, 20 California congressmen, Senators Borah and Nye, Congressmen Culkin and Celler and Attorney General Cummings heard echoes of California exhibitors' demands for a federal investigation into distributing and exhibiting conditions in that state. Each received letters stating that a monopoly existing for many years has forced exhibitors to sign contracts wholly favorable to the distributor if the exhibitors wish to remain in business.

### New Orleans Inquiry Reported

Compulsory block booking, the forcing of short subjects and newsreels with features, and percentage contracts prevent theatre owners from making a profit, it was charged, and virtually make the producer-distributor a partner in the business of the independent exhibitor, without any investment by the producer-distributor and without his sharing any of the exhibitors' losses.

From Washington came unconfirmed reports that the President personally may hear some of the California exhibitors' charges of monopolistic practices in that state, especially as they relate to Fox West Coast theatres.

Exchange Row in New Orleans appeared quite concerned over a gush of rumors about a possible investigation similar to the St. Louis inquiry. Film interests remembered that Henry Lazarus, New Orleans independent owner, had been appealing to Washington for months. Recently Mr. Lazarus charged malfeasance by the entire personnel of the New Orleans Grievance and Clearance boards.

From Philadelphia, too, came word of antitrust prosecutions. The Independent Exhibitors' Association of Eastern Pennsylvania, Southern New Jersey and Delaware issued notice in its weekly bulletin that, "in this territory it is altogether likely that a couple of important antitrust actions will be started within the next few weeks by independent exhibitors who have exhausted every avenue of peaceful settlement of their grievances. Monopoly is more rampant here than probably anywhere else in the United States."

# *Circuit Attacks RKO-Loew Deal*

Charging conspiracy through a metropolitan product agreement of September between RKO and Loew's, Inc., the Meyer & Schneider theatre operating company of New York last week placed RKO in a position where, if the M. & S. charges are sustained, its agreement with Loew's may be nullified and result in a film shortage for RKO. Counsel for the plaintiffs is Max D. Steuer.

M & S charged a breach of lease provisions under which RKO was said to have agreed to play all first runs at the Hollywood and Apollo theatres day and date with the Academy and Jefferson.

Under the provisions of the RKO-Loew's product agreement of last September, whereby Loew's released all Fox product and half of Universal and Columbia to RKO for situations not in conflict with Loew's, RKO was prevented from carrying out its first-run playing agreement with M. & S. in the Hollywood and Apollo, the plaintiffs said. These two houses, leased by RKO from M & S, are in competition with Loew's Delancey and Avenue B, and thus were prevented from playing RKO product day and date with the Academy and Jefferson, the complaint said.

A board of arbitrators was named to hear the dispute Tuesday at the New York County Lawyers Association.

It was reported that an offer to settle for $225,000 had been rejected by RKO. After an all-day hearing by a board of arbitrators Tuesday, the session was adjourned until Thursday.

Bruce Bromley of Cravath, de Gersdorff, Swaine & Wood, and I. E. Lambert, RKO theatre attorney, are representing RKO.

## Des Moines Organizes Variety Club Chapter

A Variety Club is being organized in Des Moines with R. M. Copeland heading the list of temporary officers. Others are Hale Cavanagh, Hal Sheridan, W. E. Banford, Lou Patz. Thus far 53 have applied for membership.

The Variety Club of Milwaukee has selected permanent quarters in the Plankinton Hotel. Art Schmitz has succeeded H. J. Fitzgerald as treasurer, Mr. Fitzgerald having resigned the post, but retained his membership. The Columbus Variety Club will hold its annual banquet at the Deshler Wallick Hotel, February 3.

## J. P. Kennedy in Hollywood

Joseph P. Kennedy, chairman of the Federal Securities and Exchange Commission, and former motion picture executive, was in Hollywood last week from Washington for talks with Will H. Hays and Robert Montgomery, member of the actors' committee seeking a code of fair practices for players.

# TOTAL THEATRES OF THE UNITED STATES

| KEY CITY (EXCHANGE) TERRITORY | TOTAL THEATRES IN UNITED STATES |  |  |  | CLOSED THEATRES |  |  |  | THEATRES OPEN |  | CIRCUIT THEATRES AFFILIATED |  | CIRCUIT THEATRES UNAFFILIATED |  | INDEPENDENT THEATRES |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  | Number | Seating Capacity | Sound Theatres | Silent Theatres | Total Number | Total Capacity | Sound | Silent | Number | Seating Capacity | Number | Seating Capacity | Number | Seating Capacity | Number | Seating Capacity |
| ALBANY (upper N. Y., w. Vt., w. Mass.) | 453 | 270,012 | 373 | 80 | 146 | 54,324 | 66 | 80 | 307 | 215,688 | 32 | 50,938 | 130 | 103,816 | 291 | 115,258 |
| ATLANTA (Ala., Fla., Ga. & parts of Miss., S. C., Tenn.) | 666 | 361,257 | 653 | 13 | 78 | 32,694 | 65 | 13 | 588 | 328,563 | 143 | 126,676 | 128 | 73,343 | 395 | 161,238 |
| BOSTON (Me. N. H. & most of Mass., Vt.) | 1,092 | 788,533 | 885 | 207 | 384 | 177,748 | 177 | 207 | 708 | 610,785 | 159 | 217,731 | 151 | 154,050 | 782 | 416,752 |
| BUFFALO (w. N. Y.) | 462 | 334,732 | 371 | 91 | 134 | 45,099 | 43 | 91 | 328 | 289,633 | 36 | 61,791 | 138 | 134,555 | 288 | 138,386 |
| CHARLOTTE (N. C., S. C. and most of Tenn.) | 416 | 195,771 | 401 | 15 | 55 | 17,912 | 40 | 15 | 361 | 177,859 | 56 | 47,368 | 36 | 17,043 | 324 | 131,360 |
| CHICAGO (n. Ill., n. Ind., e. Ia.) | 903 | 661,540 | 783 | 120 | 214 | 93,204 | 94 | 120 | 689 | 568,336 | 125 | 205,781 | 191 | 178,343 | 587 | 277,416 |
| CINCINNATI (s. O. & parts of Ind., Ky., Va., W. Va.) | 1,021 | 477,329 | 848 | 173 | 279 | 84,761 | 106 | 173 | 742 | 392,568 | 55 | 66,311 | 114 | 80,570 | 852 | 330,448 |
| CLEVELAND (n. O.) | 546 | 376,218 | 491 | 55 | 110 | 47,572 | 55 | 55 | 436 | 328,646 | 33 | 58,955 | 126 | 114,815 | 387 | 202,448 |
| DALLAS (Tex.) | 957 | 454,129 | 767 | 190 | 255 | 75,075 | 65 | 190 | 702 | 379,054 | 102 | 103,059 | 202 | 107,758 | 653 | 243,312 |
| DENVER (Col., w. Neb., part of N. M., Tex., Wyo. and Black Hills of S. D.) | 377 | 187,281 | 363 | 14 | 52 | 18,881 | 38 | 14 | 325 | 168,400 | 58 | 42,039 | 58 | 22,308 | 281 | 122,934 |
| DES MOINES (parts of Ill., Ia.) | 389 | 170,177 | 376 | 13 | 38 | 12,104 | 25 | 13 | 351 | 158,073 | 26 | 29,553 | 39 | 23,422 | 324 | 117,202 |
| DETROIT (lower Mich.) | 496 | 364,506 | 495 | 1 | 42 | 22,898 | 41 | 1 | 454 | 341,608 | 95 | 118,544 | 46 | 39,039 | 355 | 206,923 |
| INDIANAPOLIS (most of Ind., w. Ky.) | 601 | 295,108 | 474 | 127 | 179 | 45,702 | 52 | 127 | 422 | 249,406 | 4 | 8,581 | 107 | 90,480 | 490 | 196,047 |
| KANSAS CITY (Kan., w. Mo.) | 696 | 353,548 | 603 | 93 | 203 | 73,848 | 112 | 91 | 493 | 279,700 | 98 | 96,514 | 59 | 43,786 | 539 | 213,248 |
| LOS ANGELES (s. Cal. & parts of Ariz., Nev., N. M.) | 579 | 445,453 | 495 | 84 | 133 | 61,399 | 49 | 84 | 446 | 384,054 | 143 | 174,428 | 83 | 70,243 | 353 | 200,782 |
| MEMPHIS (Ark., n. Miss., w. Tenn.) | 292 | 136,732 | 292 | ... | 18 | 4,915 | 18 | ... | 274 | 131,817 | 19 | 16,950 | 52 | 30,762 | 221 | 89,020 |
| MILWAUKEE (most of Wis., upper Mich.) | 528 | 289,232 | 436 | 92 | 138 | 42,698 | 62 | 76 | 390 | 246,534 | 55 | 67,616 | 23 | 25,842 | 450 | 195,774 |
| MINNEAPOLIS (Minn., w. Wis. & parts of Ia., N. D., S. D.) | 891 | 359,974 | 866 | 25 | 105 | 39,024 | 80 | 25 | 786 | 320,950 | 79 | 70,855 | 50 | 24,373 | 762 | 264,746 |
| NEW HAVEN (Conn.) | 177 | 172,053 | 177 | ... | 17 | 15,270 | 17 | ... | 160 | 156,783 | 53 | 85,219 | 24 | 17,732 | 100 | 69,102 |
| NEW ORLEANS (La., & parts of Ala., Ark., Fla., Miss.) | 485 | 220,960 | 382 | 103 | 122 | 35,905 | 33 | 89 | 363 | 185,055 | 3 | 7,299 | 104 | 83,056 | 378 | 130,605 |
| NEW YORK (Long Island, Greater N. Y. C., lower N. Y. State, n. N. J.) | 1,124 | 1,298,962 | 1,097 | 27 | 127 | 96,409 | 100 | 27 | 997 | 1,202,553 | 195 | 399,478 | 458 | 521,791 | 471 | 377,693 |
| OKLAHOMA CITY (Okla.) | 431 | 208,442 | 410 | 21 | 37 | 17,161 | 17 | 20 | 394 | 191,281 | 10 | 11,929 | 85 | 51,641 | 336 | 144,872 |
| OMAHA (most of Neb. & parts of Ia., S. D.) | 468 | 180,598 | 446 | 22 | 79 | 22,176 | 57 | 22 | 389 | 158,422 | 24 | 31,390 | 40 | 23,062 | 404 | 126,146 |
| PHILADELPHIA (e. Pa., s. N. J., Del.) | 776 | 671,702 | 776 | ... | 47 | 37,036 | 47 | ... | 729 | 634,666 | 182 | 247,943 | 121 | 119,215 | 473 | 304,544 |
| PITTSBURGH (w. Pa. & parts of W. Va.) | 727 | 375,730 | 632 | 95 | 145 | 47,193 | 50 | 95 | 582 | 328,537 | 64 | 77,130 | 99 | 57,990 | 564 | 240,610 |
| PORTLAND, ORE. (most of Ore. & parts of Cal., Ida., Wash.) | 209 | 111,230 | 209 | ... | 13 | 3,826 | 13 | ... | 196 | 107,404 | 10 | 14,963 | 22 | 16,287 | 177 | 79,980 |
| ST. LOUIS (s. Ill., e. Mo., part of Ky.) | 509 | 293,123 | 495 | 14 | 109 | 44,494 | 95 | 14 | 400 | 248,629 | 52 | 62,795 | 83 | 68,853 | 374 | 161,475 |
| SALT LAKE CITY (parts of Ariz., Colo., Ida., Mont., Nev., Ore., Utah, Wash., Wyo. & both Dakotas) | 561 | 204,891 | 403 | 158 | 221 | 58,043 | 72 | 149 | 340 | 146,848 | 32 | 29,082 | 28 | 11,990 | 501 | 163,819 |
| SAN FRANCISCO (parts of Cal., Nev., Ore.) | 432 | 351,613 | 423 | 9 | 77 | 41,079 | 68 | 9 | 355 | 310,534 | 46 | 77,390 | 128 | 120,316 | 258 | 153,907 |
| SEATTLE (Alaska & parts of Wash., Ida.) | 288 | 151,675 | 288 | ... | 15 | 7,195 | 15 | ... | 273 | 144,480 | 19 | 25,817 | 61 | 43,343 | 208 | 82,515 |
| WASHINGTON, D. C. (D. of C., Md. & parts of Del., Va., W. Va.) | 711 | 370,084 | 615 | 96 | 139 | 37,413 | 52 | 87 | 572 | 332,671 | 65 | 84,576 | 104 | 69,592 | 542 | 215,916 |
| GRAND TOTALS: |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| JANUARY 1, 1935 | 18,263 | 11,132,595 | 16,325 | 1,938 | 3,711 | 1,413,058 | 1,824 | 1,887 | 14,552 | 9,719,537 | 2,073 | 2,718,701 | 3,070 | 2,539,416 | 13,120 | 5,874,478 |
| JANUARY 1, 1934 | 18,371 | 11,028,950 | 15,652 | 2,719 | 4,635 | ........ | 1,979 | 2,656 | 13,736 | ........ | 1,954 | 2,586,643 | 2,846 | 2,493,382 | 13,571 | 5,948,925 |
| JANUARY 1, 1933 | 19,311 | 11,161,193 | 15,231 | 4,080 | 5,895 | ........ | 2,170 | 3,725 | 13,416 | ........ | 2,266 | 2,937,644 | 3,189 | 2,561,726 | 13,796 | 5,585,830 |
| JANUARY 1, 1932 | 20,100 | 10,767,411 | 14,805 | 5,295 | 5,350 | ........ | 1,582 | 3,757 | 14,750 | ........ | .... | ........ | .... | ........ | ..... | ........ |

# THERE'S THEATRE FOR EVERY 8,590 IN U. S. AND A SEAT FOR EACH 13

## Total of 816 More Houses in Operation Than a Year Ago and 1,136 More Than at Turn of 1933, Reflecting Upturn

There is in the United States one motion picture theatre seat for every 13 inhabitants, and there is only one theatre to serve every 8,590 persons. Yet, distributors were serving film to 816 more theatres, seating 600,000, on January 1 than on the same date a year ago, and to 1,136 more theatres, with a capacity of 700,000, than at the turn of 1933, indicating the extent of the steady improvement reflected in the motion picture business during the general upturn the past two years.

Virtually all of these new theatre customers created since 1932 reopened existing properties, new construction having been negligible. There has been, however, a tendency to remove on the wholesale all antiquated srtuctures in the theatre field, also those with insufficient seating capacities, as reflected in the following four-year analysis of the motion picture theatre properties:

| JAN. 1 | PROPERTIES STANDING | THEATRES OPERATING |
|---|---|---|
| 1935 ....... | 18,263 | 14,552 |
| 1934 ....... | 18,371 | 13,736 |
| 1933 ....... | 19,311 | 13,416 |
| 1932 ....... | 20,100 | 14,750 |

During this period the average seating capacity per theatre for the country as a whole increased from 535 seats in 1932, to 599 in 1933, 600 in 1934, and 610 on January 1st, 1935, and although there were 1,837 fewer structures standing at the beginning of this year than at the same time in 1932, there were 365,000 more seats, total capacities of all theatres—operating and not—having fluctuated since 1932 as follows:

| JAN. 1 | PROPERTIES STANDING | TOTAL CAPACITIES |
|---|---|---|
| 1935 ....... | 18,263 | 11,132,595 |
| 1934 ....... | 18,371 | 11,028,950 |
| 1933 ....... | 19,311 | 11,161,193 |
| 1932 ....... | 20,100 | 10,767,411 |

These and other foregoing conclusions were drawn from reports made this week by the Film Boards of Trade of the Motion Picture Producers and Distributors of America, Inc., and which were taken from customer records on film service appearing on the books of the eight large distributors and their exchanges in the field.

Further evidence of the results of the trend toward fewer but larger and successful theatre operations is obtained by comparing the 9,719,537 seats in the 14,552 theatres now operating with the total capacity of 10,767,411 seats in all of the 14,750 opened and 5,350 closed properties in 1932—the deduction being 5,548 less theatres on January 1st and only 1,047,874 fewer seats.

The silent theatre has disappeared to the point where today there are only 50 operating, and none is on a full-week schedule—probably local civic or municipal halls in the remotest sections, yet carried as customers on the distributors' books. The story of the slow but certain death of the silent nickelodeon is told in these compilations:

| | TOTAL THEATRES | | CLOSED THEATRES | |
|---|---|---|---|---|
| JAN. 1 | SOUND | SILENT | SOUND | SILENT |
| 1935 | 16,325 | 1,938 | 1,824 | 1,887 |
| 1934 | 15,652 | 2,719 | 1,979 | 2,656 |
| 1933 | 15,231 | 4,080 | 2,170 | 3,725 |
| 1932 | 14,805 | 5,295 | 1,582 | 3,757 |

Sound theatre structures, both open and closed, have increased, then, some 1,520 since 1932, the while all unwired theatres, operating and not, have decreased 3,357 in the same period, and it is quite unlikely that any of the 1,887 so-called "silent" theatres now in the dark will ever reopen with other than a talking picture policy. It is reasonable to assume, too, that the 50 silent houses now operating will one day soon give way to the scientific advancement of the screen.

There are 1,640 fewer theatres of all types closed today than on January 1st, 1932, when 5,350 were out of operation, compared with 5,895 in 1933, 4,635 in 1934 and 3,711 in January of this year. Some 1,824 of these properties, all equipped for sound, could be reopened at almost any time. The entire group of 3,711 theatres now closed have 1,413,058 seats.

Affiliated circuits have added some 139 properties since January 1st, 1934, although at this time they have as a whole 193 fewer theatres than in 1933. The so-called "unaffiliated" circuits, many of them formerly controlled by the large producer-exhibitors, made greater expansion progress in 1933, increasing their holdings by 224 theatres, from 2,846 in January, 1934, to 3,070. The independent owners lost ground, listed in this connection showing 13,120 this year, compared with 13,571 in 1934 and 13,796 in 1933. All of these totals, of course, include theatres operating and closed. Based on seating capacities, holdings of these three groups are as follows (embracing theatres open and closed):

AFFILIATED CIRCUITS

| | TOTAL THEATRES | SEATING CAPACITIES |
|---|---|---|
| 1935 ...... | 2,073 | 2,718,701 |
| 1934 ...... | 1,954 | 2,586,643 |
| 1933 ...... | 2,266 | 2,937,644 |

UNAFFILIATED CIRCUITS

| | TOTAL THEATRES | SEATING CAPACITIES |
|---|---|---|
| 1935 ...... | 3,070 | 2,539,416 |
| 1934 ...... | 2,846 | 2,493,382 |
| 1933 ...... | 3,189 | 2,561,726 |

INDEPENDENT THEATRES

| | TOTAL THEATRES | SEATING CAPACITIES |
|---|---|---|
| 1935 ...... | 13,120 | 5,874,478 |
| 1934 ...... | 13,571 | 5,948,925 |
| 1933 ...... | 13,796 | 5,585,830 |

In the analysis above of affiliated circuit properties the wide difference between the totals of 2,266 theatres controlled on January 1st, 1933, and the 1,954 on January 1st, 1934, gives effect to the nationwide decentralization by which some of the large circuits, especially Paramount, divested their holdings on the wholesale. However, the 2,073 total listed at this time indicates that they are reclaiming some of these properties. In any event the affiliated circuits still have 200,000 less seats than in 1932.

## Average Seating Capacity Increases; Only 50 Silent Theatres Operating; 1,640 More Houses Dark at Start of 1932

Some indication of the improvement in motion picture business may be had in the following comparison of theatres open at the turn of the year:

| | |
|---|---|
| 1935 ........................ | 14,552 |
| 1934 ........................ | 13,736 |
| 1933 ........................ | 13,416 |
| 1932 ........................ | 14,750 |

The industry has not yet felt the real effects of the business deflation at the end of 1931 to have sufficient cause to darken theatres. That began to happen soon after January of 1932.

It appears that many hundreds of the "silent" and dark theatres would be found among the theatres listed in the table in the center column which shows independent theatres, open and closed.

---

# *Czechs May Open Market Further*

Indications in New York last week were to the effect that Czechoslovakia may permit the export of capital from the country by American film companies, as an outgrowth of the recently concluded quota agreement. The agreement, which opens the Czech market to American films, fixes an import fee of 20,000 crowns ($850) per picture, covering an unlimited number of prints

The actual distribution of American films in Czechoslovakia has been set for Feb. 8.

The Ministry of Commerce of Czechoslovakia recently announced the appointment of Dr. Alos Rathausky as chairman of the Czech Motion Picture Advisory Committee. Other members are: Dr. Joseph Piskac, Dr. Adolf Prusa (director, Ocean Film Co.), representing the Czechoslovak film industry; Milos Havel (owner, A. B. Studio), representing the Czechoslovak producers, and Vladimir Wokoun, president of the Association of Czechoslovakian Exhibitors. Alternates include Beda Heller, Dr. Joseph Ort, John Reiter and Bohumil Sottner.

The ministry of foreign affairs is represented by Joseph Palivec, director of the ministry's press service. Dr. A. Matula represents the Ministry of Education.

It is understood the move of Czechoslovakia may lead to similar action by Poland.

Warner will open an office in Poland shortly, supervised by Robert Schless.

# CODE AUTHORITY HEARS FIRST PRODUCER CASE

## Bellman Charges Breach of Contract Against Goldsmith and Others; Burr Accuses Majestic

The Code Authority last week heard, for the first time, a dispute involving producers and distributors when an appeal committee composed of Austin C. Keough, Paul Burger and Joseph Seider heard a complaint of Jack Bellman, president of Hollywood Exchanges. Mr. Bellman charged breach of contract in his complaint against Goldsmith Productions, Ltd., Ken Goldsmith, Mascot, Majestic, Standard Film Exchanges and Gold Medal Film Company. Mr. Bellman contended that he holds a contract with Goldsmith, the producer, for distribution of "Little Men," and that, instead of turning over the prints for his territories, Goldsmith made the picture for Mascot, leaving Hollywood Exchanges with contracts for 100 theatres which it cannot serve.

The initial Code Authority committee hearing on the complaint was held Wednesday and continued Thursday.

### Settlement Proposal Fails

The Wednesday session ended with a recommendation that the litigants make efforts to settle the case among themselves, but such action failed to materialize.

George Moser and John Golder of Hollywood Exchanges in Buffalo and Philadelphia, respectively, testified they had been selling "Little Men" for some time and had not been instructed to stop.

Mr. Bellman testified that he had entered into an arrangement with Ken Goldsmith June 6, 1933, for six pictures, one of which was "Little men." He said he had advertised and sold this picture to his accounts under terms of his contract and had not been advised directly by Goldsmith that the picture would not be delivered. Mr. Bellman added that he had learned through trade publications some time ago that Mascot was making the film with Goldsmith supervising.

Through counsel, Jacob Schechter, Mr. Bellman charged that Mascot and Goldsmith conspired to take the picture away from him.

Counsel for Mascot held that Mr. Bellman's contract was with Goldsmith Productions and did not provide that Mr. Goldsmith himself should not make the picture.

### Burr Charges Violations

It was brought out also that Mr. Bellman had signed for eight Ken Maynard pictures to be produced by C. C. Burr and that these will not be delivered because Mr. Burr's option has expired and he is making the series for Mascot. Mr. Burr last week charged violations of the fair practice provisions of the code in a complaint naming Morris Small, Larry Darmour and Majestic Pictures, alleging that Maynard, under contract for the eight pictures, had broken his contract and signed with Darmour and Majestic. This case also will be heard by the Code Authority in New York.

The first real test of the constitutionality of the industrial recovery act, one section of which was declared invalid on January 7, will come within the next few weeks when the United States supreme court hears arguments on an Alabama federal court case holding invalid both the recovery act and the lumber code.

A flare-up over protection in Kansas City came when independent exhibitors made formal demands that the Independent Theatre Owners take immediate action on their protest that Fox Midwest is being favored by distributors.

David T. Wilentz, New Jersey attorney general, probably will be retained by the Allied States unit to represent Julius Charnow, of the Leonia theatre at Leonia, in his fight against Code Authority delay in ruling on his complaint against the Loew and Skouras circuits for clearance relief.

The Motion Picture Laboratories Association rejected the laboratory code.

Sol A. Rosenblatt, NRA compliance director, announced on Wednesday that producer members of the producer-actor committee will be given an opportunity to file a reply to the brief submitted to the NRA several weeks ago by the actors' group.

## Plan Reciprocal Trade Agreement with Canada

The state department at Washington this week announced plans to negotiate a reciprocal trade agreement with Canada. Compiled figures indicate that exports of films to the Dominion, one of the more important items, have declined heavily since 1929, decreasing from 19,536,149 linear feet, valued at $793,983, in that year, to 12,273,149 feet, valued at $448,075, in 1934.

It was indicated that the committee for reciprocity information would receive written statements from those interested up to March 11 and will hold a public hearing on March 18.

## De Grandcourt Sails to Join Gaumont British

Charles de Grandcourt, for many years in charge of trailer production for National Screen Service, was scheduled to sail for England on the *Berengaria* on Friday to join Gaumont British in London. Mr. de Grandcourt will serve as an advisor on story and name values for the American market.

## AMPA Naked Truth Dinner Set for April 27

The annual Naked Truth Dinner of the Associated Motion Picture Advertisers in New York will be held at the Hotel Astor April 27, although with a change in the name of the event. Reservations will be limited to 1,000. Paul Benjamin and Marvin Kirsch head the committee on arrangements, Si Seadler that in charge of the show. Tickets are priced at $5 for members, $7.50 for non-members.

# *Reorganizing of FWC Is Near*

Paving the way for immediate reorganization of Fox West Coast, Marshall Square Theatres, operating the Orpheum in San Francisco, and Harry L. Hartman, operating the Orpheum in San Diego, on Tuesday amicably settled a joint suit against FWC. The monopoly charges by the two independents had held up approval of the FWC plan, which was expected to go into effect January 1.

The three-year struggle to solve the financial and structural problems of the Fox Metropolitan Playhouses in New York is still unsolved, with little hope of solution in sight and with a great deal of hindrance in the wrangling of attorneys representing divergent interests. The chief contention is between the receiver for Fox Theatres Corporation, Milton C. Weisman, and the Fox Metropolitan bondholders' committee.

Mr. Weisman has filed a claim of $5,750,000 against Fox Metropolitan on behalf of Fox Theatres' stock ownership in that circuit. The Fox Theatres' receivers who preceded Mr. Weisman's present term in that post regarded this claim as worth no more than $4,500,000 and indicated they would be willing to settle for $1,000,000. Mr. Weisman refused to accept such a settlement and filed the claim in the increased amount. The bondholders' committee contends that Fox Metropolitan is insolvent and intimates, in effect, that the stock certificates are worthless.

Morton G. Bogue, of Beekman, Bogue & Clark, counsel for the committee, clashed frequently with Mr. Weisman at a hearing in New York on Thursday. Finally, Federal Judge Julian W. Mack said that unless some plan of reorganization evolved soon, the company might be thrown back into a detrimental receivership or even bankruptcy.

"I am quite willing to sit down with the parties in interest," Judge Mack said.

Judge Mack granted applications by both the bondholders' committee and the Fox Theatres' receiver for leave to intervene. The motion of each was opposed by the other, but the court permitted both applications.

The committee will now proceed with its effort to obtain acceptances of the reorganization plan prior to formal filing with the court.

## Academy Group Tests Screen Illuminations

Studio laboratory and camera department heads met at the United Artists Coast studio last week to witness a screen illumination demonstration prepared by the screen illumination subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences, consisting of sample prints from each studio, projected at various intensity illuminations.

## "Our Daily Bread" Awarded League of Nations Gold Medal

The League of Nations gold medal, presented annually by the committee in charge of motion pictures, has been awarded to King Vidor for his production, "Our Daily Bread," United Artists.

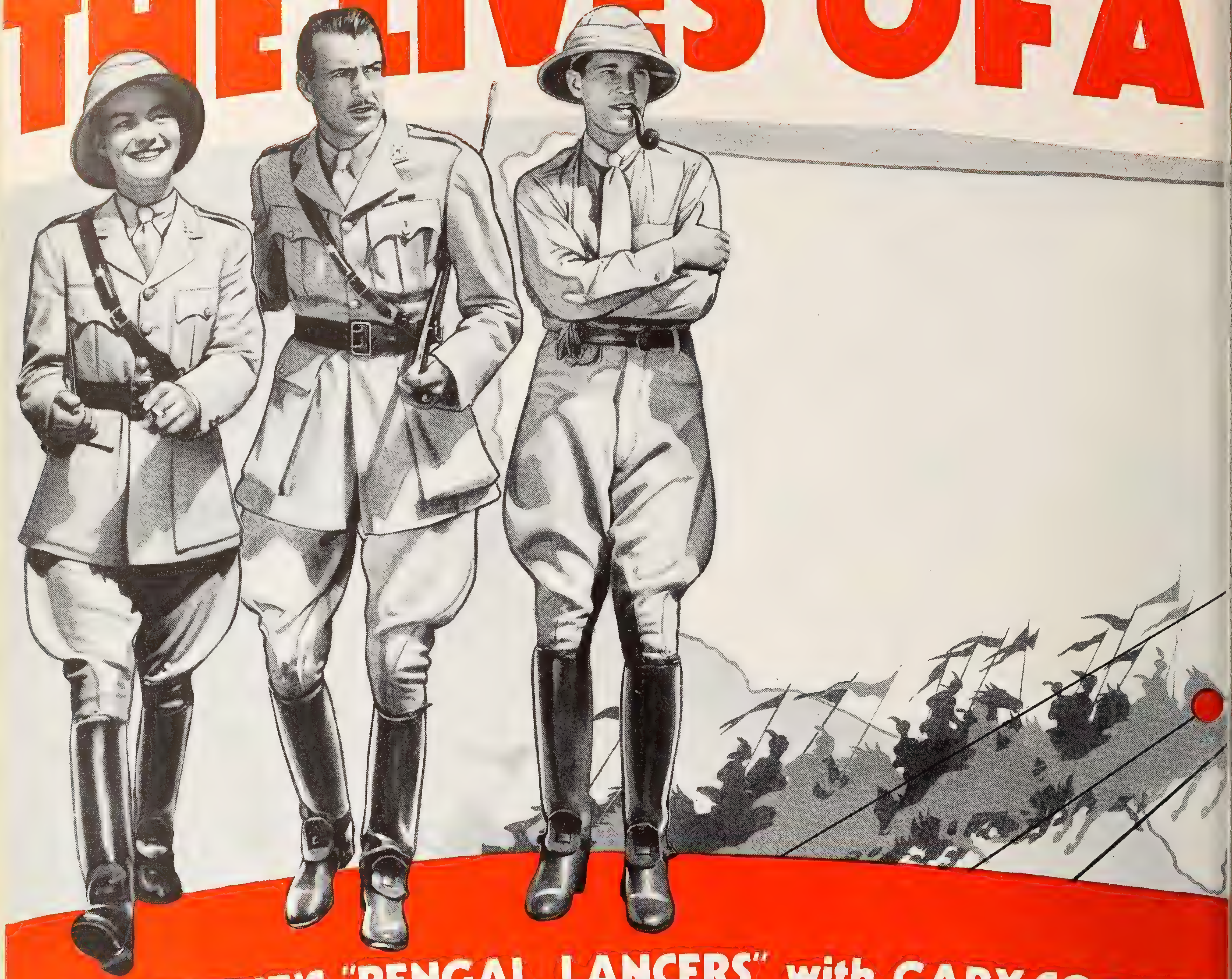
THE LIVES OF A BENGAL LANCER · THE GILDED LILY
STOLEN HARMONY · ALL THE KING'S HORSES
PRIVATE WORLDS · LOVE IN BLOOM · MISSISSIPPI
SECOND MARLENE DIETRICH PICTURE
MACFADDEN'S FLATS · PRESIDENT VAN
HARMONY · ALL THE

WORLD'S GREATEST ENTERTAINMENT SEASON IS ON AS
SWEEPING ON TO NEW BOX-OFFICE VICTORIES CHARGE

OOM
ENTER MADAME · RUMBA
ZANE GREY'S ROCKY MOUNTAIN MYSTERY
RUGGLES OF RED GAP · WINGS IN THE DARK

Paramount Pictures

# "THE LIVES OF A



**PARAMOUNT'S "BENGAL LANCERS" with GARY COOPER,**
**Richard Cromwell, Sir Guy Standing..directed by Henry**

Chicago, Ill. . . . "Bengal Lancer" opens to huge crowds at Roosevelt Theatre.

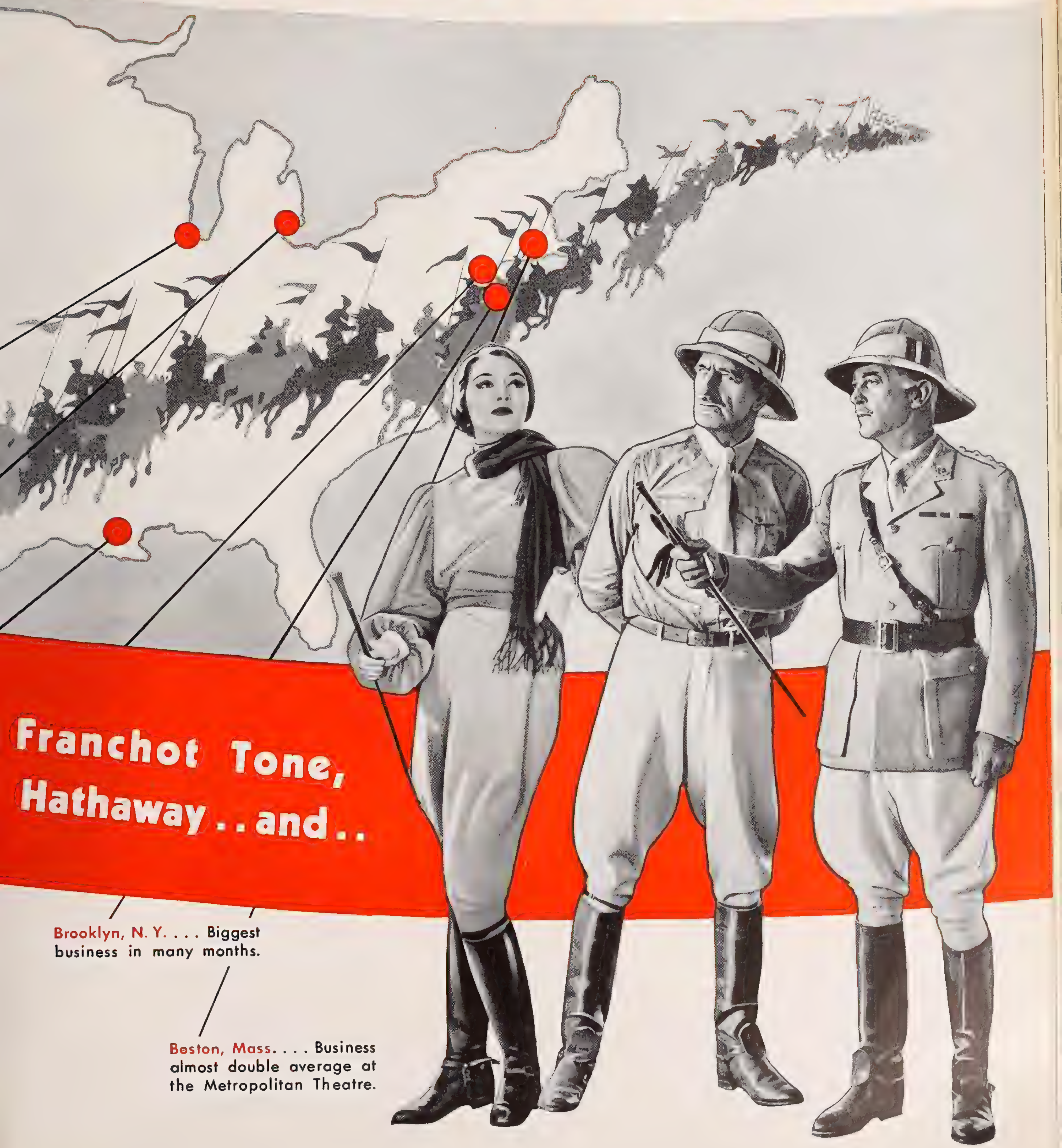
Dallas, Tex. . . . Opening day's business double average . . . . A definite hit!

New Orleans, La. . . . A week's business in four days at the Saenger Theatre.

Detroit, Mich. . . . Biggest Sunday attendance in history of the Michigan Theatre. Crowds stand in line in rain.

New York, N. Y. . . . "Bengal Lancer" does biggest gross in town. Largest second week attendance in history of house.

# BENGAL LANCER"



**Franchot Tone, Hathaway . . and . .**

Brooklyn, N. Y. . . . Biggest business in many months.

Boston, Mass. . . . Business almost double average at the Metropolitan Theatre.

# THE GILDE

**PARAMOUNT releases another smash hit in the "GILDE**
**COLBERT with Fred MacMurray, directed by Wesle**

## *FLASH !*

**"The GILDED LILY"...A WEEK'S BUSINESS IN FOUR DAYS AT THE BUFFALO THEATRE, BUFFALO**

"A picture so full of worthwhile entertainment as well as potential commercial assets that its audience presentation should be a pleasure." —*Motion Picture Herald*

Paramount Pictures

# LILY"

D
y

**LILY," starring CLAUDETTE**
**Ruggles . . . . followed by**

"Just what the customers of 1935 are looking for!" —*Hollywood Reporter*

"'The Gilded Lily' should prove box office everywhere." —*Hollywood Variety*

"The film is packed to the hilt with unique potent selling angles. Destined for certain popularity." —*Motion Picture Daily*

"A hit! Delightful picture and box office entertainment that will click in any community." —*Showman's Round Table*

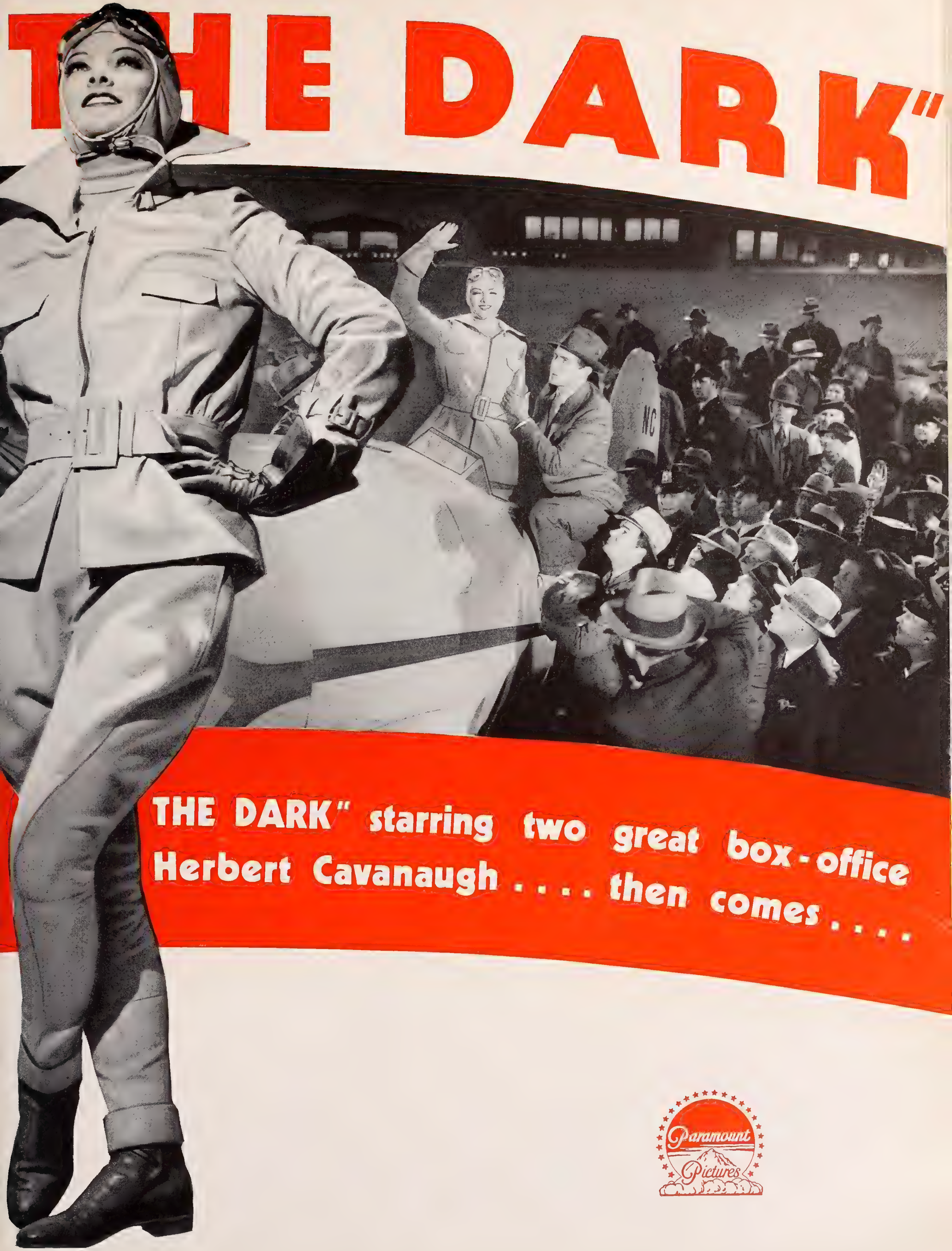
# "WINGS IN

**PARAMOUNT'S headline dramatic romance "WINGS IN**
**names, MYRNA LOY and Cary Grant with Roscoe Karns,**

"A box-office bulls-eye, and a piece of screen craftmanship in direction, playing, writing, technical assembly and presentation which is something to see and ponder and admire."
—*Hollywood Variety*

"A story so different in every phase it has no counterpart. 'Wings in the Dark' may prove one of the season's prize successes."
—*Motion Picture Herald*

"High above average. Fine entertainment for men and women. Its name values should send it soaring for real grosses."
—*Motion Picture Daily*



# HE DARK"

THE DARK" starring two great box-office
Herbert Cavanaugh . . . . then comes . . . .

Paramount Pictures

# "RUMBA"

. . "RUMBA" with GEORGE RAFT & CAROLE LOMBARD

Directed by Marion Gering

**TORRID ROMANCE BENEATH TROPIC SKIES!**

The dancing lovers of "Bolero" in a dramatic romance as fiery as the Cuban dance of love itself.

Paramount Pictures

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Paramount will find a heartwarming quality to the comment on Mae West of George Jean Nathan, "the cocksure critic," in his new book, "Passing Judgment." Said Nathan: "What the movie audiences had been privileged to see before, over a period years, had been nothing but an endless succession of imported Lesbians, spindle-shanked, flat-chested flappers, forty-year-old Baby Dolls, beauty-parlor imitations of women and Sylvia-massaged stringbeans, in not one of whom there was enough real, genuine, honest-to-goodness female quality to interest even a vegetarian cannibal. In the midst of this dearth, the Mlle. West came like a rainfall, a veritable torrent, upon a dry desert. Here, unmistakably, whatever anyone might think of her art, was a ***woman***, a ***female***. No little dried-up cutie, no pretty little narrow-shouldered skeleton of a chicken, no parched and skinny pseudo-vamp, no trumped-up, artificial siren, but a good, large, round, oldtime, 1890-model woman, with 'woman' up and down and sidewise written plainly on her every feature."

Which reminds us of the recent marquee billing of a Hobart, Indiana, theatre, advertising: ***Mae West—"Belle of the Nighties."***

▽

*The long and monotonous series of so-called fistic encounters between Lupe Velez and her jungle mate, Tarzan (Timid) Weissmuller, have been adjudged a draw at last, fiery Lupe getting a divorce and Johnny the family's championship title. We have Lupe's word for it that "the trouble with Johnny is his love for me carries too much sock with it." Johnny, who chews Navy plug tobacco and pours forth battleships, denies that he hit the little lady with pieces of furniture, as she charged.*

*"When I get mad I might break up a chair," admitted Tarzan, the tough, "but I never hit her."*

▽

**Some 488 Britishers, including 17 lords and a flock of earls, have insured Shirley Temple for $25,000, but the contract says that the little gal can't drink or go to war. The pity of it.**

▽

*Last week Mississippi-Rotarian Ed Kuykendall's MPTOA popped a shot or two at parts of the motion picture code of fair competition, and Abram Myers' militant Allied States Exhibitors' organization fired a cannonball at the whole code structure. So did the fiery Senators Borah and Nye, the while Department of Justice prosecutors talked freely to a federal grand jury at St. Louis about the code's lack of protection for the "little" exhibitor. Regardless, the prospects for making some progress under the code really are looking up.* Motion Picture Daily *reports as "Purely Personal," the encouraging news that . . . "Compliance Director Solomon A. Rosenblatt finally got out of the fog yesterday. And immediately left for Washington" (the home of the Blue Eagle). Mr. Rosenblatt, while fog-bound, received a radiogram which, according to the* Daily, *said: "Come home, all is forgiven."*

---

*Answering a patron's inquiry about the nature of the motion picture entertainment of the moment, Miss Margaret, pretty cashier at E. E. Bair's Ohio theatre in Uhrichsville, Ohio, replied: "'We're Not Dressing' and 'Ready for Love'." To which the shocked patron retorted: "Oh, you vulgarious people."*

---

TWENTY-SIX YEARS AGO the profitable advertising columns of the ***Saturday Evening Post*** told variously of Union Carbide's new acetylene gas for rural homes, of the availability, through Lowe Brothers, Dayton, Ohio, of the first liquid paint, and of a most generous offer to anyone in the country to enter one of the newest and "biggest paying" businesses—the movie business.

We have in hand from Universal Pictures, Rockefeller Center, New York, on this occasion of another "Laemmle Jubilee"—Uncle Carl's 26th—a copy of the first advertisement that nearing-seventy Carl Laemmle ever placed in a national advertising medium. It appeared in the ***Saturday Evening Post***, in 1908, winter, and contained a picture of a sprightly, just-turned-forty Laemmle standing behind a desk-model projector of the times.

***"I Am the Moving Picture Man,"*** boldly declared the advertisement, Laemmle-wise. "I will start men and women in the moving picture business at nominal cost—sell them the machine and outfit, and give them every assistance to make the business prosperous. It is a golden opportunity, the biggest paying business for the amount invested in the world, ***So Simple and Easily Maintained That Anyone May Embark in It With My Aid.***" (The italics in this case are ours.)

"Write me at once for my free book, "How to Start a Moving Picture Business," modestly urged Mr. Laemmle, whose Lammle Film Service was just getting started at 196 Lake Street, in windy Chicago.

Today, Universal will give ten dollars for a copy of that booklet, "and a lot of gratitude will go with it," so they tell us.

Mr. Laemmle had three theatres at the time and an eye peeled toward a film exchange. He figured that if he got people into the business they would be his film customers. He did induce one Frank Nowak to engage therein, and Mr. Nowak, in 1909, set up the Lincoln theatre of 299 seats at Broadway and Titus Street in Buffalo. Last week Mr. Nowak, P.C. (Professor of Celluloidia), signed his 26th consecutive Universal yearly product contract—said by Universal to be a world's record. The same Lincoln has been remodeled, rejuvenated, rehabilitated and reconstructed four times since those days when Mr. Nowak, charging a nickel admission, got from Universal a whole week's film service of daily changes for $15, and, at the same time, paid to his projectionist the important daily wage of $2.

There was no problem then of getting folks into the theatre. The ingenuity was applied to getting 'em out, every few minutes, and, one day, Mr. Laemmle made a personal visit to Buffalo to see how Mr. Nowak got around the problem. At Universal they tell us that Mr. Laemmle dragged along with him on that trip a "wild-eyed urchin." The "urchin" is now known in the more polite circles of Hollywood as Junior Laemmle.

One day we hope to have a peek on a screen of Mr. Laemmle's personal library of motion pictures of the world's greatest men, a library which any newsreel—including his own—would willingly admit is valuable. It has been in the making since 1908, and only Uncle Carl's personal friends ever see it. Many of the incidents were filmed during Mr. Laemmle's aggregate 500,400 miles of traveling the globe. Carl Laemmle will not deny that traveling is his best liked relaxation—next to poker and horse racing.

Soon there will arrive on these shores from Europe a Mr. S. Bernadotte, director of motion pictures at Nordic's small studio at Stockholm. Mr. Bernadotte, accompanied by his wife, will travel quietly from New York to the Metro-Goldwyn-Mayer studios at Culver City to study our production.

Ordinarily such an expedition from the Continent over the Atlantic to Hollywood would rate only passing recognition in the press. But, this gentleman will be treated to a typographical banquet; he is Prince Sigvard, strong-minded son of Sweden's too monarchistic Crown Prince Gustaf Adolf. "Sigie," as our tabloids undoubtedly will headline him, gave up his title and his right to the kingship of Sweden, last year, to marry Fraulein Erika Patzek, German motion picture player, an incident over which pop kicked up a fuss that was heard 'round the world. And Hollywood is searching everywhere for stories.

▽

*Having signed a contract to appear in some more Warner Brothers pictures, Rudy Vallee's plan at the moment is to enact the role of a tough, terbaccer spittin' army sergeant, a cocky, obstreperously fearless individual, who rides high, wide and handsome in the face of all United States Army authority.*

*We just can't imagine it, Rudy, you vagabond lover, you softly sentimental moonlight-and-roses sort of chap.*

*But, then, Warners say that "physically, Vallee is definitely the man of action."*

▽

Washington's newsreel lads are always—well, nearly always—on the alert to protect their very friendly position with Mr. Franklin Delano Roosevelt. Imagine their embarrassment when, the other morning, they set up their cameras and recording apparatus—no easy job—to shoot in film and sound Representative Dewey Short's answer to the question of what he thought of President Roosevelt's message to Congress, and they heard this:

> "We are standing on the brink of financial bankruptcy. There was not one ray of hope in the President's message for revival of business. . . ."

*P. S.: Mr. Dewey Short of Galena, in the 14th Congressional Missouri district, is a pronounced university student, having made the circuit at a young age—he's now only 36 years and nine months—of Marionville, Mo., College, Baker University, Boston University, Harvard, University of Berlin, Heidelberg University, Oxford and back to Missouri to old Drury College. Out of these travels Congressman Short acquired the titles and positions of "educator," "professor of philosophy" and "professor of psychology." All of which should equip him for a better understanding of the Administration's progress. But he's a dyed-in-the-wool Republican.*

---

*I'll sing of the nabobs of Boston,*
*The land of the bean and the code,*
*Where the Cabots speak but to the*
*Lodges,*
*And the Lodges speak only to . . .*
*Joseph Von Sternberg.*

—Richard Sharpe,
*with thanks to Bob Wagner.*

# APPEALS COURT TO RULE ON THEATRE GIVEAWAYS

## Huffman Carries Auto Ticket Draw to High Bench; Writ Prevents Film Stoppage

Constitutionality of the motion picture code clause prohibiting the awarding of a valuable prize to a theatre patron holding the "lucky" ticket in a drawing will be tested in the United States circuit court of appeals by Harry Huffman, Colorado theatre owner. Mr. Huffman last week obtained from the federal appellate division a restraining order against exchanges which had been ordered by the Code Authority to discontinue film service for his persistent refusal to stop the practice of awarding prizes.

With the Government stepping in, Sol A. Rosenblatt, NRA compliance director, obtained counsel from the U. S. attorney general's staff, headed by Whitten White.

Mr. Huffman, who has fought the case for weeks through the lower courts, had been refused an injunction against the exchanges in the United States district court and then took an appeal. Judge J. Foster Symes had refused the injunction because he held that the decision of the Denver Grievance Board ordering discontinuance of the giveaway practice was entitled to great weight with the court.

**The code clause involved, Section 1, Part 3, Article V-E ("Unfair Practices"), has been the subject of much controversy in recent weeks between exhibitors, the courts and Grievance Boards, as to what constituted a lottery. The code clause says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes, reduced scrip books, coupons, throwaway tickets, or by two-for-one admissions. . . ."**

The code administration officials are not interested in whether there exists a local or state law prohibiting lotteries, merely ruling adversely in this connection on socalled "giveaway" cases in which a patron must purchase admission in order to participate in the awarding of a prize given in a drawing to the holder of the ticket or coupon.

### Ordered Service Stopped

The Denver Grievance Board had ordered local exchanges to cease serving Mr. Huffman with films unless he complied with their order to cease a weekly auto giveaway. Mr. Huffman refused and went into court asking a temporary injunction. When this was denied he asked for a restraining order until an appeal could be heard. This was refused by Judge Symes on the ground that Mr. Huffman could stop the auto giveaways and still get films. Mr. Huffman then went before Judge Orrie L. Phillips of the United States Circuit Court of Appeals, who issued the restraining order against the exchanges. Presiding Judge Robert E. Lewis also signed the order. The case is set for hearing at Oklahoma City on January 24 at 10 a. m.

According to Denver attorneys, if Judge Symes had issued the restraining order it would have been effective until the appeal on the temporary injunction could be heard, possibly a matter of a year, but with the issuance by the Circuit Court of Appeals it is only effective until the first opportunity the court can give to hear the case on its merits, and usually takes precedence over other matters.

In his request to the circuit court, Mr. Huffman argued that without a restraining order the "distributors will so violate their contracts and cease such deliveries (of films) which will result in great, irreparable and continuing damage and injury to the appellants; and that the only other alternatives will be or would be to surrender their constitutional rights, privileges and immunities and to obey, bow to and acquiesce in the unauthorized, unconstitutional and unlawful edicts and orders of said Denver Grievance Board."

In refusing the first request made to him to grant the injunction, Judge Symes refused not only to rule on the constitutionality of the code or the NRA, but he also refused to rule whether Mr. Huffman was engaged in interstate or intrastate commerce. This last issue was one of Mr. Huffman's main contentions—that being engaged only in intrastate commerce, and not having assented to either the code or the NRA, he was not subject to either. Judge Symes ruled that the Grievance Board had acted in compliance with law, and that their decision represented the views of the industry as a whole, and should be obeyed.

### Says Plan Was Changed

Judge Symes reviewed the history of the auto giveaways briefly. He said that when the drawings were started they were strictly a lottery, since no tickets were given out unless one attended a Huffman theatre and was in the theatre on the night of the drawing. Later the plan was changed, tickets being distributed free in front of his theatres and in drug stores and other public places. Judge Symes held this constituted a change in form and not in substance, since most of the tickets were still obtained by theatre patrons.

Out of 534,000 auto chances given out in July, 354,000 were given to theatre patrons, while 180,000 were distributed elsewhere.

Judge Symes stated that the plan was in essence gambling and played on the cupidity of the public, and at present it lay in the doubtful zone of the law, but that he would not rule on the legality of it.

The Government's attorney attempted to have the case thrown out, claiming that Mr. Huffman "did not come into court with clean hands." Judge Symes ruled that had nothing to do with the case, that Mr. Huffman had a right to be heard, since the case was on the equity side of the court.

### Declared Needed Protection

Mr. Huffman attempted to show that the distributors and the Grievance Board were in a conspiracy to boycott any who refused to obey their edicts. Judge Symes refused to consider this angle, saying the distributors signed the code, believing it to be law, and were merely carrying out orders. The seven distributors involved introduced a letter which stated that they felt bound to obey the orders of the Grievance Board unless ordered to do otherwise by a court of jurisdiction. Judge Symes held there was not a vestige of evidence proving conspiracy on the part of the distributors or the board. He took the attitude that Mr. Huffman was in effect asking the court to approve of a chance drawing and refused to do so principally on this ground. Judge Symes further pointed out that some of the picture contracts had a section making the code a part, and he also ruled that any contract carried the law of the land as part, whether specified or not.

Mr. Huffman's appeal bond was set at $2,500 by Judge Symes, and doubled later by the appellate judges.

# STORY SALES

*(Week Ending January 12th)*

| COMPANY | SOURCE OF MATERIAL ORIGINAL | BOOK | PLAY | TOTAL FOR WEEK |
|---|---|---|---|---|
| Paramount .... | .. | 2 | 2 | 4 |
| Radio ........ | 1 | .. | .. | 1 |
| Universal ..... | .. | 1 | .. | 1 |
| TOTALS FOR THE WEEK | 1 | 3 | 2 | 6 |
| TOTALS SINCE SEPTEMBER 1 | 120 | 107 | 34 | 261 |

Anything Goes, play, by Guy Bolton and P. G. Wodehouse, lyrics by Cole Porter, purchased by Paramount.

Creator, play, by Hans Mueller, purchased by Paramount, for Sylvia Sidney.

If You Hunt With Old Don, book, by Thomas F. West, purchased by Paramount as a possible vehicle for Fred Stone; scenario by Irvin S. Cobb.

Shanghai Boom, published story, written anonymously, purchased by Paramount for Walter Wanger's independent production, and to star Charles Boyer.

Show Must Go On, original, by Marc Lachman, purchased by Radio.

Werewolf of London, book, by Robert Harris, purchased by Universal.

*(Week Ending January 19th)*

| COMPANY | SOURCE OF MATERIAL ORIGINAL | BOOK | PLAY | TOTAL FOR WEEK |
|---|---|---|---|---|
| Cameo ....... | 1 | .. | .. | 1 |
| Metro ........ | 1 | 1 | 1 | 3 |
| Paramount .... | 4 | 1 | .. | 5 |
| Reliance (U.A.) | .. | 1 | .. | 1 |
| 20th Century (U.A.) | 1 | .. | .. | 1 |
| Warners ...... | 1 | .. | .. | 1 |
| TOTALS FOR THE WEEK | 8 | 3 | 1 | 12 |
| TOTALS SINCE SEPTEMBER 1 | 128 | 110 | 35 | 273 |

Anthony the Third, original, by Harry Sauber, purchased by Warners for Edward G. Robinson.

Death Valley Scotty, original, purchased by Twentieth Century (United Artists release), for Wallace Beery.

Doctor Socrates, book, by W. R. Burnett, purchased by Paramount.

He Also Serves, original, by Karl Detzer, purchased by Paramount.

Houghland Murder Case, original, by Carl Coolidge and Clarence Hennecke, purchased by Cameo Productions.

Hue and Cry, original, by Karl Detzer, purchased by Paramount.

Lola Montez, book, by Adolf Paul, purchased by Metro from Fox.

Merrily We Roll Along, play, purchased by Metro.

One Good Turn, original, by Karl Detzer, purchased by Paramount.

Still Small Voice, original, by Karl Detzer, purchased by Paramount.

Taffy, original, by Lenore Coffee, purchased by Metro.

Trent of the Lone Hand, book, by Wyndam Martyn, purchased by Reliance, for production by Sam Wood.

### National Board Meeting Set

The eleventh annual conference of the National Board of Review will be held March 7-9 at the Hotel Pennsylvania, New York.

# SOCIAL INSURANCE PLAN AND PATENT POOL INQUIRY BILL TOUCH ON FILMS

## California Tax Measures Would Exact Heavy Toll From Hollywood; 10 Per Cent Admission Levy Asked in Indiana

President Roosevelt's social insurance program carrying with it the hint of additonal taxes for producers, distributors and exhibitors, this week took precedence over everything else at the Capitol.

Under the legislation introduced to make effective the President's social insurance program, employers in the film industry would be subjected, beginning January 1, 1936, to a payroll tax for unemployment insurance and, a year later, to another tax for old-age insurance.

The legislation calls for joint effort by the Federal and state governments, employers and, in the case of old-age insurance, employees. The payroll tax will start at one per cent for unemployment insurance and by January 1, 1938, is to reach its maximum of three per cent. The payroll tax for old-age insurance will start at one-half of one per cent, increasing by 1957 to 2 1-2 per cent. Employees also are to contribute to the old-age insurance fund, at the rate of one-half of one per cent of their earnings. It is provided that no tax shall apply on that portion of a payroll representing non-manual employees receiving more than $250 per month.

Provision is made for crediting to employers' tax payments up to 90 per cent of whatever they may contribute to state unemployment insurance funds.

### To Investigate Patent Pools

A measure providing for an investigation of patent pools, some of which, it is charged, are operated for monopolistic purposes, or to eliminate fair competition, has been sponsored by Representative William I. Sirovich, of New York, who in past sessions has devoted considerable attention to the motion picture industry.

Fairly definite proof that this will be so is seen in the statement this week by Mr. Sirovich that, while there are from 20 to 30 industries in which patent pools or licenses are a factor, he is interested in Electrical Research Products, Incorporated, in addition to the radio broadcasting industry and in radio receiving set licenses. He stressed, however, that he has no one industry in mind in respect to this particular bill.

The measure to require the filing of pool or license agreements would be referred to the House patents committee, of which he is chairman, Mr. Sirovich explained, thereby affording him the needed excuse for an investigation of the patent situation. His effort to approach that end by means of a resolution directly calling for an investigation was rendered unsuccessful by the reference of the measure to the rules committee, which is usually reluctant to grant investigatory powers except where approved by the Administration.

As a result of numerous requests from outside sources for an investigation, and also because of the numerous changes in the personnel of the House immigration committee, bringing into the group a number of men who are not familiar with the situation, it is considered more than probable that hearings will be held on Congressman Dickstein's bill applying the contract labor provisions of the immigration laws to alien actors.

Senator Black and Representative Lloyd were reported behind a bill to regulate salaries of film persons earning more than $25,000 yearly.

### State Legislatures Active

In the field throughout the week various state legislatures were considering bills designed to pinch the pockets of exhibitors and distributors a little bit tighter during the ensuing year.

In California the state's politicians regard the organized production branch of the industry in Hollywood as the most logical source of much-needed revenue, and bills have been introduced which will hit producers' incomes. While Governor Merriam last week delayed until Friday presenting his budget message to the Legislature at Sacramento, Democratic forces hurled bombshells at the state's deficit problem with a barrage of tax bills. Foremost among these was one proposing a levy up to 75 per cent on incomes, and, as Hollywood's payroll amounts to $76,000,000 annually, the industry would be heavily hit. Another California bill proposes a boost in corporation franchise taxes from two to six per cent. Other taxes expected are censorship taxes, a producers' tax and admission taxes. Senator Sharkey has introduced a bill to continue the sales tax at two and one-half per cent instead of permitting a reduction to two per cent on June 30.

### Ask Theatre Exemptions

With evidence proving that millions of dollars in Denver theatre investments have been lost in the past few years, exhibitors in that territory hope to convince the Colorado Legislature, now in session, that it should pass theatres by.

A bill, allowing Sunday motion pictures in Delaware, is being prepared for introduction in the House of the state legislature at Dover by Representative Dr. Willard R. Pierce, of Milford. The bill will contain a clause providing for a tax of three cents on each ticket of admission. Another bill would create a state censor.

A bill taxing all Indiana theatres 10 per cent of admission receipts was introduced in the House Tuesday by Robert L. Stanton.

In Massachusetts a bill prohibiting children under 14 years from seeing films "except as they are suitable for children," has been placed before the legisature by Representative Thomas A. Dorgan of Dorchester.

Missouri theatres would be saddled with a 2 per cent gross tax if a movement in the state legislature succeeds. Governor Park, who has recommended a 1 per cent tax, has said he would not be opposed to 2 per cent.

A New York measure would require licensing of imported foreign films.

## *Bernerd to Realign Gaumont British*

Arrival in New York last week of Jeffrey Bernerd, general manager of Gaumant British, for a six-week survey, augurs many changes in the executive and sales set-up of the American division. Mr. Bernerd said he had plans for realignment of various departments, but declined to go into detail. He will report his findings to Mark Ostrer, Gaumont chairman, scheduled to arrive in New York in a month.

"My purpose is to strengthen, not modify, the Gaumont British set-up," Mr. Bernerd said. "Gaumont during the 1933-34 season had its biggest year and the company's feature pictures are breaking records in English theatres."

It is said John Maxwell of B.I.P. offered the committee of investigation of General Theatres, a Gaumont theatre enterprise and the target of some of its stockholders, a deal whereby he would take over the preference shares controlling General Theatres and that he stands willing either to offer cash or an exchange of A.B.P. stock. The Maxwell interests further are expected to take over United Picture Theatres, previously managed by Gaumont, but since July controlled by a receiver for the debenture holders.

In New York, Arnold Van Leer this week resigned as exploitation chief of Gaumont. Lou Guimond also resigned last week from the Gaumont publicity department. Sam Warshawsky took over the company's pressbook production.

## *Boettiger Weds Anna Roosevelt*

Mrs. Anna Roosevelt Dall, daughter of President Roosevelt, and John Boettiger, former Washington correspondent for the *Chicago Tribune*, who recently joined the Motion Picture Producers and Distributors of America, were married quietly and unexpectedly at the Roosevelt town house in New York last week. The ceremony was performed by Presiding Justice Frederic Kernochan of New York special sessions court, an old friend of the President.

Present at the ceremony were Mrs. Roosevelt, Mrs. James Roosevelt, the President's mother; Mrs. James Roosevelt, Jr., wife of the President's eldest son; Mr. and Mrs. Elliott Roosevelt, John Roosevelt, the President's youngest son; Henry S. Hooker, former law partner of the President, and William Astor Chanler, assistant corporation counsel of New York.

Mrs. Boettiger divorced Curtis B. Dall in Nevada last July. Mr. Boettiger had been divorced by his first wife in Chicago in July, 1933. The couple are expected to live in New York.

# "'BABOONA' THE BEST AND MOST ENTERTAINING OF JUNGLE PICTURES!"

states ARTHUR MAYER, Managing Director, Rialto Theatre, New York

**ARTHUR MAYER**

who has made the Rialto Theatre one of the most consistently profitable houses on Broadway through his understanding of showmanship and entertainment values.

## Read his full statement:

"In all the years I have been in this business, **I have never seen a picture that affords showmen greater opportunity.**

"'Baboona' is the sort of entertainment that **will be enjoyed by all types of theatre-goers.** I am more than glad to be privileged to stage the world premiere. **I look forward to big business.**

"One need not worry about the audience reaction. The job here is to sell the picture properly. **They'll go out praising it, for it's full of excitement, extraordinary sights, thrilling episodes** that will hold them and make them talk.

"**Fox Film has a big money-maker in 'Baboona.'** It is decidedly different from any jungle picture produced. **It has showmanship written all over it.**

"The presence of Mr. and Mrs. Martin Johnson is of eminent importance. In their field they stand absolutely tops. It is the best made by the Johnsons and **the best and most entertaining of jungle pictures.**

**"This business can stand a lot more showmen's pictures like 'Baboona.'"**

FOX

# THE SWAGGERING STARS OF YOUR GREATEST HITS

challenging death for an hour a day and devoting the rest to love!

Red-blooded drama in a setting never photographed before!

# UNDER PRESSURE

with **EDMUND LOWE**
**VICTOR McLAGLEN**
FLORENCE RICE
MARJORIE RAMBEAU
CHARLES BICKFORD
SIEGFRIED RUMANN
Produced by Robert T. Kane
Directed by Raoul Walsh
Screen play by Borden Chase, Noel Pierce and Lester Cole
From the story by Borden Chase and Edward J. Doherty

FOX

# BROADWAY STAGE GETS AROUND TO PRICE CUTS; $2 TOP IS GOAL

### But Paucity of Good Plays Is Found Real Problem, with Fledgling Playwrights Flown to Other Fields of Endeavor

### Six New York Managers Voluntarily Reduce Top Price as Much as One-third, Though League Still Remains Silent

By FRED AYER

Broadway, after five years of stupor despite the oft-repeated question, "What is wrong with the theatre?", is waking up at last to the fact that at least a partial answer may be found in admission price reductions. To better organized enterprises, such as the motion picture or automobile industry, the natural weapon against the general retrogression was a lower retail price. Not so with the unorganized business of the legitimate theatre.

**Now, however, with the end of the depression in sight, many New York managers are doing what it is agreed they all should have done in 1930 and 1931. Admission prices are being pared to a level within pocketbook reach of many more persons.**

Although no official action has yet been taken through the League of New York Theatres, composed of Broadway producers and managers, a drive to reduce prices is on, with the approval of such Broadway managers as Herman Shumlin, Max Gordon, Laurence Schwab, Philip Dunning, William A. Brady and George Haight. These managers, furthermore, are actually doing something constructive, for each one has voluntarily reduced top admissions, sometimes as much as 33 per cent, most coming down to $2.20.

"The audience for $3 seats is limited, while that for seats at $2 is a long-run audience," said Herman Shumlin, producer of "The Children's Hour," this week. "Some managers have claimed it is impossible to present "big names" at a $2 scale, but it can be done if they will figure out how much they need and find a theatre with enough seats at low prices."

At least 50 per cent of all dramatic productions running in the week ending January 19 were charging top prices of under $3 and the ultimate aim of those managers sponsoring the price cutting movement is to obtain a more or less standardized $2 top for regular evening performances.

### The Individualists

There is, on the other hand, the school of managers whose creed throughout the depression has been that "if a show is good enough, if it is a hit, the public will pay to see it, regardless of price." In some instances this might be true, but there scarcely has been a play on Broadway since "Journey's End" with enough universal appeal to warrant such a policy.

George Ross, theatrical publicist, points out that price reduction has been discussed sporadically each season, but the fact remains that the stage folk, always "rugged individualists," never can get together. The producer with the hit attraction refuses to divide his profits with a principle. The producer with a fair and saleable show, on the other hand, would rather have his orchestra filled at half the price than have scattered parts of it occupied at the standard top.

## *The Broadway Stage Parade*

| DRAMATIC PLAYS | Opened | Performances |
|---|---|---|
| Tobacco Road | Dec. 4, '33 | 495 |
| ‡The Distaff Side | Sept. 25, '34 | 138 |
| Merrily We Roll Along | Sept. 29, '34 | 131 |
| Personal Appearance | Oct. 17, '34 | 115 |
| †The Farmer Takes a Wife | Oct. 30, '34 | 96 |
| The Children's Hour | Nov. 20, '34 | 75 |
| *Page Miss Glory! | Nov. 27, '34 | 63 |
| †Gold Eagle Guy | Nov. 28, '34 | 58 |
| Post Road | Dec. 4, '34 | 57 |
| †Valley Forge | Dec. 10, '34 | 50 |
| Sailors of Cattaro | Dec. 10, '34 | 48 |
| Romeo and Juliet | Dec. 20, '34 | 36 |
| Ode To Liberty | Dec. 21, '34 | 34 |
| Rain from Heaven | Dec. 24, '34 | 33 |
| Accent on Youth | Dec. 25, '34 | 33 |
| *Hampden Repertoire<br>Hamlet - Richelieu - Richard III - Macbeth | Dec. 25, '34 | 32 |
| The Old Maid | Jan. 7, '35 | 16 |
| The Petrified Forest | Jan. 7, '35 | 16 |
| *A Lady Detained | Jan. 9, '35 | 14 |
| *Living Dangerously | Jan. 12, '35 | 9 |
| Laburnum Grove | Jan. 14, '35 | 8 |
| Fly Away Home | Jan. 15, '35 | 7 |
| Creeping Fire | Jan. 16, '35 | 5 |
| Point Valaine | Jan. 16, '35 | 5 |
| Battleship Gertie | Jan. 17, '35 | 4 |
| *Little Shot | Jan. 17, '35 | 4 |
| MUSICALS and REVUES | | |
| Life Begins at 8:40 | Aug. 27, '34 | 174 |
| The Great Waltz | Sept. 22, '34 | 137 |
| Anything Goes | Nov. 21, '34 | 71 |
| §Revenge With Music | Nov. 28, '34 | 46 |
| Thumbs Up | Dec. 27, '34 | 28 |
| Music Hath Charms | Dec. 28, '34 | 25 |

N. B.: These figures are up to and inclusive of January 19, 1935.

---

* Closed January 19.

† Closing scheduled for January 26.

‡ Closing scheduled for February 2.

§ "Revenge With Music" was closed for two weeks.

Admission price reductions may go a long way toward solving the legitimate theatre's problem. However, another and more important factor is the lack of good plays.

The depression has curbed the careers of those young men and women who, in 1929, were fledgling playwrights. The present crop of would-be O'Neills, Cowards, Andersons and Sherwoods abounds in ideas, but lacks theatrical craftsmanship. Take two plays seen last week, "Living Dangerously" and "Little Shot." Neither had anything to offer and both closed within the week. "Living Dangerously" was from London. "Little Shot" had four performances. Unfortunate, too, from the motion picture point of view, is the fact that "Living Dangerously" did nothing to further the careers of Conway Tearle and Renee Gadd, and no more can be said for "Little Shot," with the vivacious film star, Lillian Bond.

### The Authors

Reginald Simpson and Frank Gregory are the authors of "Living Dangerously." Godfrey Tearle, Conway's brother, and Carol Goodner, who played Phoebe Foster's part in London, "walked out" on their London engagement in the piece; they refused to be seen in it.

Percival Wilde, the literary gentleman responsible for "Little Shot," is the author of many one-act plays, and there was just about sufficient legitimate action in "Little Shot" to make a moderately acceptable one-act play. Poor direction, by an enthusiastic young actor-director named Bretaigne Windust, also marked or, rather, helped to mar this play.

* * *

### On Dramatic Critics

Dr. Henry Moskowitz, executive director of the League of New York Theatres, blames something or other on dramatic critics who attend a play "in a half-soused condition," or see only part of a production before writing their reviews.

* * *

John Van Druten's "The Distaff Side," which holds the record for 1934 productions with 138 performances by January 19, will close February 2 and then will have a six-weeks tour in Boston, Toronto and Philadelphia.

* * *

D. A. Doran, Jr., former eastern story editor for Fox, has formed an organization known as The Stage Associates. A score of young actors and actresses, most of whom have been or are appearing in Broadway productions, constitute the "associates." The idea is to prevent "stimulating plays in the most professionally competent manner and with the most efficiency."

* * *

**Elisabeth Bergner "and company", including Hugh Sinclair, Griffith Jones and Leon Quartermaine, arrived in New York on Wednesday last, went into immediate rehearsal on "Escape Me Never", and opened Monday night. The last 24 hours before sailing, Miss Bergner "and company" had been busy completing the British & Dominions film production of the play, which probably will be released in this country on next season's United Artists schedule. More about Miss Bergner later. . . .**

* * *

Edmund Gwenn, rollicking little English star of "Laburnum Grove," says American audiences are far more appreciative and "quicker on the trigger" than are those of his native England. Mr. Gwenn looks like a sure bet for motion pictures.

* * *

"Post Road," the comedy-melodrama enjoying a successful showing under the auspices of Potter and Haight, has been published by Samuel French.

# *Wilson Film on Chain Store 'Evil' Stirs Retailers*

The motion picture as a weapon of propaganda frankly designed to expose socalled "un-American" business methods, makes its appearance on the American scene in a new form in a feature film specifically intended by its producers and by opponents of chain store interests to weaken the hold of the chain system and build up "home-town" spirit and support of local enterprises.

**The film is "Forward, America", produced by Frank R. Wilson, former production, distribution and theatre executive and until recently chief of the organization division of the National Recovery Administration. The picture is said to have caused considerable comment by merchants and exhibitors in many sectors. At the moment it is the subject of a concerted protest from several organizations in Cincinnati, including the Chamber of Commerce, more important members of the Retail Merchants Association and other interests allied with the retail grocery trade in that city. There is plenty of publicity for the film, both good and—Mr. Wilson said—"not so good".**

It cost Mr. Wilson exactly $30,000 to produce "Forward, America," he said, and he bore the brunt of expense out of his own pocket. The Federal Government, he said, has no "interest" as such in the picture. Mr. Wilson no longer is connected with the Government.

Mr. Wilson is head of an organization known as Economic Films, Inc., with offices in the RKO Building, 1270 Sixth avenue, New York. It is incorporated under the laws of New York state. Economic Films is producer and distributor of "Forward, America." The company has state managers in 14 states, including Iowa, Minnesota, South Dakota, Nebraska, Kansas, Missouri, Oklahoma, Florida, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

A snag in the system of distribution appears, however, in the fact that the film is given free of charge to the exhibitor, who, for his cooperation, shares in the receipts with the merchants and Economic Films, but the merchants usually buy blocks of tickets for 10 cents each and distribute them gratis to their patrons. This practice is in direct violation of Section I, Part 3, Article V-E of the code.

The protest in Cincinnati, Mr. Wilson said, is more or less typical of the attitude of chain store operators.

The film recently has been playing at several independent subsequent-run houses in Cincinnati. The local grievance board received protests from the merchants' associations and large department stores, on the grounds that the film contains scenes derogatory to grocery chain operation. The local grievance board ruled that it had no power to act. Representatives of the NRA compliance board at Cleveland investigated and the merchants' protests were forwarded to Charles H. Janssen, executive secretary of the Retail Groceries code authority. Mr. Janssen, it is now revealed, refused to take action because none of the merchants could prove that the film had hurt his business individually.

Mr. Wilson has been identified with the motion picture industry since 1918, before which he had been a newspaperman and editor.

# THEATRE NEWS

W. L. Youngclaus, retired for a short time from exhibition, is understood planning a new circuit in Nebraska and Iowa. He has renovated and equipped a new house in Albion, Neb. Others said to be planned are in O'Neill, Broken Bow and Wayne, Neb., and Harlan, Ia. . . .

The Earle in Philadelphia has been returned to direct Warner control. William A. Haynes, for six years district manager, will handle the house. . . .

A 600-seat house being built in Bexley, O., by Theodore Lindenberg, will be halved by a solid partition, with 300 seats on each side, but both screens covered by the same projector under Lindenberg's own projection system. The plan is to suit the theatre to the size of the crowd. . . .

Two new theatres, in the same neighborhood, are planned for Milwaukee. Louis Orlove, former Saxe Uptown manager, is reported heading a group to erect a $100,000 theatre and office building. Jacob Eskin, operating several houses, and Frank Fisher, former local exhibitor, plan a nearby house. . . .

The North Grand theatre, in St. Louis, is to be improved by the Best Amusement Company. Bids have already been received on the work, to cost about $30,000. . . .

Charles A. Somma of Richmond, Va., plans the erection of a $75,000 theatre, to seat 750, on a local site already selected. . . .

The Levrad Amusement Corporation, with plans for 10 theatres, will open its third, the Auditorium in Baltimore, on February 11. It owns the Cameo and Acme in New York. The circuit's theatres show only foreign pictures. Charles S. Levin and Matty Radin head the firm.

# *Tuttle Assails, Milliken Defends*

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, told the Federal Grand Jury Association at its annual meeting in New York last week that the industry is making strenuous efforts to cooperate in the nationwide attack on crime, while at the same meeting Charles H. Tuttle, former United States attorney, assailed the motion picture with the charge it inspired hero worship of the criminal in the mind of the child attending the films.

Mr. Milliken, whose address preceded that of Mr. Tuttle, pointed out, in the industry's effort to combat crime, the use of scientific information to the end that screen material shall not contribute to the undermining of character or the making of criminals, the presentation of the most modern methods of crime suppression by police agencies, and the efforts in the direction of character building through a definite program,

Mr. Tuttle, declaring that he did not intend to "indict the industry as a whole," said that hero worship, which he characterized as one of the greatest educational forces, through its influence on children, "is being extended to certain characters on the screen whom we, as parents, would not allow in our homes. Yet we permit our children to go out and worship these characters two or three times a week at the movies."

Mr. Tuttle declared the real evil was block booking, which forces the exhibitor "to take the good and the bad together."

# *Goldsmith Tells Cleveland Group Of New Recording*

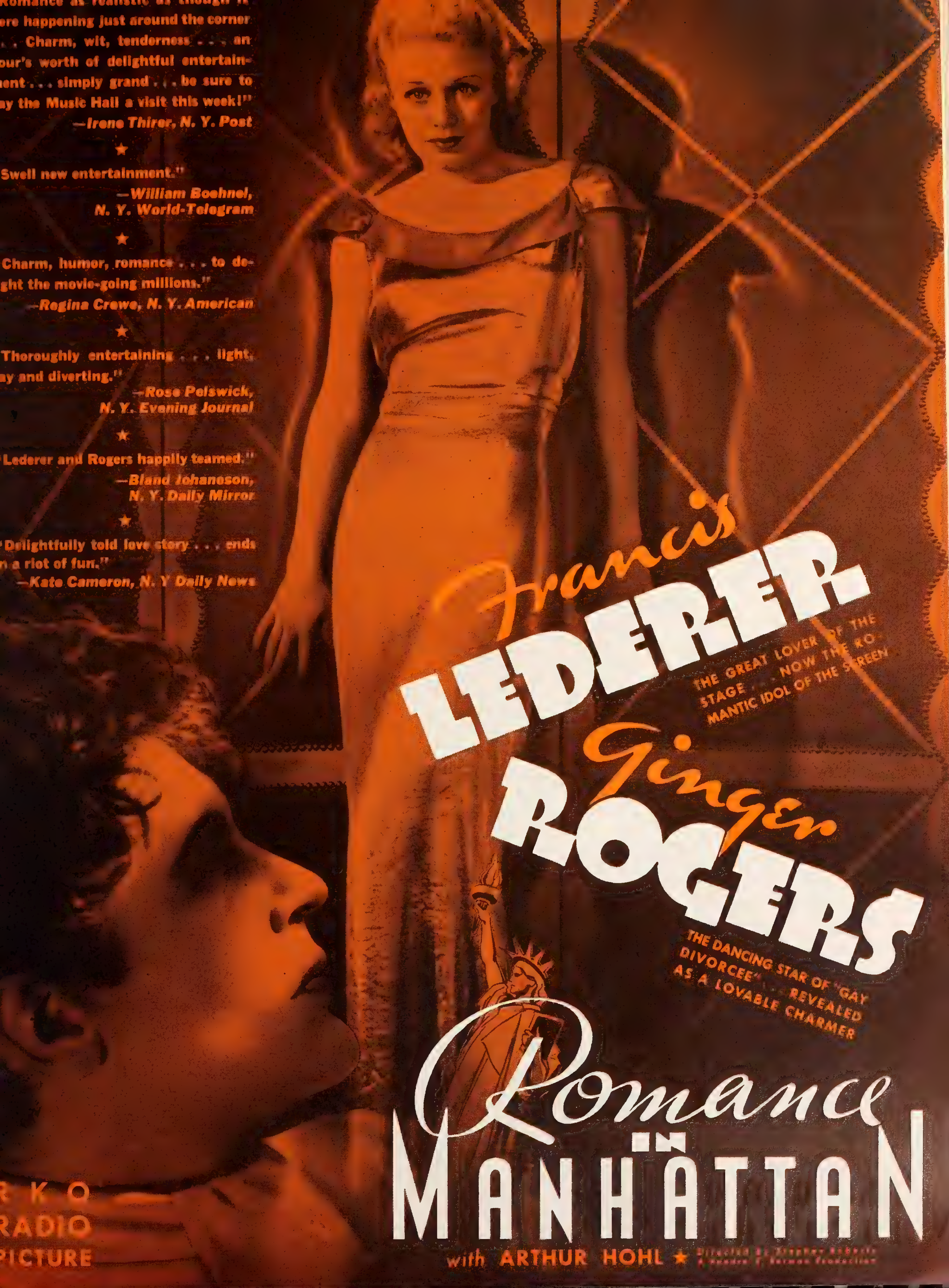
A new system of high quality sound-on-film recording of motion pictures for a complete elimination of background hissing noises and, at least theoretically, making possible the ultimate of realism in sound-on-film recording and reproduction, was demonstrated by Dr. Alfred N. Goldsmith, scientist and consulting engineer of the RCA Manufacturing Company, in the course of an address Tuesday evening before the Cleveland Chamber of Commerce at the Statler Hotel.

The demonstration was used by Dr. Goldsmith to illustrate the remarkable progress which has been made in the improvement of the quality of sound motion pictures. The new system, demonstrated for the first time in public, has been described by the RCA Victor engineers who developed it as "the motion picture sound of tomorrow." Dr. Goldsmith used a special film recording of a musical performance in Radio City Music Hall in New York, and called specific attention to the ability of the new system to reproduce the full definitions and shadings of all the instruments in the orchestra over the complete audible range of sound, and to the complete absence of hissing sound during the quieter portions of the music.

With the new recording method, it was pointed out, the sound waves are halved into two separate but symmetrical sound tracks, one negative and the other positive, automatically eliminating the unused portions of the sound track which is a necessary part of all existing sound-on-film systems.

Dr. Goldsmith, while pointing to the amazing strides made by engineers in the development of television, nevertheless tempered his utterance with respect to the commercial future of television. He cited the tremendous economic problem of launching a nationwide television service, when the cost of connecting numerous broadcasting stations of only limited service range in a network is staggering at present. There is also, Dr. Goldsmith noted, the important question of who will pay the high cost of putting the unusual amount of talent on the air, since commercial sponsors would be called upon to pay a substantial portion of the cost of a feature film production for an hour's broadcasting. Although he expressed the belief that these problems would eventually be solved, Dr. Goldsmith declared that much must be accomplished in the interim.

Noting that one may eventually see by radio, Dr. Goldsmith suggested that in the remote future radio might appeal to man's other senses, such as taste, touch and smell. For example, he said, there is the possibility of transmitting three-dimensional replicas of objects in the studio through "teletactile broadcasting," so that a solid representation which "might even be touched as well as viewed could be sent into the home." "Telegustatory broadcasting," or the transmission of taste, might make it possible to "taste" a fine brand of coffee, for example, by radio, he said. The transmission of smells, "telefactory broadcasting," would be simpler, he declared, but emphasized that these possibilities were now only "whimsical and remote imaginings."


Francis
LEDERER
THE GREAT LOVER OF THE STAGE . . . NOW THE ROMANTIC IDOL OF THE SCREEN
Ginger
ROGERS
THE DANCING STAR OF "GAY DIVORCEE" . . . REVEALED AS A LOVABLE CHARMER
Romance IN MANHATTAN
with ARTHUR HOHL ★
RKO RADIO PICTURE

omance as realistic as though it
ere happening just around the corner
. . . Charm, wit, tenderness . . . an
our's worth of delightful entertainment . . . simply grand . . . be sure to
ay the Music Hall a visit this week!"

—*Irene Thirer, N. Y. Post*

★

Swell new entertainment."

—*William Boehnel, N. Y. World-Telegram*

★

Charm, humor, romance . . . to de-
ght the movie-going millions."

—*Regina Crewe, N. Y. American*

★

Thoroughly entertaining . . . light,
ay and diverting."

—*Rose Pelswick, N. Y. Evening Journal*

★

"Lederer and Rogers happily teamed."

—*Bland Johaneson, N. Y. Daily Mirror*

★

"Delightfully told love story . . . ends
n a riot of fun."

—*Kate Cameron, N. Y Daily News*

# ANN
# HARDING

IN

# Enchanted April

The warmth of Springtime romance glowing from the screen . . . as lovely Ann Harding brings to life another great character of fiction . . . "Lotty Wilkins," delightful heroine of the outstanding book and stage play . . . a wistfully wonderful woman who would not let her dreams of romance die . . . and whose daring was rewarded by one perfect month of bliss!

**RKO-RADIO PICTURE**

*with* **FRANK MORGAN** KATHARINE ALEXANDER
REGINALD OWEN · JANE BAXTER

FROM THE NOVEL BY "ELIZABETH" · DIRECTED BY HARRY BEAUMONT

# ADVERTISING IN FILMS BRINGS NEW PROTEST

## British Exhibitors' Association Brings Fight Into Open; Standard Contract Again Rejected

by BRUCE ALLAN
*London Correspondent*

Protesting against inclusion in a British entertainment picture of items definitely of the character of advertisements for proprietary articles, a provincial branch of the Cinematograph Exhibitors' Association has brought into the light a long-standing problem. The complaint that these scenes previously were incorporated in advertising films, for which an exhibition fee would be paid to the theatre, indicates the rather intricate situation which now has to be faced.

There always have been two opinions regarding the practice of screening advertising material. In principle there is a strong objection, fully realized by the CEA, to the display of commercial material to audiences which have paid for entertainment. In fact, the cash received for the display of such films has been very useful to many exhibitors.

### A Complicating Development

It must be said for the advertising film that, due both to its moderate footage (300 to 500 feet) and to the skill with which it usually was prepared, it provoked no serious expressions of public disapproval. Hence its development on a scale producing a very successful sub-departmen of production. A number of companies came into existence for the purpose of making and distributing such films, while the number of theatres regularly showing them, though hard to estimate exactly, certainly reached 500 and may have been 1,000. Included were theatres on the Gaumont British and other circuits.

**Simultaneously, there was a development in another direction; the organized display of advertising films in sub-standard form in other than commercial cinemas. Here there has been such enormous growth as to create a new problem. This type of display, in clubrooms, public halls and schools, consists of a mixed entertainment and advertising display, and is either free or given at nominal admission rates. The competition has proved very serious to many regular theatres.**

Steps are being sought whereby to control this development. They probably will be found in the impending revision of safety regulations, whereby displays of non-inflammable non-standard films no longer will be possible in unlicensed buildings.

### "Slipped Into Pictures"

The problem of the advertising film in the cinema is more difficult. Nowadays, instead of 300 feet of frank advertising material, to be shown so many times a day at so much per three days, the exhibitor seems to face the prospect that blatant advertising may be slipped into British entertainment films on a scale far transcending that once charged against the producers of American pictures.

It will be realized that only the most obvious instances of this camouflaged advertising are likely to cause protests. Keen-eyed exhibitors spotted hidden advertising in certain American films produced by a concern which also possessed radio interests, and it is a fact that these films very obviously dragged before the camera the trademark on any radio set which figured in a scene. It is, however, a far step from practices of this sort, objectionable as they may be, to what is now apparently being attempted in England.

In an issue of the reel specifically challenged by the CEA there recently appeared a glaring instance of proprietary advertising. One of the detached interest, travel and "instructive" items composing the reel was a series of shots interpreting character from the shape of the mouth. The commentator remarked in effect:

"And talking of teeth, it is necessary to clean them regularly. . . ." —and forthwith there followed a "tooth drill" shot, with a huge labeled tube of paste.

An audience reaction which I personally noted was significant. There was a general gasp, followed by exclamations of disgust and contemptuous laughter. The patrons had been "had," and knew it. Though they did not know it, the exhibitor also had been "had;" he had paid for the film as entertainment. It is to be presumed that the producer also had been paid by the advertiser.

The exhibitor's objection is not, principally, that he is expected to pay for advertising material for which payment previously had been made. The "straight" advertising film was short and snappy and more or less openly proclaimed its character: camouflaged advertising renders the whole program open to suspicion. That is the CEA case, and it reads like one to which distributors will have to reply.

▽

### Insist on Standard Contract

The Kinematograph Renters' Society has rejected proposals from the CEA to cooperate in the preparation of a form of Standard Contract, "owing to the trading interests of individual renters being dissimilar," but there is to be a continuance of the theatre men's efforts to stabilize trading methods. If distributors will not help them, they propose to draft their own model contract, and try to obtain its adoption by individual companies.

This decision was reached at a meeting of the CEA general council, at which various points of difference with the KRS were discussed. The exhibitors' organization has been unable to obtain from distributors any concession in regard to the practice of cutting off film supplies from any theatre proprietor found guilty of making false returns of takings; neither will the KRS modify its practice of supplying information to the Revenue authorities in cases where evasion of Entertainment Tax is charged. Also, it did not think the Clean Films campaign called for any action by distributors.

### Two Years of Negotiating

Of all these negatives, that referring to the contract is most disappointing to exhibitors. There have been two years of continuous negotiation in the hope of arriving at a uniform contract. The desire for standardization goes back much further than that, and "model" contracts in fact have been drafted, both by the CEA and by individuals. Whether the new form, if it arrives, will have any better luck may be doubted. It is stated that the backing of the big circuits is guaranteed. Once upon a time, that might have been a decisive factor, but if there is one fact more obvious than another in the existing circumstances of the British industry it is that, in military language, the initiative has passed from the exhibitor to the distributor. The distributors are a compact and well-led body, know what they want and as a means of getting it have, in the control of film supplies, a weapon incomparably stronger than anything in the CEA armory. There may therefore be a Standard Contract embracing all that the exhibitor wants, but just what use will it serve if distributors refuse to accept it?

### What Is a Newsreel?

Here is a very vexed question in the British industry at the moment, for many reasons. Newsreels, as such, are not liable to censorship. Neither can they be registered under the Cinematograph Films Act as British films, for Quota purposes. Recently there was an official announcement that a rehash of old news items was not a newsreel, and that a commentary might take any newsreel out of that classification. In effect, the ruling was that the only items not legally subject to censorship were silent shots of events reported in the newspapers at about first release date, but that they would not in fact be censored, even if they included a commentary, while newsreel editors showed a willingness to be discreet.

All this previously has been recorded, but it becomes important in view of a decision just handed down by Mr. Justice Clauson in the chancery court, that a subject called "Memory Lane" must be registered for Quota. "Memory Lane" is a series of shots of war memorials, with music and commentary, and it was argued for the Board of Trade that it was a newsreel because of its dated association with Armistice Day. The plea reads rather feebly, and probably was just an Aunt Sally set up to be knocked down, for the Clauson judgment does not conflict with, but definitely supports, the official view of a newsreel.

The outcome of this case is, in fact, that the Board of Trade or the Home Office has a legal ruling to support any action it may contemplate, at any time, by way of censoring news items which do not fall within the narrow limits indicated above. What looks like a trade victory is, in fact, a victory for censorship exponents.

---

## *NEW COMPLICATIONS IN FRENCH QUOTA*

*When Deputy Gratien, at the instigation of M. Martinelli, preesident of the Union des Artistes, projected a question into the French parliamentary tangle in which he asked in the Chamber just why the government was willing to authorize the dubbing of as many as 94 motion pictures in six months, under the Quota. Under French law the written and formal question must be answered by the government. The first result of the action was to tie up the Quota problem with vexatious tax matters.*

*Martinelli, reversing an earlier stand, proposes that only 50 to 60 foreign films be allowed to enter France in a year, a position in principle tallying with that advocated by the Chambre Syndicale. The Chambre, at its annual meeting recently, decided upon a realignment into sections representing production, distribution and exhibition.*

*American distributors as well as French exhibition interests doubt that the new move by Deputy Gratien will get very far.*

# THE CAMERA REPORTS

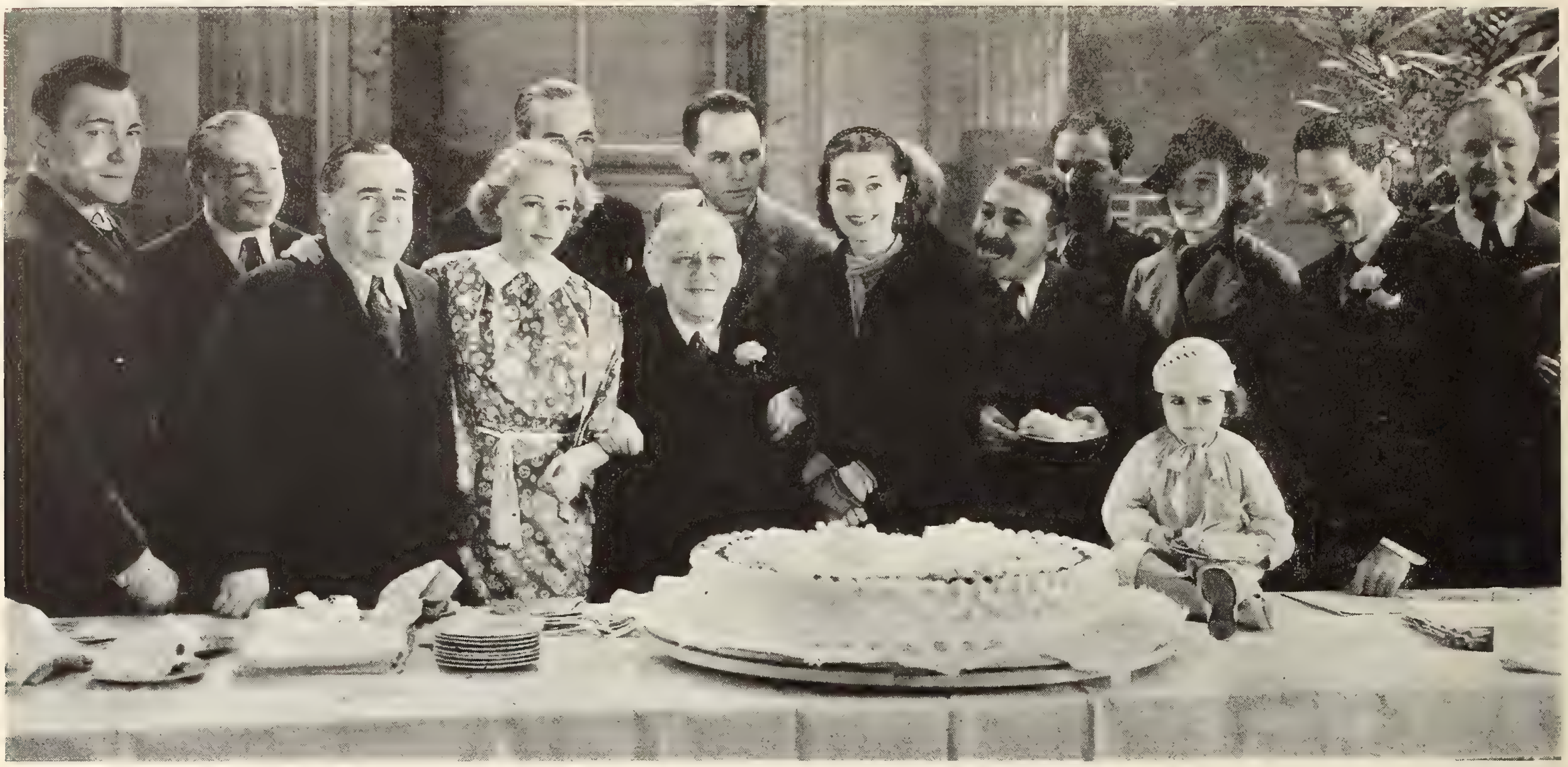
RECEIVES PLAQUE. Morris Rosenthal, manager of the Majestic in Bridgeport, being presented the Quigley Award for December by Governor Wilbur Cross of Connecticut, while Harry F. Shaw, Poli-Loew division manager, looks on.

PROMINENT BRITONS HERE. Charles B. Cochran, noted London theatrical producer, and Jeffrey Bernerd, general manager of Gaumont British, as they arrived in New York on the Olympic for a visit on behalf of their American interests.

SIGNED AGAIN. Patricia Ellis, Warner Brothers player, who has been given a new long-term contract. Her first picture under the agreement is "King of the Ritz."

PREMIERE TRIP. Ending in New York for Freddie Bartholomew, who is young David in MGM's "David Copperfield." Freddie came from Hollywood for the Broadway opening at the Capitol.

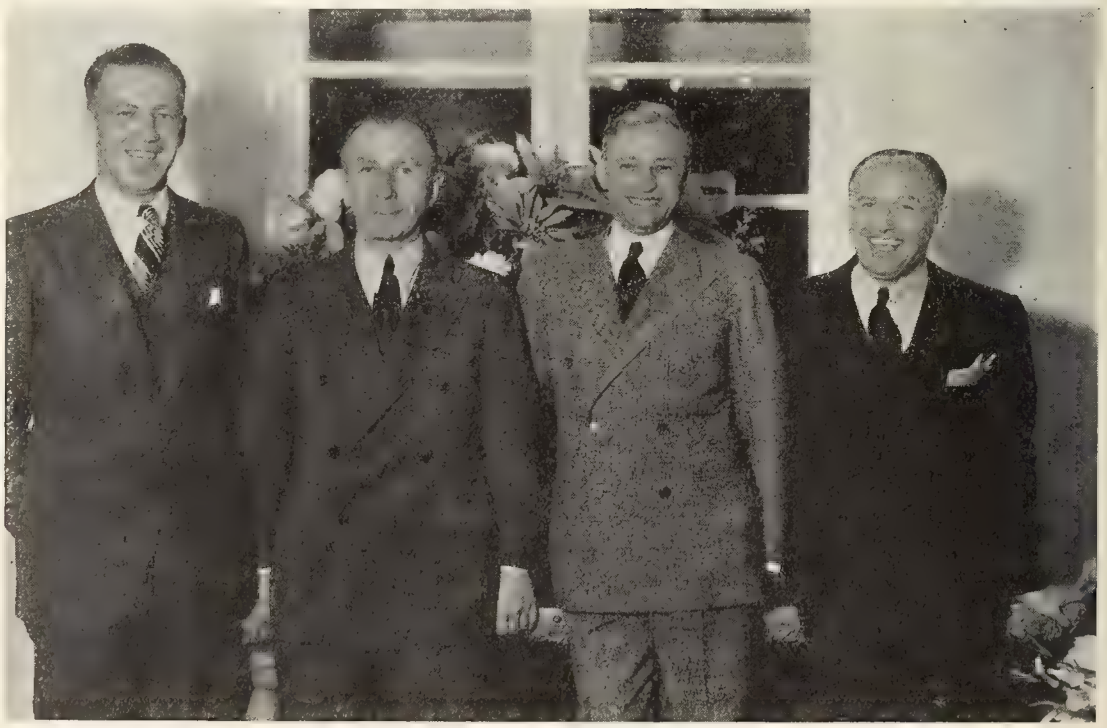
WELCOMED. Little Miss Cecelia Murray on her arrival in Hollywod to join Hal Roach's "Our Gang," with two of those cunning Gangsters—William (Buckwheat) Thomas and Scotty Beckett—as a committee of two to meet her.



A BIRTHDAY CAKE. Took the form of a telegram to carry good wishes of studio folk to Carl Laemmle on his 68th birthday. Shown are:

Buck Jones, Hugh O'Connell, J. P. Grainger, general sales manager; Sally Eilers, Stuart Walker, Mr. Laemmle, Henry Hull, Valerie Hobson, Henry Armetta, Baby Jane Quigley, Clark Williams, Phyllis Brooks, Roger Pryor, Charlie Murray.

INVITED. (Right) Adrienne Ames of RKO Radio's "Gigolette," presents Mayor LaGuardia of New York with invitation to press photographers' ball at the Commodore, February 8.



AT PREMIERE. A lobby flashlight recording the arrival of Joseph M. Schenck, president of 20th Century and United Artists, and Miss Grace Poggi at the Rivoli, New York, for opening of 20th Century's "Clive of India."

MARK OPENING OF NEW STUDIO BUILDING. Warner Brothers executives indicating their satisfaction at arrangements for the new Cosmopolitan production unit at the Burbank plant. Smiling, from left to right, are A. W. Smith, Jr., Eastern sales manager; H. M. Warner, head of Warner Brothers; Edgar B. Hatrick, vice-president of Cosmopolitan; and J. L. Warner, production chief.

# *Lloyd Hamilton Dies in Hollywood*

Lloyd Hamilton, one of the most popular screen comedians in the days of the silent, and only occasionally active in the talking picture, died last week in Hollywood of a stomach ailment. He was only 43 years old. He had been ill for several months, and a few hours before his death had undergone a blood transfusion, as his condition suddenly became critical. Dogged by ill fortune, the comedian had broken both legs in 1932, and later a cafe in which he was interested failed.

The feature of the Hamilton comedy technique was an expression of soulful and patient bewilderment as his various screen partners played all manner of tricks on him. Famous as well was the small cap which he always wore perched on the front of his head. He was large, over six feet in height, and weighing in proportion, and his bulk made still more amusing his hurt expression.

For years he was "Ham" in "Ham and Bud," one of the most successful of silent screen comedy teams. He made a stage debut at 18, in a production of "Strongheart," in Oakland, Cal. He remained on the stage for five years, appearing in "The Prisoner of Zenda" and "Monsieur Beaucare," in which he toured with James K. Hackett. Musical comedy stock in San Francisco was followed by his entrance upon a screen career in 1914.

He wrote and directed many of his pictures. Among them were "Are You There," "A Self-Made Failure" and "His Darker Self." He was married twice, both unions ending in divorce. He is survived by his mother, Mrs. Mary Hamilton, and a sister, Mrs. O. M. Judson, of Piedmont, Cal.

Joseph T. Steed, 58, pioneer theatre owner in the Birmingham, Ala., district, and a local resident for 25 years, died last week following a brief illness.

Three deaths occurred among film people of Boston last week: Frank Zampino, sound man from Pathe; the father of Henry Smith, local RKO booker, and the mother of Harry Martin, Universal booker.

## New Double Feature Suit Awaits Perelman Verdict

Institution in Cleveland of another court action testing the legality of anti-double feature clauses in some distributors' contracts will be deferred pending determination of the Harry Perelman suit in Philadelphia against major distributors on the same grounds, independent exhibitors and distributors indicated in Cleveland and New York this week. The Perelman case has been under the court's consideration for several weeks.

The Perelman suit charged conspiracy in violation of the anti-trust laws and if the decision is favorable to Mr. Perelman, an independent exhibitor in that sector, an identical charge is expected in Cleveland.

Four theatres in Cleveland, all suburbans, returned to double billing. Only independent pictures are being shown at the four houses, and major distributors in the territory are continuing to sell with the double feature restriction clause. The four theatres are Alhambra, Metropolitan, Temple, Family.

### *DISTRIBUTORS ASK LOWER MEXICAN DUTY*

*American film distributors in Mexico this week were reported to have advised exhibitors in that country that they will withdraw completely from the country unless the government offers some relief from the high duties on discs and films, which, the distributors claim, are excessive.*

*Last week American distributors in Mexico City discounted the story that was published in one of that city's leading newspapers to the effect that they were quietly canceling their contracts in preparation for withdrawal. Now they have notified exhibitors that February 18 will be the deadline for service unless, of course, the government alters its position.*

# *MPTOA Names Convention Heads*

Ed Kuykendall, president, this week announced committee chairmanships for the annual convention of the Motion Picture Theatre Owners of America, opening February 25 in New Orleans, at the Roosevelt hotel, as follows:

Credentials and rules committee, M. E. Comerford, Scranton, Pa.; Resolutions, Edward G. Levy, New Haven, Conn.; Music tax, Lewen Pizor, Philadelphia; Code trade practice committee, Morgan A. Walsh, San Francisco; Code labor provisions, Jack Miller, Chicago; Non-theatrical competition, George A. Giles, Cambridge, Mass.; Legislation and taxation, M. A. Lightman, Memphis, and public relations and community affairs, Fred Wehrenberg, St. Louis. Sidney R. Kent and Conrad Nagel will be among the principal speakers at the convention.

Delegates from New England will take a train leaving Boston at 4 P. M. February 23 and stopping at Providence, Springfield, Hartford, New Haven and Bridgeport. The cars will be attached to a train leaving the Pennsylvania station in New York at 9:15.

The train from the west leaves Seattle over the Union Pacific at 4:20 p. m. February 20 and will go down the coast to San Francisco, Los Angeles and San Diego, and cross Texas on the Southern Pacific.

Allied States' annual meeting has been postponed from January 24 to February 13 at Washington.

In Kansas City Jay Means was elected president of the Independent Theatre owners for his third term. The new vice-president is Emanuel Rolsky; other officers are E. S. Young, second vice-president; Charles Potter, treasurer; Ed Hartmann, secretary.

Allied Independent Theatre Owners of Wisconsin will hold its annual meeting in Mliwaukee February 21.

The Intermountain Theatre Association of Salt Lake City elected C. E. Huish of Eureka as president. Other officers elected were John J. Gillette of Tooele, vice-president; John Rugar of Park City, treasurer; Beverly S. Clendenin, Salt Lake City, general counsel and secretary.

# *Coxe Hears Foes Of Paramount Plan*

Presentation of formal proof in support of the plan of reorganization of Paramount Publix Corporation was completed in New York Friday before Federal Judge Alfred C. Coxe. A hearing of all interests opposed to the plan was set by Judge Coxe for Monday, following a postponement.

## Johnston Opposes Plan

Percy H. Johnston, former president and recently elected chairman of Chemical Bank & Trust Co., and a director of Paramount, testified Friday that he was opposed to management, or company, men on the board of the reorganized company. Counsel for bondholders opposing the Paramount plan maintain there are too many banking representatives on the new directorate.

Mr. Johnston expressed confidence in Paramount's future. He said he would have been willing for his bank to accept a settlement of the $13,000,000 claim against the company by a creditor bank group which provided for a cash payment of not less than the $5,175,000 set.

"I confidently believe that all of the bank creditors will get their money," Mr. Johnston said. "However, there are 15 banks involved and some of them, either because they haven't the intimate knowledge of Paramount that I have or because it would be unwise for some of them to accept any large amount of stock in settlement of their claims, cannot feel as I do about accepting a proposal other than this."

Archibald Palmer attempted to show the reorganization is irregular in that no stockholders' meeting was held at which the plan was adopted for the company.

## Opposes Company Men on Board

Under questioning by Mr. Palmer, who is counsel for holders of 3,600 shares of Paramount stock, Mr. Johnston explained he opposed inclusion of company men on the directorate "because they would be placed in the position of passing on their own acts. That was tried before in Paramount, you know."

Mr. Johnston denied that the banks had refused to accept a settlement on any other basis than that in the plan. He said Frank A. Vanderlip and other members of the debenture holders' committee, and Duncan Holmes and Maurice Newton, both of the stockholders' committee, had opposed the $5,175,000 cash payment. It finally was agreed, he testified, that because the banks had put new money into Paramount they should receive an equal amount in cash and, for the balance of their claims, representing old credit, they would take their place with other creditors of Paramount.

Minority creditors on Wednesday demanded representation on the board.

Malcolm Sumner, counsel for bondholders, and Allied Owners' Corporation, a large Paramount creditor, opposed phases of the Paramount Broadway reorganization plan. This plan, however, is favored by the two largest Broadway bondholders' committee, which together represent approximately half of the $8,875,000 bonds outstanding. Opponents of the plan contend that the bondholders' claims would not aggregate more than $3,000,000 or $4,000,000, whereas the reorganization plan, they hold, involves Paramount in guarantees aggregating $4,400,000 and provides for an annual rental of $260,000 for the Paramount theatre and $188,000 for office space in the Paramount Building, these rentals being attacked also as excessive.

A proposal was filed with Special Master John E. Joyce in New York Tuesday to expedite reorganization of Olympia Theatres, New England subsidiary, by buying for $50,000 the circuit's stock not held by Paramount and allowing an Olympia stockholders' claim.

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Chapayev

*(Amkino)*

**Drama**

That there is more sweep, more action, and more entertainment value in this latest importation from the state-owned motion picture studios of Soviet Russia, than in almost any previous film from that source, there can be no question. But still the Russian producers cannot forget that their country, and its people, are still in a large sense at the bar of world opinion, and so they continue to inject that element into their product.

There is every evidence that they somehow feel a compulsion to justify their status quo, that in one way or another they must picture the Red Revolution and its results as worthy of effort. It is in part self-justification and in part propaganda, that characteristic which has been such a part of the motion picture output of the Soviet state.

This picture records a small phase of the Revolution, recounting via the screen the dashing heroism and superb leadership of one Chapayev, a hero of the Revolution, who, in a relatively small section of the country, on the border of the Caspian Sea, did battle with the forces of the White Russians, made up chiefly of former Czarist army officers. The story is derived from the memoirs of D. A. Furmanov, who was sent out from Red headquarters in the bloody days of 1917, a Red army commissar, to bring the leader of localized guerrilla warfare definitely under the long arm of the official Red army, to be commandant of a division. Furmanov is said to have acted as Chapayev's second in command during the campaign which ended in Chapayev's death, a victory for the Red army and transformation of the rabble leader into an almost legendary, and thus doubly heroic, figure of the Revolution, which seems considerably in need of heroes.

Insofar as exhibition in this country is concerned, the film is plentifully studded with subtitle translations of the all-Russian dialogue, making for easy understanding of the story. It has pace, action and dramatic value, and, unusual in Russian importations, considerable footage devoted to scenery; in fact so much as to give an impression of having been introduced solely for scenic effect. In that regard the footage is too long, and the pace is checked as a result.

The action is concerned solely with a recounting of the leadership of Chapayev, carpenter's son, who fought in the Russian army during the war, became a guerrilla leader when the revolution struck, and by reason of his own power of leadership and courage, kept his occasionally recalcitrant followers victoriously in line. Eventually, however, he was wounded after a surprise attack and, attempting to swim to safety, was pursued effectively with machine gun bullets and drowned. Reinforcements summoned by the heroine of the band, machine gunner, brought an expensive victory.

It is obviously a picture for select audiences who may be interested in foreign product, but it indicates more of an appreciation of what is meant by screen entertainment than the Soviet producers previously had evinced. It may be a complete realization of that point, or it may be merely a result of the material with which the producers had to work in this instance.—Aaronson, New York.

Produced by Lenfilm, Leningrad, U. S. S. R. Distributed by Amkino. Based on material of D. A. Furmanov and A. N. Furmanov. Directed by Sergei and Georgi Vasilyev. Photographed by Sigaieff and A. Ksenofontov. Composer, G. Popov. Running time, 95 minutes. Release date, Jan. 12, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Chapayev | Boris Babochkin |
| Furmanov | Boris Blinov |
| Anna | Barbara Miasnikov |
| Pyetka | Leonid Kmit |
| Colonel Borozdin | I. N. Pevtzov |
| Cossack | C. Shkurat |
| Elan | V. Volkov |
| Zhikhareff | Nikolai Simonov |
| Peasant | Boris Chirkov |

[Editor's Note: *"Chapayev" which is the current ecstasy of the pink young admirers of the Red cause who are so conspicuously in print in the motion picture departments of the newspapers these days, is a better camera job than the Soviet's average. It is, however, not amusement merchandise and has a box office value only to those few theatres which may have a following of academic students of the screen, or the fewer which are largely patronized by adherents and enthusiasts of the Red regime. The picture and its purpose are presented in a closing title shouting progress for Red Revolution. The action is devoted to showing that a Red with a machine gun can shoot a lot of enemies.* —*T. R.*]

## Clive of India

*U. A.—20th Century*

**Romantic Drama**

Telling a moving love story against a stirring action background, "Clive of India" puts in the hands of those who will play the picture practically every necessary audience interesting quality with which it can be sold successfully. Educational in its historic atmosphere, the picture actually is the story of Robert Clive's great ambition. It narrates in thrilling, spectacular style the incidents and events in his career that elevated the obscure clerk to the status of one of England's greatest heroes. It graphically illustrates how this one man made India a British dominion.

There being entertainment and commercial worth in those colorful episodes, there is for practical purposes an even greater value in the production's love story. It is that of a woman who, living a life that necessitated her sacrificing all the things closest to every woman's heart, knew great happiness and great tragedy. It is the story of a loyal woman, who as a steadfast inspiration to her husband, solaced his bitter, disillusioned moments and shared his triumph.

The locales are India and England. Clerk Clive falls in love with a medallion portrait of Margaret, sister of his friend Edmund. Disgusted with his counting-room lot, Clive, persuading Edmund to accompany him, joins the army. Here come such well known historic incidents as the Black Hole of Calcutta, the victory at Plassey and Clive's marriage to Margaret. Back to England in triumph, showered with titles and honors, he becomes a country squire. Then, though it seems heartache to Margaret and the eventual death of their first born, Clive returns to a seething India to bring order out of the chaos which his political successors have wrought. Home again, and fortune turns her back on her favored child. Discredited, on trial before Parliament on charges of accepting a bribe, his name dragged in the mire by avaricious politicians, he would bear his tragedy alone, only to have Margaret hear his simple and honest rebuttal and to be with him in their first home when the Prime Minister calls to inform him that a grateful king has decreed that India, taken from the hands of the East India Company, shall be a dominion of the Empire. With his honors and fortune secure, the little family settles down to a life of peace and happiness.

As this picture packs so much worthwhile entertainment and commercial value within itself, its presentation to the public should be a proud occasion. Let them know by every available means that "Clive of India" is an attraction worthy of their respect and attention.—McCarthy, Hollywood.

Distributed by United Artists. Produced by 20th Century, Darryl F. Zanuck. Directed by Richard Boleslawski. Associate producers, William Goetz and Raymond Griffith. Screen play by W. P. Lipscomb and R. J. Minney. Photographed by Peverell Marley. Sound, Vinton Vernon and Roger Heman. Musical score, Alfred Newman. Film editor, Barbara McLean. Art director, Richard Day. Costumes, Omar Kiam. Assistant director, Ben Silvey. P. C. A. Certificate No. 501. Running time, when seen in Hollywood, 90 minutes. Release date, Jan. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Robert Clive | Ronald Colman |
| Margaret Maskelyne | Loretta Young |
| Captain Johnstone | Colin Clive |
| Edmund Maskelyne | Francis Lister |
| Prime minister | C. Aubrey Smith |
| Mir Jaffar | Cesar Romero |
| Governor Pigot | Montague Love |
| Sergeant Clark | Lumsden Hare |
| Admiral Watson | Ferdinand Munier |
| Mr. Sullivan | Gilbert Emery |
| Mr. Manning | Leo G. Carroll |
| Mr. Warburton | Etienne Girardot |
| Mr. Pemberton | Robert Greig |
| Mr. Kent | Ian Wolfe |
| First director | Herbert Bunston |
| Suraj Ud Dowlah | Mischa Auer |
| Old member | Ferdinand Gottschalk |
| Col. Townsend | Wyndham Standing |
| Mrs. Nixon | Doris Lloyd |
| Clive's butler | Edward Cooper |
| Lady Lindley | Ann Shaw |
| Mr. Stringer | Vernon Downing |
| Mr. Vincent | Neville Clark |
| Mr. Miller | Peter Shaw |
| Lieutenant Walsh | Pat Somerset |
| Mrs. Clifford | Eily Malyon |
| Second director | Keith Kenneth |
| Third director | Desmond Roberts |
| Sir Frith | Joseph Tozer |
| Margaret's friend | Phyllis Clare |
| Ayah | Connie Leon |
| General Burgoyne | Leonard Mudie |
| Captain George | Phillip Dare |
| Charles Evans | Surveyor |
| Assistant surveyor | Vesey O'Davern |
| Mango seller | Lila Lance |

## The Whole Town's Talking

*(Columbia)*

**Comedy Drama**

The irrelevant title is this picture's sole handicap. As a fast moving entertainment package, it majors in gangster-atmosphered comedy, drama, suspense, human interest, action which continually engenders new surprises, and a cleverly contrived romantic situation. The whole, liberally leavened with a unique brand of melodramatic hokum and thereby tossing the picture directly in the laps of the masses, emerges as snappy, thrilling popular amusement.

It's one of those pictures in which there's always something doing. Quickly establishing its character, but without unduly revealing the trend, it has Edward G. Robinson in a dual role. As office clerk Jones, he's a willy nilly with a yen to be a writer and frantically in love with the boss's secretary, Bill, whom he can admire only from afar. His resemblance to Killer Mannion, a ruthless, killing, fugitive jail-bird, is so marked that when Mannion is reported escaped, Jones is catapulted into the limelight. Picked up by the cops, he gets his first break with Bill when she assists in identifying him as quite a harmless and thoroughly scared citizen. The limelight is grand for him when newspaper man Healy prevails upon him to ghost-write Mannion's lurid career. Robinson takes also the role of Mannion and here is again the menacing character created in "Little Caesar."

The ghost-writing agreement brings Jones and the killer into intimate association. To obtain the passport with which Jones is able to go about his daily work, Mannion invades his double's room, and terrorizes him into giving him the pass. His object is to put a friend of his own ilk on the spot. Then as one thrill-packed sequence follows the other, Jones the while making some progress in his romantic adventures, the picture builds to its smash climax. Mannion has decided that Jones should be rubbed out. But plans go awry and as Jones enters the killer's stronghold, he pulls a trick that stands his double beneath a rain of lead.

Of course he gets a big reward for bringing in the much wanted dead desperado and as he has set himself firmly as a writer, he's in a grand position to take the aggressive with girl friend Bill and order a quick marriage and honeymoon.

So tempoed that the drama constantly accents the fundamental comedy, the picture manages to capitalize all that was attractive of the old gangster films and at the same time introduce much that is pleasing in the way of novelty and thrill. In every way it's the kind of attraction which, whether played in big house or small, can be presented to patrons as a worth-the-money attraction. Additionally it's a natural for tricky curiosity-creating exploitation.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by John Ford. Story by W. R. Burnett. Screen play by Jo Sterling, Robert Riskin. Assistant director, Wilbur McGaugh. Cameraman, Joseph August. Sound engineer, Glen Rominger. Film editor, Viola Lawrence. Running time, when seen in Hollywood, 93 minutes (to be cut). Release date, Feb. 18, 1935. General audience classification.

CAST

| | |
|---|---|
| Arthur Jones (Killer Manion) | Edward G. Robinson |
| "Bill" | Jean Arthur |
| Boyle | Arthur Hohl |
| Spencer | Arthur Byron |
| Healy | Wallace Ford |
| Hoyt | Donald Meek |
| "J. G." | Paul Harvey |
| Slugs Martin | Ed Brophy |
| Seaver | Etienne Girardot |
| Howe | James Donlan |
| Police lieutenant | Robert Emmett O'Connor |
| Warden | J. Farrell MacDonald |
| Henchman | John Wray |
| Aunt Agatha | Effie Ellsler |

## Baboona

*(Fox)*

**Cameras Over Africa**

Martin and Osa Johnson, whose second home might well be, and largely is, the once dark continent of Africa, adopt modern transportation for their latest visit, the airplane. This aerial safari, which required 20 months and covered 60,000 miles, has resulted in shots new to African films, possible by reason of the bird's-eye view permitted. The whole film is a record of definite interest, and, to judge from the reactions of an audience at the Rialto in New York, a record also of definite entertainment value.

Extremely well, and this probably the work of the expert Truman Talley of Fox Movietone newsreel, who acted as editor, has the finished product blended jungle savagery, vast panaramas, scenic highlights, comedy and a certain amount of suspense. The audience went into gales of hilarity at the antics of the monkeys and the natives. Unusual as well was the result of the use of portable sound equipment, recording the snarling of animals, the chattering of monkeys, the jabber of natives caught by the camera and microphone in heated argument.

The film is a departure also in the paucity of jungle combat, in survival of the fittest, with which previous pictures of the African scene have abounded, possibly to satiety.

The exhibitor will be well aware of the methods which previously have been demonstrated as most successful in the selling of this type of picture. It is open to all sorts of ballyhoo of a circus nature, making full use of stills, lobby material and the like. This picture contains much that is new, much that is unusual, of its type. Schools might be contacted to advantage.

Highlighting are scenes of an island completely covered with millions of flamingoes, huge herds of elephants trekking across the plains into the jungle, the efforts of the natives to drive the dread rhinoceri from their country, the landing of the pontooned planes on streams infested with crocodiles and hippos, the striking scenic effects as the planes circle the summits of two of Africa's highest snow covered peaks, the gathering of pygmies about the planes in the jungle, and the antics of the monkey pets the Johnson's accumulated.

The film's real high spot, and the source of the picture's title, is the activity in a large colony of baboons, discovered by the Johnsons. Their ordered, and gastronomic, existence is broken into by the attacks of leopards and hyenas, and the baboons flee. That flight, as the animals cross a stream to escape their pursuers, is the most unusual spot in the film, as the large monkeys spring, swim and splash their way to safety, caught partially in slow motion. Then they find a haven, which proves to be the abiding place of a smaller breed of monkeys. They are bitterly resentful at the intrusion, and despite their lack of size, rage and storm and torment their larger foe, until the baboons take flight in all haste.

It is on the whole interesting and entertaining material, which may be sold to anyone, any time.—Aaronson, New York.

Produced by Mr. and Mrs. Martin Johnson in Africa. Distributed by Fox Film. Edited by Truman Talley. Release date, February 8, 1935. Running time, 72 minutes. Production Code Certificate No. 0272. General audience classification.

## Gridiron Flash

*(RKO Radio)*

**Comedy-Drama**

A wholly engaging yarn of the young man who goes from prison to college, and there, via the necessity of playing clean football and the influence of a girl, learns the vast difference between right and wrong, this picture contains elements of lively and attractive entertainment. Definitely a minor picture, and making no pretense of being anything more, it succeeds in combining romance, comedy and fast action on the football field in a pleasing manner.

There has been considerable indication that young Eddie Quillan, who appears only occasionally in films, has a rather wide and appreciative following. That being the case, there is probably room for real selling of his name, especially in the smaller situations where apparently his popularity is strongest. In support are Betty Furness, Grant Mitchell, Lucien Littlefield and Edgar Kennedy.

Comedy is a strong element in the story, although the dominating theme is the reformation of the boy, chiefly through the manner in which the girl virtually manipulates him into a realization that his own self-respect, and the respect of others, are important considerations in his life.

Young Quillan, a phenomenon on the football field of the prison which is his temporary domicile, is approached by Mitchell, old grad of the dear old college, which is badly in need of just such an outstanding backfield star as Quillan. Finally reluctantly installed among schoolbooks, and highly resentful of the hazing which is the portion of all freshmen, Quillan is urged back into the game by Mitchell when the coach benches him for dirty playing. Mitchell's urging takes the form of dangling the future of big money in the game later before the boy.

When Quillan, however, hears from former pals that there is something good in the wind, Mitchell enlists the support of Miss Furness, daughter of the college policeman, to keep Quillan in college, and the treatment begins to take effect. Mitchell arranges that he and Quillan shall rob a wealthy friend of Mitchell of his wife's jewelry, all a part of Mitchell's design to keep the boy in school and on the team. When Quillan overhears that Miss Furness's interest in him is merely for the school, he sends back the jewelry he has stolen and leaves town, but is lodged in a local jail by a stupid constable. The big game is on, Quillan is finally located in time to save the day in the expected fashion.

It is energetic and generally appealing, although unpretentious material.—Aaronson, New York.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Direction and screen play by Glenn Tryon. From a story by Nicholas Barrows and Earle Snell. Production associate, Louis Sarecky. Football technical advisor, Morley Drury. Musical director, Max Steiner. Photographed by John W. Boyle. Art directors, Van Nest Polglase and Charles Kirk. Recorded by John L. Cass. Edited by George Crone. P. C. A. Certificate No. 209. Running time, 64 minutes. Release date, Oct. 26, 1934. General audience classification.

CAST

| | |
|---|---|
| Tommy (Cherub) Burke | Eddie Quillan |
| Jane Thurston | Betty Furness |
| Howard Smith | Grant Mitchell |
| L. B. Fields | Lucien Littlefield |
| "Pinkie" Thurston | Edgar Kennedy |
| Pudge Harrison | Grady Sutton |
| Coach Eversmith | Joseph Sauers |
| Freshman | Allen Wood |
| Mrs. Fields | Margaret Dumont |

## The White Cockatoo

*(Warner)*

**Mystery**

There is plenty of mystery, suspense and activity in an appropriately mysterious atmosphere, in this screen adaptation of a novel of the same title. It may be worth while to call attention to the fact that the film is from the book by Mignon G. Eberhart, one of the more prolific of our mystery writers, who has a wide popularity, especially for this particular story.

The film has suspense and the additional intriguing element of the part played by the white cockatoo in the solution of a baffling crime or series of crimes, which take place in a small, out-of-the-way hotel on the rugged coast of France. And here there is no master detective mind functioning flawlessly, but an American engineer, caught in the midst of criminal activity by accident, and by the application of common sense and the exercise of the powers of observation, unraveling a crime that baffles the local French police. The incentive is largely the girl, who appears to be an intended victim.

The romance is incidental, but of importance to the story, comedy has its small moments, but the dominating element is the movement which piles mystery on mystery, murder on murder. Heading the cast are Ricardo Cortez and Jean Muir, with Ruth Donnelly and Minna Gombell in chief support. These names may be of some value but the outstanding selling factor is the mystery itself, and the origin of the story.

Cortez, American engineer, stops at the small hotel during a storm, and immediately runs into excitement, as he finds the owner of the hotel and his wife, Miss Gombell, pursuing her white cockatoo, which has escaped into the courtyard. A moment later a man is found dead on the balcony outside Cortez' room, a small sword from a clock in his room in the man's body. He discovers that Miss Muir is the heir to an American estate and is to meet a representative of her American brother at the hotel, to prove her right to a share in the estate.

She is apparently in great danger, and the

# THERE'S NOTHING RARE ABOUT THESE

"**BROADWAY BREVITIES—'THE SONG OF FAME'**: If all short subjects were as well cast and produced as this two-reel film, exhibitors would not be forced to double-feature. This musical subject is better than many feature pictures."

●

"**DOROTHY STONE, BOB HOPE in 'PAREE, PAREE'**: This is excellent entertainment of the musical comedy type. When you play Vitaphone shorts, advertise them and listen to the public comment on them."

●

"**'BARBER SHOP BLUES'**: A crackerjack one-reel."

●

"**HAL Le ROY, DOROTHY DARE in 'SYNCOPATED CITY'**: Vitaphone shorts are okay and my patrons like the Broadway Brevities and especially Hal LeRoy's dancing."

"**MELODY MASTERS—PHIL SPITALNY AND HIS MUSICAL QUEENS**: Excellent entertainment and pleased our entire audience. Other producers should pay Vitaphone to produce shorts for them."

●

"**HAL LeROY, DAWN O'DAY in 'PICTURE PALACE'**: A very good musical comedy with plenty of beautiful girls and good music. Excellent entertainment and will please everyone."

●

"**LEON ERROL in 'GOOD MORNING EVE'**: A dandy musical comedy in color."

●

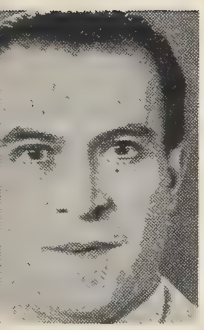
"**'BUSINESS IS A PLEASURE'**: This one is great. Beautiful color, comedy, snappy dance numbers, just about everything you can put into a two-reel short. Got as many favorable comments as a feature."

AND COMING SOON—NEW VITAPHONE SHORTS ST

# *hids to*

# TAPHONE

**We're used to having exhibitors tell us that Warner Bros. make the best Shorts and Trailers. Vitaphone's Stars and Music and Production Quality take care of that. But when 17 separate reports in a single issue of "What The Picture Did For Me" praise Vitaphone Shorts to the stratosphere, THAT'S NEWS! Read these straight-from-box office bulletins . . . compare them with the results you're getting from competing product . . . then ask yourself if it isn't simple common sense to SWITCH TO VITAPHONE**



"**BIG V COMEDIES — ROSCOE ATES in 'SO YOU WON'T T-T-T-TALK'**: One of those real belly laugh comedies. And how the folks ate it up. Call it hokum or slapstick or whatever you want to, but this is the type of comedy that goes over here in a big way."

●

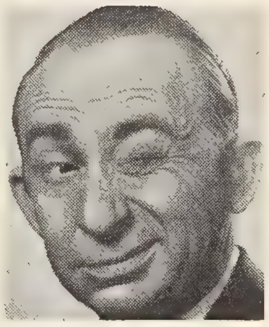
"**JEANNE AUBERT in 'GEM OF THE OCEAN'**: This is a very good entertainment of the musical comedy type with plenty of beautiful girls and great dancing numbers."

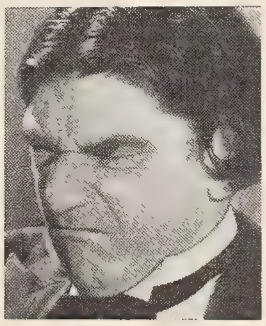
●

"**MERRIE MELODIES—'THE GIRL AT THE IRONING BOARD'**: This cartoon is done in a way that makes it excellent entertainment for both young and old. Vitaphone continually produces good shorts that please the public."

●

" **'NO CONTEST'**: Very good. Ruth Etting can sing and does in this."





"**SEE AMERICA FIRST SERIES—'BOSTON TEA PARTY'**: First of this series I have run and it is excellent. I would be willing to pay for this one for my own benefit."

●

"**PEPPER POTS — 'A CABINET MEETING'**: A dandy single reel from Vitaphone."

●

"**FREDDY RICH AND ORCHESTRA in 'MIRRORS'**: A good musical short. Vera Van and the Eton Boys help."

●

"**RUTH ETTING in 'NO CONTEST'**: A very good musical comedy. Has plenty of beautiful girls, good music and everything you could expect of a musical comedy: Great entertainment."

●

" **'GOOD MORNING EVE'**: An entertaining musical comedy in color."

RRING POLLY MORAN, EL BRENDEL, SHEMP HOWARD, HERB WILLIAMS mystery, centering about her, includes a doctor guest, the owner and Miss Gombell, a man who arrives and introduces himself as the representative of Miss Muir's brother. The French police, called reluctantly by Miss Gombell, are unable to discover the murderer and hold Cortez temporarily. Miss Donnelly, American school teacher, supplies the film's few lighter moments.

When the doctor disappears, the case is further complicated, and it appears he was the guilty party, until his body is discovered in a room long unused. It is only by noting the excited action of the pet cockatoo when the supposed American investigator appears near him, that Cortez's suspicion is aroused. He sets a trap which catches the American, who has been guilty of the crimes, attempting to take the money intended for the girl.

The unusual twist which leads to the apprehension of the murderer adds to the effectiveness of the climax. The story is entertaining and suspenseful mystery.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by Alan Crosland. Screen play by Ben Markson and Lillie Hayward. Based on novel by Mignon G. Eberhart. Dialogue director, Arthur Greville Collins. Photographed by Tony Gaudio. Film editor, Clarence Kolster. Art director, John Hughes. P. C. A. Certificate No. 497. Running time, 70 minutes. Release date, Jan. 19, 1935. General audience classification.

CAST

| | |
|---|---|
| Sue Talley | Jean Muir |
| Jim Sundean | Ricardo Cortez |
| Mrs. Felicia Byng | Ruth Donnelly |
| Grete Lovscheim | Minna Gombell |
| Marcus Lovscheim | Walter Kingsford |
| Francis Talley (Fake Brother) | John Eldredge |
| Dr. Roberts (Real Brother) | Gordon Westcott |
| David Lorn | Addison Richards |
| Marianne | Pauline Garon |
| Marcel | Armand de Bordes |
| Michael Stravsky | Bentley Hewlett |
| Commissaire of Police | Andre Cheron |
| Pierre | Georges Renavent |
| Elise (Sue's Double) | Noel Francis |

## Women Must Dress

### *(Monogram)*

**Drama**

A drama of marital complication, this film would seem to have considerable in the way of feminine appeal, both in story elements and for exploitation. The title itself indicates an initial possibility in that direction, and the fact that the story is in part concerned with the operation of a fashionable dress establishment, opens the way for tieups with community stores which should prove fruitful in attracting feminine interest.

There is a secondary significance in the title, which implies the necessity that the woman make herself attractive to her husband, not only by the activity of a dutiful wife, being a good cook and the like, but by retaining in her appearance that which initially attracted him.

The cast is not outstanding, so that the burden will have to rest on the story elements. In the lead is Minna Gombell, with Gavin Gordon, Hardie Albright and Lenita Lane in support. In the cast as well are the seven winners of a recent Monogram-Agfa national contest for screen material. They are all in minor roles.

Miss Gombell is the exceedingly dutiful wife, whose husband, Gordon, is a fairly successful engineer. When Gordon accidentally meets a neighbor, Miss Lane, Miss Gombell is not aware of the danger signals ahead, being rather too deeply engrossed in her household duties. Zeffie Tilbury, her mother, sees the danger but keeps her own counsel. The daughter, Suzanne Kaaren, is in love with a young doctor, Albright. Finally Gordon reaches the breaking point, falls in love with Miss Lane, and divorces his wife. Miss Gombell turns to a former employer, who operates a fashionable women's shop, and returns as a designer. She becomes a partner in the firm, while Gordon goes to South America on a project, planning to return to marry Miss Lane.

Miss Gombell so turns her daughter's mind that she throws Albright over and becomes engaged to a young and wealthy boy.

She quarrels with her mother, and for the first time the self-confident Miss Gombell realizes the mess she has made of her own, her husband's and her daughter's lives. She confesses her error to Albright, and he and Miss Kaaren are married. Gordon, returning for the wedding, finds that he is still in love with his wife.—AARONSON, New York.

Supervised by Mrs. Wallace Reid. Produced and distributed by Monogram. Directed by Reginald Barker. Adaptation by Ed Joseph. Story by Frank Farnsworth. Edited by Jack Ogilvie. Recorded by John A. Stransky, Jr. Photographed by Milton Krasner. Release date, February 1, 1935. Running time, 77 minutes. General audience classification.

CAST

| | |
|---|---|
| Linda Howard | Minna Gombell |
| Philip Howard | Gavin Gordon |
| Dr. David Strong | Hardie Albright |
| Eve | Lenita Lane |
| Janet Howard | Suzanne Kaaron |
| Brad Whitney | Robert Light |
| Peg | Zeffie Tilbury |
| Jerry Benson | Allan Edwards |
| Mendoza | Paul Ellis |
| Jim Daniels | Gerald Young |
| Miss Peterson | Anne Johnston |
| Floor Nurse | Nell Rhoads |
| Mona | Madelyn Earle |
| Kay | Harriet deBussman |
| Maid | Anne Kaspor |
| Saleslady | Sandra Broaux |
| Saleslady | Fay Hammar |

## Dirty Work

### *(Gaumont-British)*

**Farce Comedy**

Once again it's a question of American patrons' reactions to a type of British stage farce which, possessing real screen values, is undoubtedly full of good situations, amusing acting, and dialogue which will bring the laughs wherever it is understood.

Ralph Lynn, Gordon Harker and Robertson Hare are three employees of a jewelry store troubled by mysterious thefts. At the instigation of the store detective, an accomplice of the thieves, the innocent trio are persuaded to get themselves up as crooks and to stage a raid on the shop, in order that the actual crooks, receiving the goods, shall be captured. The intention is to use them as cat's paws, but their amateurish clumsiness leads to a warning to the store owner which brings the real police on the scene, with the result that the plot ends quite otherwise than was planned by the crooks.

There is a most ingenious blend of the atmospheres of farce and crook drama, and a humour of detail seen at its best when the three musketeers have adopted their disguises. This "amateur burglar" angle is probably the most effective line of exploitation.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Tom Walls. Story by Ben Travers. Screen play by Tom Walls. Photography, Phil Tannura. Sound, A. Birch. Art director, Alfred Junge. Running time, 80 minutes. General audience classification. British censor's certificate, "U."

CAST

| | |
|---|---|
| Jimmy Milligan | Ralph Lynn |
| Nettle | Gordon Harker |
| Peck | J. Robertson Hare |
| Evie Wynn | Lilian Bond |
| Stafford | Basil Sydney |
| Bray | Cecil Parker |
| Toome | Gordon James |
| Sergeant Barlow | Peter Gawthorne |
| Wrench | Louis Bradfield |
| Morgan | Leslie Laurier |

## Cowboy Holiday

### *(Syndicate)*

**Western**

A western which is, at best, run of the mine material of its type, this may fill the bill in the weekend action position. It has its quota of riding and shooting and hand-to-hand battling, though the fighting rather falls short of reality. The boys "pull their punches," which brings an unfavorable reaction. Likewise, in one of the horseback pursuits, when the obvious intent of the pursuers is to dispose of the pursued, one of the riders is seen carefully to shoot into the air. That struck the risibilities of some of the audience.

It will have to sell as straight western material, there being an absence of a particularly well known western star name. "Big Boy" Williams, considerably heavier than handsome, has the lead, and although he is effective on a horse and with a gun, he is not quite the dashing hero. Janet Chandler has the feminine lead.

The story might have been any one of many which have gone before. Williams, cowboy off on a holiday, never manages to attain that vacation, as he stops in on his old friends, the sheriff and his wife, and finds the sheriff in trouble. A supposed Mexican bandit is conducting highly effective robberies in the county and the sheriff finds his job slipping unless he can uncover the marauder. Williams, though he had no intention of so doing, finds himself in it, especially when Miss Chandler's father is killed, and Williams, arriving on the scene at that moment, is accused of the murder by the girl. He makes good an escape, and sets out to prove to the girl that she was wrong.

A clue here and there points directly at the sheriff's deputy, masquerading as a reformed Mexican desperado, who once had known Williams. With the aid of the Mexican, Williams sets a trap, into which the deputy tumbles, which leads, of course, to a ride through the hills for Williams and Miss Chandler.—AARONSON, New York.

Produced by Beacon Productions. Distributed by Syndicate Exchange. Producer, Arthur Alexander. Directed by Bob Hill. Technical director, Fred Preble. Author "Roc" Hawkey. Editor, Holbrook Todd. Assistant director, Myron Marsh. Cameraman, Gil Warrenton. Running time, 57 minutes. Release date, Jan. 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Buck Sawyer | Big Boy Williams |
| Ruth Hopkins | Janet Chandler |
| The Juraze Kid | Julian Revaro |

## Calling All Cars

### *(Syndicate)*

**Melodrama**

There is at least a certain amount of action in this independent piece, with that action virtually the only recommendation in so far as showmanship potentialities are concerned. Into the inconspicuous spot on the regular run program the subject may fit.

The story is stereotyped, with the newspaper reporter, attracted to a girl by chance, finding her in difficulty, and assisting her, with a blending of romance, incidental and occasional comedy and the predominating element of action.

The cast has no outstanding selling quality, the leading role taken by Jack LaRue, with Lillian Miles in the feminine role opposite.

LaRue, police reporter, meets Miss Miles in a restaurant, learns that she is connected with a notorious racketeer, and later finds her in jail on an automobile speeding charge. She is at first unwilling to accept his assistance, but finally consents. Through a judge looking for political favors he wins her release, but only by saying she was about to elope with him when she was arrested. The well meaning judge does nothing less than marry them in his office. She evades LaRue and joins the racketeer, and he follows.

He finds that the racketeer is about to quit town, facing a grand jury investigation, and the girl plans to go with him. He also learns that she is not LaRue's confederate, but the daughter of a man whose death the racketeer has caused, and is working for the police. There is plenty of action in the closing minutes, as the racketeer's henchman discovers LaRue using the girl's dictaphone in her room, and she is forced to accompany the gangster aboard his chartered boat. Just in time, of course, LaRue arrives on board before the boat casts off, the police following a moment later. The girl, as expected, is rather glad to see her husband.—AARONSON, New York.

Distributed by Syndicate. A Mayfair production. Directed by Spencer Gordon Bennett. Story by Homer K. Gordon. Photographed by James Brown, Jr. P. C. A. Certificate No. 449. Running time, 67 minutes. Release date, Jan. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Jerry Kennedy | Jack LaRue |
| Kay Larsen | Lillian Miles |
| Costello | Jack Norton |
| Judge Marlowe | Harry Holman |
| Marty Blake | Eddie Featherstone |

## Mystery Woman

***(Fox)***

**Drama**

Despite the obvious implication in the title, this is not a mystery story, but a story of government spies. There is action and suspense enough in the yarn, and romance which takes an unusual turn as the woman who is fighting fire with fire to help her falsely accused husband, meets and finds an unexpected confederate falling in love with her. It is spy against spy, espionage agents working with and against one another, with plenty of secret activity if no actual mystery.

The locale moves from France, aboard ship, to New York and back to France. The background theme is that of the woman who undertakes a dangerous mission, her act dictated only by her loyalty to and faith in the innocence of her husband. There is considerable suspense involved, and the yarn maintains the interest of the audience throughout. Although the conclusion is more or less expected, the attainment of that conclusion has much of entertainment.

Mona Barrie has the lead role, supported in particular by Gilbert Roland, John Halliday and Rod LaRocque. It appears obvious, then, that the selling may better concentrate on the dramatic elements of the story itself, and its tieup with the title, rather than on cast names.

Miss Barrie is convinced her husband is innocent, when he, a French army officer, is stripped of his rank and sentenced to Devil's Island for treason. A missing state paper is the key to the situation. Miss Barrie suspects that Halliday, an art collector, is also an espionage agent, and in possession of the paper. She takes an assumed name and boards the steamer on which Halliday is a passenger, bound for New York.

En route she is successful in making herself attractive to Halliday and he is fascinated by the strange woman. At the same time, Roland, posing as a Spanish gentleman, but actually himself an espionage agent, seeks out and tries to win the attention of Miss Barrie. When she sees Roland in the act of stealing from Halliday's cabin what she takes to be the incriminating paper, she accepts his invitation to visit the Spaniard's cabin, and there in turn steals the document, but finds only half of it.

In New York, Miss Barrie finally concludes that she must ally herself with Roland if she is to recover the missing half of the paper. They discover that Halliday's men murdered Roland's assistant and took it. Miss Barrie approaches Halliday, they strike a deal for the paper, and that evening Miss Barrie and Roland take the paper from Halliday's private safe. Halliday and his men return, as they try to escape, and Roland, understanding the circumstances, stays to shoot it out with the agents, permitting Miss Barrie to escape. A concluding sequence finds her husband publicly restored to his rank.—Aaronson, New York.

Produced and distributed by Fox. Producer, John Stone. Directed by Eugene Forde. Screen play by Philip MacDonald. Story by Dudley Nichols and E. E. Paramore, Jr. Photographed by Ernest Palmer. P. C. A. Certificate No. 456. Running time, 69 minutes. Release date, Jan. 18, 1935. General audience classification.

CAST

| | |
|---|---|
| Margaret Benoit | Mona Barrie |
| Juan Santanda | Gilbert Roland |
| Dr. Theodore Van Wyke | John Halliday |
| Jacques Benoit | Rod LaRocque |
| Dmitri | Mischa Auer |
| Cambon | William Faversham |
| Jepson | Billy Bevan |
| Bergstrom | Howard Lang |
| Stanton | George Barraud |
| Schultz | Arno Frey |

---

### *EXPLAIN SHOWING OF G-B'S "POWER"*

*The Kansas City* Star *recently preceded its review of "Power," Gaumont Britsh film, by John C. Moffitt, critic, with an editor's note, at the request of Fox Midwest, showing the picture at the Apollo. The precede note explained that the exhibitor regarded the picture with some misgiving because of the sensitiveness of the Jewish question as an international topic. The note pointed out that the exhibitor screened the film for several prominent Jewish individuals of the city, prior to its regular exhibition, and these pre-viewers expressed the opinion it should be publicly exhibited. "The exhibitors," said the note, ". . . exhibited the picture only after expressing the sincere desire that it does Jews no injury."*

---

## When A Man Sees Red

***(Universal)***

**Western**

Routine western material, there is a considerable lack of that action which is obviously the backbone of western pictures. It must be considered one of the weaker of the productions which star Buck Jones, who has a wide popularity among the devotees of the western, especially the youngsters.

The title means very little, and has but little real significance with relation to the yarn. There is a certain amount of the expected riding, shooting and general indulgence in the fine art of bare-handed scrapping, but hardly enough. The romance is there, as well, and a third side to a triangle, in the shape of a feminine menace to the course of true love. Jones' is the only name of any selling consequence, and the exhibitor is rather in the position of having to rely on that. Peggy Campbell plays opposite.

When a rancher dies, Jones, his foreman, goes to New York to bring the heiress west, and finds her a snobbish young woman with ideas of a career as an artist. She resents Jones and his manner, but softens somewhat when she discovers the will of her uncle names him her guardian. When Jones attempts to prevent her from seeing a man she has met, a man Jones is certain is a member of a band of rustlers, she continues to see him, chiefly to spite Jones.

Eventually, when she accidentally is caught in a raid by a sheriff's posse on the rustlers, Jones saves her and finishes the rustler, although he is wounded himself.—Aaronson, New York.

Produced and distributed by Universal. Direction and screen play by Alan James. Story by Basil Dickey. Photographed by Ted McCord. P. C. A. Certificate No. 353. Running time, 60 minutes. Release date, Nov. 12, 1934. General audience classification.

CAST

| | |
|---|---|
| Buck Benson | Buck Jones |
| Mary Lawrence | Peggy Campbell |
| Dick Brady | LeRoy Mason |
| Barbara | Dorothy Revier |
| Ben | Sid Sayler |
| Radcliffe | Frank LaRue |
| Mandy | Libby Taylor |
| Sheriff | Jack Rockwell |
| Padre | Charles K. French |
| Spook | Bob Kortman |
| Spike | William Steele |
| Silver | Silver |

## The Scarlet Pimpernel

***(London Films - United Artists)***

**Costume Drama**

From the studio which gave birth to "Henry VIII," this adaptation of the Baroness Orczy's book and play has the mark of class in every detail of production. The background of revolutionary France and of fashionable London of the same eighteenth century period gives it an atmosphere of romance, sustained by polished dialogue and brilliant acting.

For the mass public, there is the title, the melodramatic subject matter so largely concerned with the Terror and the guillotine, and the names of Leslie Howard and Merle Oberon. Nevertheless, it is a picture for the discriminating rather than the general. The one important quality it lacks is punch. Its treatment is that of comedy rather than of drama; its acting is more important than its action.

Sir Percy Blakeney is the head of a group of high spirited Englishmen who assist French aristocrats to escape from the Paris revolutionaries to London. He is known only as the Scarlet Pimpernel, from the fact that he signs his orders with a seal representing that flower. In London society he is regarded as a brainless beau, esteemed by the Prince of Wales because of his advice on costume, but held in contempt by men of action.

Owing to the success of dramatic coups by the Pimpernel's men, who rescue victims from the very tumbrils in which they are being carried to execution, the French ambassador in London, Chauvelin, is told by Robespierre that his own head will fall if he fails to capture the mysterious Englishman. Chauvelin threatens Lady Blakeney, a Frenchwoman, with the death of her brother unless she helps him to identify the Pimpernel. She helps set a trap and, too late, realizes that the betrayed Pimpernel is her own husband.

She is captured by Chauvelin. When the Pimpernel arrives, he offers to surrender if his wife is released. Chauvelin consents, and sends Blakeney to face a firing party. The soldiers are all members of the Pimpernel's band, and so the tables again are turned.—Allan, London.

Produced by London Films, and distributed by United Artists. Directed by Harold Young. Camera, Harold Rosson. Sound, A. W. Watkins. Settings, Vincent Korda. Novel by the Baroness Orczy. Adaptation, dialogue, etc., by Lajos Biros, Sam Berman, Robert Sherwood and Arthur Wimperis. Running time, 95 minutes. Classification, "G." British Censor's certificate, "U."

CAST

| | |
|---|---|
| Sir Percy Blakeney | Leslie Howard |
| Lady Blakeney | Merle Oberon |
| Chauvelin | Raymond Massey |
| Prince of Wales | Nigel Bruce |
| Priest | Bramwell Fletcher |
| Sir Andrew Ffoulks | Anthony Bushell |
| Suzanne de Tournay | Joan Gardner |
| Armand St. Just | Walter Rilla |
| Countess de Tournay | Mabel Terry-Lewis |
| Count de Tournay | O. B. Clarence |
| Robespierre | Ernest Milton |
| Colonel Winterbottom | Edmund Breon |
| Romney | Melville Cooper |
| Barber | Gib McLaughlin |
| Treadle | Moreland Graham |
| Jellyband | John Turnbull |
| Sally | Gertrude Musgrove |
| Lord Grenville | Allan Jeayes |
| Brogard | Bromley Davenport |
| Lord Hastings | William Freshman |
| Lord Wilmot | Hindle Edgar |

## Perfectly Mismated

***(Columbia)***

**Good Comedy**

In one of those marital mixup affairs, strangely enough, there are a number of good laughs, chiefly by reason of the presence in the lead of Leon Errol, the man with the undependable underpinning. He and his wife are not exactly doves on the proverbial bough, one of the principal difficulties being Errol's former wife, Dorothy Granger, now married to a big and active lad, ever on the hunt for his wife's former husband. A mixup in apartments leads Errol to his ex's rooms, following a really comic inebriated sequence by Errol, and the comedy ends in a burst of wall-cracking slapstick.—Running time, 20 minutes.

## Dumbbell Letters No. 7

***(RKO Radio)***

**Standard**

This, the seventh of the series of supposedly authentic letters by unlettered people to various companies, provides approximately the same degree of laugh provocation as preceding numbers. Although some are weaker in humorous content than others it must be that almost everyone in an audience will find at least a couple of laughs along the way.—Running time, 5 minutes.

JOSEPH M. SCHENCK presents

# CLIVE O

DARRYL F. ZANUCK'S production

*Starring*

**RONALD COLMAN**

**LORETTA YOUNG**

*with* COLIN CLIVE · FRANCIS LISTER
C. AUBREY SMITH · CESAR ROMERO
*Directed by* RICHARD BOLESLAWSKI

20TH
CENTURY
PICTURE

## "PICKS UP AT THE BOX-OFFICE WHERE 'ROTHSCHILD' LEFT OFF"

*says SHOWMEN'S ROUND TABLE*

**"ONE OF THE OUTSTANDING PICTURES SINCE THE INCEPTION OF THE TALKIES!"**

*says RALPH WILKE, FILM DAILY*

# F INDIA

**"LAVISH . . . IMPRESSIVE ENTERTAINMENT . . . EXCELLENT BOX-OFFICE!"**

*says VARIETY*

**"WILL CAPTURE THE WORLD WITH ITS ACE ENTERTAINMENT!"**

*says ASSOCIATED PUBLICATIONS*

**"GRANDEST LOVE STORY THAT HAS COME TO THE SCREEN IN YEARS!"**

*says HOLLYWOOD SCRIPT*

**"A GREAT ATTRACTION . . . NEVER OVERSHADOWED BY THUNDERING EVENTS THROUGH WHICH THIS LOVE STORY LIVES!"**

*says HOLLYWOOD REPORTER*

*Released thru*

## UNITED ARTISTS

# FILM FOUNDATION SPEEDS ITS PLANS

## Non-Profit Organization to Sponsor and Help Finance Making and Selling of Films

The Motion Picture Foundation of the United States of America, which last October officially made itself known to the industry as a non-profit agency to sponsor and assist financially in the production and distribution of motion pictures of "consistently high moral tone," this week announced completion of preliminary organization movements and, at the same time, made known the personnel of an advisory committee of nationally known men and women, formed to help determine the Foundation's policies and plans.

In announcing that its initial organization plans had been formulated and that its program is now ready to be put into effect, the Foundation also made known the five different types of films which will be made by its own production staff, exclusive of pictures to be made by outside independents and released by the organization.

The five classifications, briefly, include:

(1) *Family films, which will be promoted particularly for use at the increasingly popular weekend family show;* (2) *historical productions, showing the development of states and cities;* (3) *instructional pictures, as an aid to teaching in classrooms;* (4) *musical pictures, to increase understanding and appreciation of fine music through the dramatic pictorial interpretation of musical masterpieces, and* (5) *pictures based on international goodwill, showing the necessity for world unity and international cooperation.*

The Foundation's advisory committee will have a full complement of 100 individuals, representing a wide scope of profession and occupation. Only 50 members of the committee have been selected thus far; it is expected the remaining 50 will be announced within a few weeks.

### No Agitators

It is significant that the list of educators, publishers, clergymen, manufacturers, lawyers, authors and others, which appears elsewhere on this page, includes none of the socalled reformers who have been making a business of agitation against the motion picture industry.

Dr. William B. Millar, secretary of the Foundation, this week said the committee will not so much point out "what is wrong" with motion pictures as it will stress what should be included or emphasized.

"They are not to pick out flaws but will suggest improvements," Dr. Millar said. "As leaders and molders of public opinion, the benefit of their years of experience is at the service of the industry. They have worked with people in all walks of life and of all ages and they are qualified to say what is needed. They hold that both the industry and the public want good pictures.

"They will not attempt to dictate to the industry how it should conduct its business but they will offer a liaison service between public and producer in the interests of both. They hold that the motion picture industry is one of the greatest potential forces for good in the country today and they offer constructive advice and unbiased counsel based on practical, everyday contacts with great numbers of prospective patronizers of motion pictures. The committee is not negative, but positive. It will not seek to hamper by rule or regulation but to enlarge the legitimate scope and influence of the motion picture."

### Financing in Preparation

As to financing of production, L. Roy Curtiss, president of the Foundation, and at one time associate of the late J. D. Williams in First Choice Pictures, this week declined to comment.

"We wish to make no statements at this time with respect to financing," he said.

In October it was revealed that Tamblyn, Brown, a New York company specializing in fund raising campaigns, had been engaged by the Foundation to campaign for subscriptions to the amount of $1,500,000. At the time, Mr. Curtiss was reported to have obtained the pledge of "some wealthy friends" to match any sum over $1,000,000 that Tamblyn, Brown might raise. What amount the fund raising organization did raise before it dropped the account in November has never been made known.

### Endorsed by Milliken

The Foundation's aims has the endorsement of the Motion Picture Producers and Distributors of America. Carl E. Milliken, secretary, said this week that the organization's attitude is entirely constructive from start to finish.

"Everyone connected with the Foundation is sincere as to the organization's purpose," Mr. Milliken said. "They are fine people of high standing and are sincerely interested in education of the people to a more consistently better type of film entertainment, in addition to their many planned extra-theatrical activities. Any activity undertaken by such individuals should be a guarantee of high purpose."

In addition to its production and distribution plans, the Motion Picture Foundation repeatedly has asserted its stand against censorship in any form and its spokesmen have reiterated the fact that it contemplates no sort of legislative program. Further, it has no intention of meddling in any way with existing motion picture machinery, in exhibition, production or distribution.

Dr. Millar formerly was general secretary of the Greater New York Federation of Churches. Born in Lake Mills, Wis., the son of the Rev. William Thomas Millar, he received a Bachelor of Arts degree from Lawrence College at Appleton, Wis., in 1899, and in 1920 his degree of Doctor of Divinity. From 1896 to 1910 Dr. Millar was secretary of the International Commission of the Young Men's Christian Association. In 1898 he organized the Army and Navy department of the YMCA and served as secretary of this branch until 1910, obtaining permanent buildings for the organization and funds totaling more than $2,000,000. It was in 1921 that Dr. Millar became secretary of the Greater New York Federation of Churches, which post he held until 1933.

---

### THE FOUNDATION'S ADVISORY BOARD

Members of the advisory committee of the Motion Picture Foundation, with Dr. Endicott Peabody, headmaster of Groton School at Groton, Mass., include the following:

**Members from New York City:**

*Joseph P. Day, Mrs. Ruth Pratt, Bishop William T. Manning, George A. Plimpton, Dr. Henry A. Atkinson, Lowell Thomas, Rear Admiral Richmond Pearson Hobson, Miss Elizabeth Perkins, Herman Irion, Mrs. William Barclay Parsons, Jr., Victor E. Ridder, Mrs. Hugh Gordon Miller, Mrs. T. Darrington Semple and Rabbi Herbert S. Goldstein.*

**Other Members:**

*Professor Irving Fisher of Yale, Dr. Donald J. Cowling, president of Carleton College, Northfield, Minn.; Dr. John Timothy Stone, president of the Presbyterian Theological Seminary, and William McCormick Blair of Chicago; Colonel Clarence O. Sherrill, Cincinnati; Frank E. Gannett, Rochester, N. Y.; Dr. Fred B. Fisher, Detroit; Colonel Patrick Henry Callahan and Miss Mary E. Hughes, Louisville, Ky.; Mrs. Richard Derby, Oyster Bay, L. I.; Dr. Albert F. Gilmore, Boston, and Dr. Arlo A. Brown, president of Drew University.*

*Dr. John J. Tigert, president of the University of Florida; Dr. Glenn Frank, president, University of Wisconsin; Dr. Henry N. MacCracken, president of Vassar College; Michael Francis Doyle and Miss Jessie Allen Page, Philadelphia; Bishop H. St. George Tucker, Richmond, Va.; John E. Edgerton, chairman of the board of the National Association of Manufacturers, and Dr. Endicott Peabody.*

---

The Foundation on Tuesday announced the establishment of a national committee of the "Music in Pictures Division" of the organization. The committee, to consist of eminent musicians, will promote popular appreciation of fine music through the motion picture and seek to improve motion pictures by encouraging the use of good music.

Committee members selected include Mrs. John Alexander Jardine, president, National Federation of Music Clubs; Howard Hanson, director, Eastman School of Music of Rochester University; Earl V. Moore, musical director, School of Music of the University of Michigan; Mrs. Edgar Stillman-Kelley, chairman, National Arts Council and chairman of legislation, National Federation of Music Clubs; Augustus D. Zanzig, director of music, National Recreation Association; Mrs. George Eustis Corcoran, writer and composer; Mrs. Harold E. Yarnall, director, Philadelphia Orchestra Association; Isidor Philipp, professor, "Conservatoire de Paris," France; Dr. James Francis Cooke, president, Theodore Presser Company, publishers of *The Etude;* Rudolf Ganz, president, Chicago Music College; Mrs. Ethelbert Nevin; Mrs. Edward MacDowell; Mrs. Alma Gluck-Zimbalist; and Mrs. Sara K. Fuller.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 257.**—(A) What, in your opinion, constitutes the best projection room location from all points of view? (B) What, in your opinion, should be the limit of location of projection room above the screen (based upon projection angle) and why? (C) How would you proceed to ascertain the projection angle in your own case?

## Answer to Question No. 252

*Bluebook School Question No.* 252 *was: (A) Name the various items involved in screen image dimensions and explain each one in detail.*

It has been very hard to select an answer for publication, but everything considered I think I will publish that of C. Rau and S. Evans, because their reply is concise, well worded and their argument well set forth; also, these two gentlemen are our oldest Bluebook School "pupils," having sent in an answer every week, except once when on vacation, for several years. Their answers are always excellent, too. Did I visit the Capitol Theatre, Victoria, British Columbia, I certainly would expect to find excellence in projection. Men who have the wide knowledge possessed by Evans and Rau, plus the energy to get out really creditable, well constructed, neatly written answers for all the space of time they have, cannot possibly fail in being everything a first-class motion picture projectionist should be. G. E. Doe, T. Van Vaulkenburg and J. Wentworth have also been with us for a long while. D. Danielson is another consistent "pupil."

The following also deserve at least honorable mention: C. Oldham; L. Hutch and D. Goldberg; L. Grant and R. Geddings; G. Thompson; R. D. Oberleigh and J. Lansing; D. Breaston and H. Haber; F. H. S. and P. Dalbey; R. Geddings and L. Grant; G. Harrison and F. Harlow; N. L. Simms; R. and K. Wells; D. Stellegos and G. Wayne; F. L. Saylor and G. N. Guidotti; L. M. and C. B. Traxler; A. F Sprafke; D. Ferguson and D. L. Sinklow. Many others have sent in excellent answers occasionally, but not quite so consistently. Everything considered, I feel the "school" has done a great amount of good by stimulating men to study.

Rau and Evans answer Question No. 252 in this manner:

"The various items involved in screen image dimensions are as follows:

"(1) The power of the light source itself will to a large extent determine the maximum screen image dimensions, since the available light will only adequately illuminate a certain number of square feet of surface. It thus is that the greater the area of the screen image, the less brilliantly will be its illumination, and that if the area be too great the result will be a lowering of screen brilliancy until the picture will be under-illuminated, dull, displeasing, lifeless and the cause of eye strain.

"(2) If the picture be too large the view from the front seats will not be good, and if the front seats be relatively close to the screen, they will have small value, as none but children or the inexperienced theatre patron will occupy them unless all seats farther back are filled. There was a time when 'anything went,' but those days are gone. Theatre patrons have learned that if the picture is large and the front seats close to it—well, they cannot enjoy the show from that location.

"(3) On the other hand, if the picture be too small and the viewing distance from the screen to rear seats long, the condition, while improved as to the front seats, is bad from the rear ones. Those occupying them will probably not only lose some detail, but will suffer from eyestrain in the attempt to see it. However, unless the screen image be smaller than any now used in theatres, we believe the small one will please a greater number of people than will the excessively large one.

"(4) The very large picture will not have the apparent sharpness of the smaller image, because since there must naturally be faults where the magnification is so huge, these photographic magnification faults become the more visible as the size is increased. This, of course, tends to detract from the beauty of the picture. (Wouldn't it be helpful to say the picture will look coarse-grained?—F. H. R.) Another thing, the large picture at long projection distance sets up difficulties in the projector optical train that are not always easy to overcome.

"(5) As the magnification is increased—picture size enlarged—every defect in the photograph over the projector aperture is of course also magnified in the same amount. Dirt filled scratches, movement in the picture as a whole, and other faults will be more visible because they are large."

Brothers Evans and Rau brought forward a sixth item, namely the making of things in the screen image over life-size, but with this I find myself unable to agree. Theatre patrons have become so thoroughly accustomed to seeing giants on the screen that so long as other objects are in the same proportions, the huge magnification is not noticed at all.

May I sum the matter up as I see it? First, effect upon the eyes from both front and rear seats. Second, beauty of screen image, which is very largely a matter of illumination, and as pointed out by Rau and Evans, has a very great deal to do with screen image dimensions within certain well defined bounds. Third, magnification of the tiny film photograph, which very naturally loses much of its beauty if it be carried too far. How far it may be carried without serious results is a matter for debate, but I personally would say when the 18-foot limit is passed, beauty begins to suffer, at least from all seats in the front half of the average theatre auditorium.

## Securities Commission Simplifies Registration

The Securities and Exchange Commission at Washington has issued simplified forms for the registration of securities by established corporations. The purpose is to make easier new flotations. The new form is called A2. Balance sheets and records of earnings over a period of a least three years are required. According to Joseph P. Kennedy, chairman of the commission, the new forms carry out the commission's pledge to make registrations "less onerous, less expensive and more practical."

## MPPDA Adds Space At New York Headquarters

The Motion Picture Producers and Distributors of America, in New York, has taken additional office space on the 15th floor of the building in which the offices are located. The new space will be occupied by the eastern office of the Production Code Administration and the Advertising Advisory Council, headed by J. J. McCarthy. The additional space will relieve congestion on the 21st floor.

# WHAT IS THE M

**WHAT IS IT?** It is a twenty-minute picture, issued once a month. Each release contains five or more complete dramatic stories. For the first time you will see the hidden beginnings, play-by-play developments and breath-taking endings of world happenings you've read and wondered about.

**HOW IS IT PRODUCED?** From wherever things happen, reporters and camera men of THE MARCH OF TIME send hundreds of stories and thousands of feet of film. The best of these are woven together in radio MARCH OF TIME'S curt, concise manner. Re-enacting those scenes that are missing, it brings to the screen complete dramatic episodes.

**IS IT A NEWSREEL?** No.

**THEN HOW DOES IT COMPARE WITH A NEWSREEL?** THE MARCH OF TIME makes no attempt to cover the complete news of the day. In fact, the last minute, exciting flashes of the news reels prepare your audience for MARCH OF TIME'S searching dramatizations. For only events of universal interest that have a dramatic background worthy of development are used by the MARCH OF TIME. It no more competes with a newsreel than a magazine story does with a front-page headline. THE MARCH OF TIME is made to go on a programme with a newsreel.

# ARCH OF TIME?

**PHIL M. DALY IN THE FILM DAILY**—At last we have had the opportunity to view the much touted impending screen innovation . . . "The March of Time" . . . They have so dramatized the news as to create an entirely new form of screen entertainment.

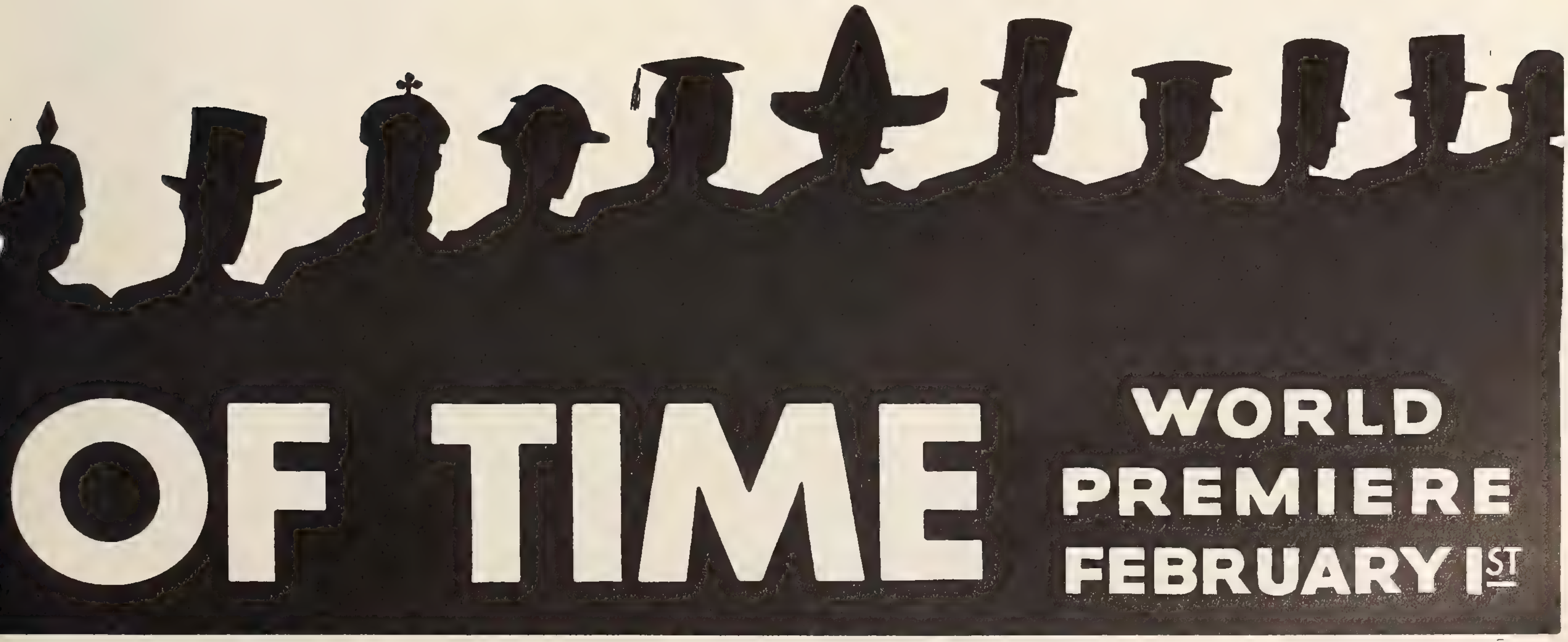
It is really hard to define . . . in showing us showmen something new in showmanship. . . . It is simply True Life Stories embellished with the story form of the screen.

**KANN IN MOTION PICTURE DAILY**—Opportunity came yesterday to witness what the current excitement labeled "The March of Time," is all about. Drawn from the formula which lurks behind the sensational national broadcast of the same name. . . . "The March of Time" proposes to get behind the news and to interpret it, to tell how as well as when. The formula is new. That is, it is new in pictures. . . . It is refreshing and full of promise.

**FLASH:** The Interstate Circuit of Texas signs for THE MARCH OF TIME.

*Distributed by* **FIRST DIVISION**

HARRY H. THOMAS, Pres. — Rockefeller Center, New York



# THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

*The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.*

*The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.*

*"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.*

*This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.*

## It Happened in New York

*Universal*

Comedy is the essence of this story. The title being completely expressive, it's the yarn of a two-fisted taxicab driver in love with a movie star worshipping shop girl; a temperamental, tempestuous movie queen, her publicity agent and what happened to New York when the whole melange was thrown together for a gala world premiere. The script, indicating that action will be excitingly fast moving and slam bang in character, is based on an original story by Ward Morehouse and Jean Dalrymple, with the screen play by Seton I. Miller and Rian James. It is being directed by Alan Crosland, whose most recent pictures are "The Personality Kid," "Case of the Howling Dog" and "White Cockatoo."

For the type of story, the cast is fully adequate. Set in the role of the volatile star is Gertrude Michael, recently seen in several Paramount pictures, including "Murder at the Vanities," "Menace" and "Bolero." Her foil is the harassed press agent, Hugh O'Connell, recently in "Gift o' Gab" and "Cheating Cheaters." Heather Angel is the star-struck girl, who in getting the job of posing as a sensational European actress more than steals a march on her idolizing if sometimes bewildered taxi driver sweetheart, Lyle Talbot. Heading the list of supporting players is Adrienne D'Ambricourt, who has appeared in such pictures as "Design for Living" and "Gallant Lady." Two of Universal's crop of newer younger players, Phyllis Ludwig and Rafael Sturm, will make their debuts in featured roles.

Sequences in the picture which convey ideas as to how the production may be adapted to exploitation include the glamorous star's arrival in New York; her association with the taxi driver who later escorts her to the gaudy premiere, the attempted jewel robbery and the mutual discovery of the boy and girl in roles they never dreamed of appearing in.

## McFadden's Flats

*Paramount*

An out-and-out comedy, the potential entertainment of this story bears a very close resemblance to that provided in the "Cohens and Kellys" series. Two men are its central characters; one a lovable old Irishman (Walter C. Kelly), who made a fortune by the sweat of his brow, the other an equally lovable Scotchman (Andy Clyde), who came here because he heard it was a free country, and as lord and master of a one-chair barber shop has done pretty well by himself and his friends. Kelly was famous Virginia Judge of vaudeville's happiest days. The story, which was a popular old legitimate stage attraction and subsequently a silent picture, is by Gus Hill. The current screen play is by Arthur Caesar, Edward Kaufman and Andy Rice. Direction is by Ralph Murphy, who made "Private Scandal" and "Great Flirtation."

As the story unfolds, it's the consummation of an Irishman's dream. Wealthy, he remembers the squalor of his immigrant days and embarks upon the building of McFadden's Flats. Going broke, via the depression, before a job is finished, he is unwittingly rescued by his old Scotch barber friend and a banker, who suddenly discover they were co-workers in the old hod-carrying days. About that central theme is woven a skein of comedy that should be productive of refreshing laughter and a vein of human interest that carries the accompanying juvenile romance to a blissful ending.

As Kelly and Clyde are starred, the other principals of the cast are favorably known screen names. Included are Jane Darwell, George Barbier, Betty Furness, Richard Cromwell and Pat Moriarity.

The theme hints at the potential exploitation possibilities. The Labor Day Parade, in which McFadden heads his craft carrying a golden mortar hod to the deep humiliation of his daughter and the subsequent ridicule of her youthful sweetheart, provides a definite clue to the novel stuff that can be used in creating interest for the "McFadden's Flats" brand of entertainment.

## Shadow of Doubt

*MGM*

A recent Collier's Magazine story serial, authored by Arthur Somers Roche, is the foundation of this production, which includes many elements automatically recommending it as both a showmanship and entertainment feature. Essentially it is a uniquely solved murder mystery, running the entire scale of essentials necessary to a romance tinged, comedy-relief shudder picture. Modernly timed, localed in New York, it not only has the advantage of being potentially promising entertainment, but its producion coming quickly upon the completion of the publicized serial gives it a timeliness.

The screen play is by Wells Root, recently credited with "Paris Interlude." Direction is by George B. Seitz.

While practically the entire cast is composed of established screen names, one newcomer, Constance Collier, will be presented. A well known stage figure, she, as the eccentric old recluse who eventually unearths the clues, is the focal interest point. For more practical and familiar purposes, however, the cast features many who because of their work in recent pictures are considerably in the public eye. As Ricardo Cortez is starred, Virginia Bruce, last seen as Jenny Lind in "Mighty Barnum," has the leading feminine role. She probably will be recalled readily as the star of "Jane Eyre." Other featured players are Isabel Jewell, remembered for her effective work in the courtroom scene of "Evelyn Prentice"; Betty Furness, Regis Toomey, Ed Brophy, one of the "Thin Man" group; Arthur Byron, currently in "President Vanishes"; Bradley Page, Ivan Simpson and Sam Hinds.

As a departure from current practice, the title "Shadow of Doubt," long a common expression, assumes an effective showmanship asset. As a medium creating interest for the attraction, even of more value than cast names, it can be adapted in scores of ways.

## King of the Ritz

*Warner*

The regal sound of its title to the contrary, "King of the Ritz" is a hilarious comedy story. Pepped up by a novel romantic situation, it's the yarn of high-powered promotion—an insane stunt that lands a blowhard pot washer, who couldn't hold down a job in a hot dog stand, into the post of head chef of the Ritz Hotel.

The original story, screen play and dialogue are by Albert J. Cohen and Robert T. Shannon, with direction by William H. McGann, who made "Maybe It's Love."

In the story, William Gargan, currently in "Black Fury," is the cyclonic publicity man who does it all for love and a job. Patricia Ellis is the girl in the case. The chef, great as long as he is only talking about cooking, is Eric Rhodes. The lady who saves the bacon for all, as well as the bankers' dinner, is Bodil Rosing. Supporting players include Allen Jenkins, Dorothy Tree, Gordon Wescott, Addison Richards, Berton Churchill, Mary Treen and Mary Russell.

In southern California commercially sponsored cooking schools have been held pretty regularly in motion picture theatres. Such a goodwill contact stunt may return unexpected dividends by concocting a special localized showmanship campaign that ties in the picture. Certainly because of its theme and the paralleling action, it opens the door to a probably long dormant brand of exploitation. In any case, the story looks like an exploitation show which permits the doing of many things not ordinarily possible in connection with the regular line of pictures.

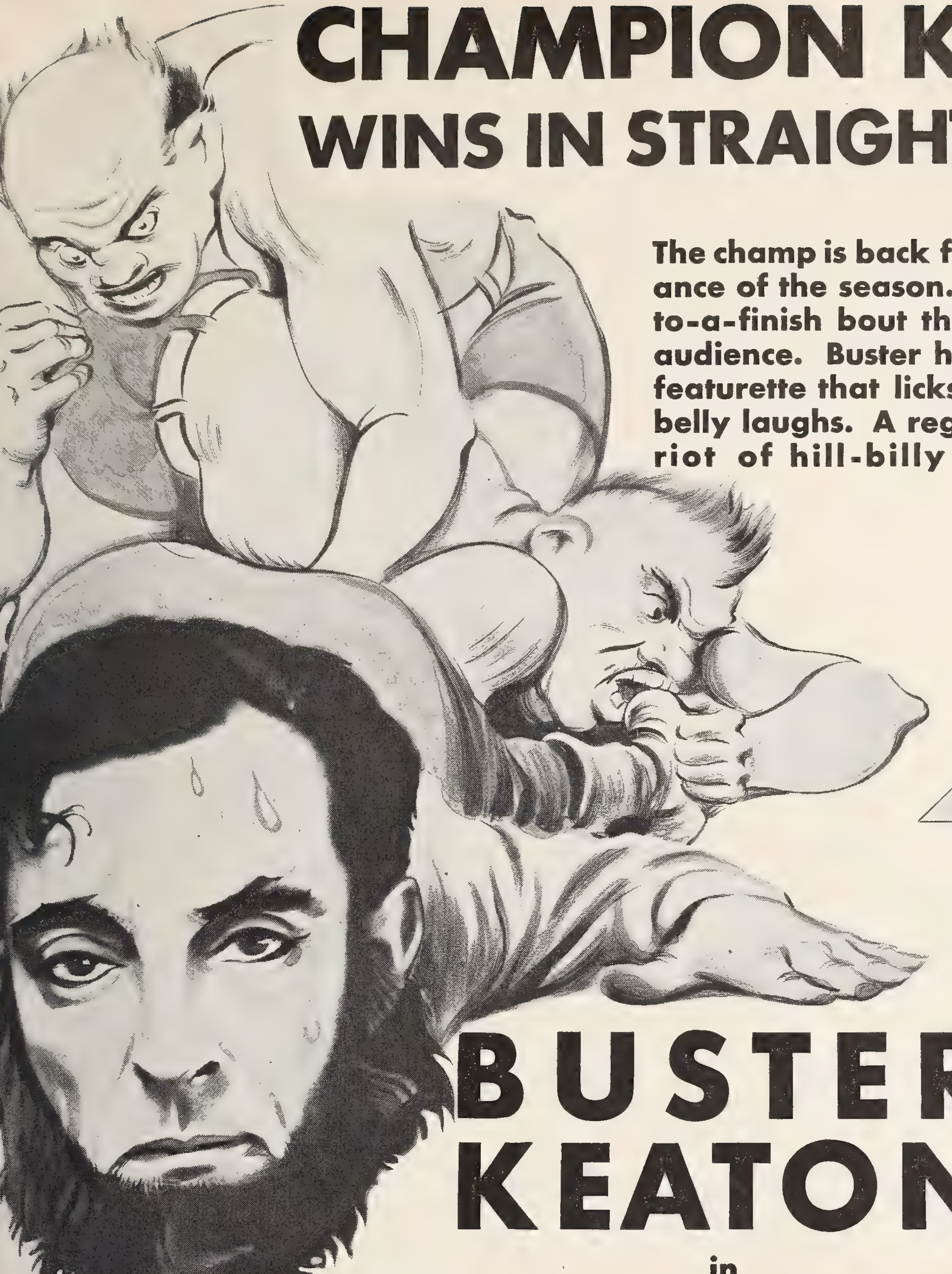
## The Florentine Dagger

*Warner*

This is a baffling murder mystery drama. It is an original story by Ben Hecht, whose magazine writings, screen contributions such as "Scarface," "Viva Villa" and the currently widely discussed "Crime Without Passion," have kept him in the limelight. Assumed characters in the story are particularly intriguing. Featured are Donald Woods, a young playwright, descendant of the terrible Borgia family of medieval history, and Margaret Lindsay, an actress portraying a realistic crime role in a show written by Woods. Her father, forbidding the marriage although they are deeply in love, is found stabbed to death with an ancient Florentine dagger. Under some strange

(Continued on page 56)

# CHAMPION KEATON WINS IN STRAIGHT LAUGHS



The champ is back for his first appearance of the season. And it's a laugh-to-a-finish bout that will throw any audience. Buster has never made a featurette that licks this one for real belly laughs. A regular rib-wrecking riot of hill-billy rasslers.

# BUSTER KEATON

in

# "Palooka from Paducah"

with the whole Keaton family—Pa, Ma and Sister Louise—together for the first time on stage or screen.

**Directed by Charles Lamont**

Educational Pictures

"THE SPICE OF THE PROGRAM"

Distributed in U. S. A.
by FOX Film Corporation

Very good . . . A Comedy of unusual quality, replete with real laughs . . . It is forthright, straight comedy, and funny.

—*Motion Picture Herald*

This looks like the funniest short that Buster Keaton has made in some time . . . The wind-up is a wrestling match. This should have audiences roaring.

—*Motion Picture Daily*

Very amusing. This is a hilarious two-reeler about a mountaineer family which decides to abandon moonshining and exploit the strength of Dewey Robinson, one of the sons, who is pitted against Bull Montana in a wrestling match. The family life of the mountaineers is a funny travesty and the antics in the wrestling ring are on a par. —*Film Daily*

and his second—
coming soon—will be

"ONE RUN ELMER"

# IN THE STUDIO CUTTING ROOM

(*Continued from page* 54)

hypnotic spell neither knows where he or she committed the crime in some inexplainable fury. From this point on, under the guidance of a smart detective and a psychologist, both interested in the young folks' welfare, the mystery and motive for the crime are unraveled.

The screen play is by Tom Reed, with added dialogue by Brown Holmes. Direction is by Robert Florey, whose forte is evidenced by such mystery dramas as "I Am a Thief" and "Registered Nurse."

Familiar names make up the supporting cast. Henry O'Neill is assigned the role of the murdered man; C. Aubrey Smith that of the tender hearted psychologist; Robert Barrat, the scientific detective. Supporting players listed are Eily Malyon, Charles Judels, Adrian Rosely, Paul Porcasi, Rafaela Ottiano and Grace Ford.

As this is the kind of picture which, because of story potency, is quite apt to have audiences sitting on edges of their chairs; as it also cleverly covers up the actual killer and the reasons for the crime until almost the very last moment, it looks to be one which will challenge even the smartest and most discerning amateur sleuths. Presented as a "see it and keep the secret" feature, it should make possible much unique showmanship.

## MUTINY AHEAD

*Majestic*

This story is predicated upon showmanship and entertainment elements, the value of which is acknowledged as satisfactory to the regular run of patronage. The yarn is an action adventure thriller, opening in a swanky semi-sophisticated drawing room atmosphere, then transferring its activity to a treasure-hunting schooner. As it unfolds, a romantic love story is related against a background of jewel robberies; there's a bandit battle; jealous romantic conflict resulting in a wild man-to-man fight; discovery of the sunken treasure; an undersea struggle with an octopus; mutiny, and the eventual triumph of the loyal crew over the mutineers.

The picture is a Darmour production with original screen play by Stuart Anthony, who has specialized in exciting adventure yarns. Direction is by Tommy Atkins, who recently handled Radio's "Silver Streak."

Leading roles are assumed by Neil Hamilton and Kathleen Burke, who is currently appearing in "Lives of a Bengal Lancer." Featured roles are occupied by Leon Ames, Reginald Barlow, Noel Francis and Maidel Turner. The supporting cast includes Ray Turner, Katherine Jackson, Dick Curtis, Paul Fix, Mathew Betz, Joe Young, Edward Earle and Boothe Howard.

With the production trend pointing towards a cycle of sea stories, as several of the major companies have such brand of entertainment either in preparation or actually shooting, this picture should make possible a capitalizing of popular enthusiasm.

## THE LITTLE COLONEL

*Fox*

In story value, personnel, production assets there is enough potential showmanship in "The Little Colonel" for several pictures. Readers of the Annie Fellows Johnson semiclassic of the same title constitute a ready-made audience. The screen play is by William Counselman, who performed the same service for "Bright Eyes." The picture is being directed by David Butler, who made "Bright Eyes." Shirley Temple is starred.

Locales are the old South during Reconstruction Days immediately after the Civil War and the Old West of the same time. The theme of the story, which has among its features little Miss Temple singing "Love's Young Dream," deals with the child, granddaughter of an old die-hard rebel, estranged from his daughter because she married a northern officer. As the little family fortunes in the great western mining country sink to a low ebb, Shirley and her mother, Evelyn Venable, return to live near the old homestead. There the child's sweetness and simplicity crack the old man's armor and effect a happy family reconciliation. Final sequences of the picture, localed in the South, are to be in Technicolor.

Shirley Temple's drawing powers are fully realized, and the quality of the supporting cast is unusual. Lionel Barrymore, currently in "David Copperfield," is the old Colonel. Miss Venable plays the part of Shirley's mother, and John Lodge, seen in "Menace" and "The Scarlet Empress," is her father. Included also are Bill Robinson, one of the stage's most noted Negro dancers; Sidney Blackmer, currently in "Count of Monte Cristo" and "The President Vanishes," Alden Chase, William Burress and Frank Darien.

Although there is quite a bit of comedy, human interest romantic drama is the principal motivating element. Possessing a sure heart appeal, the picture promises to emerge as the most interesting of any in which the little star has appeared.

## DEVIL'S CARGO

*Columbia*

Dynamite on a careening, brakeless auto track is the devil's cargo. An action thriller, moving from one sensational anti-climax to another, the story concerns a former auto racer who, suffering a fear complex, falls in love with a girl and manages to get himself involved in a series of hair-raising situations far more dangerous to his physical and mental as well as sentimental wellbeing than anything that could happen on the roaring track.

Story and screen play, originals, are by Anthony Coldeway, and the production is being handled by Lambert Hillyer, a director who has made a specialty of Columbia's exciting action features.

The production, avoiding anything that smacks of sophistication or pretentiousness, is aimed directly to arouse the interest of the action-thrill fans. To attain this objective it makes use of much old tried and proved melodrama, the hero being a real hero in every aspect, and the villains despicable in all their activities.

With a definite market in mind, the producers have been careful to select a cast of players whose past accomplishments identify them with entertainment of this brand. Wally Ford is the sacrificed and imposed-upon hero who knows just what to do in the nick of time. The girl with whom he falls in love is Marian Marsh. Charles Grapewin, characteristically, is the poor old man who has a lot of trouble but fares pretty well in the end. The villain is Arthur Hohl, who has established a pretty good screen reputation for always being ready to indulge in any kind of dirty work. This quartet precipitating the major action, other players are the juvenile Jay Ward and Charles Middleton.

## LIFE BEGINS AT 40

*Fox*

In contrast with the two most recent Will Rogers pictures, which, because of their character, came within the "dated" classification, this is a story of today. It bases its entertainment largely on the theory that today's elder generation is getting more fun out of life than the youngsters. In it Rogers is cast as a country newspaper editor, commenting in a way that parallels his daily briefs, read by millions, on the fads and foibles of life.

While based on the sensational book, "Life Begins at 40," written by Walter B. Pitkin, practically the only things retained are the title and some of the book's quaint philosophy. The screen play is by Lamar Trotti, who collaborated on "Judge Priest," and direction is by George Marshall.

Essentially a comedy, one of its hilarious sequences being a Rogers hog-calling episode, the story also carries a novel romantic thread. This, in relation to the fundamental motivation, should give the production an appeal equal to the youngsters.

While the cast includes several players who previously have appeared in Rogers pictures, several new personalities are introduced. Included are Richard Cromwell and Rochelle Hudson, about whom the romance of the story evolves; George Barbier, Jane Darwell, seen in "The White Parade" and "Bright Eyes"; Slim Summerville, Sterling Holloway, Thomas Beck, Roger Imhof, a fixture in most Rogers pictures; Charles Sellon, sensational in "Bright Eyes"; John Bradford and Ruth Gillette.

Although Rogers is the outstanding commercial attraction, the picture, because of its title and the material used in its production, is more of an exploitation feature than his recent attractions. Its small town locale and atmosphere make possible a brand of showmanship establishing the attraction as something absolutely different from anything the public has seen its favorite star play in recent years.

## Princess O'Hara

*Universal*

No royal romance this; rather the comedy embellished modern romantic dramatic story of Kitty O'Hara, cabman's daughter. It is an original by Damon Runyon, the character of whose previous screen contributions is pretty well understood. The screen play is by Doris Malloy, in collaboration with Harry Clork. Direction is by David Burton, credited with "Let's Fall in Love" and "Sisters under the Skin."

Fundamentally, the yarn is a love story, of a princess, whose father was killed by Vic Toledo's gorillas in a taxi-cab war. As it takes on a vivid horse race atmosphere, it engenders conflicting romance, builds unique action, places the princess innocently in the role of horsethief who, under the sponsorship of a fairy godmother in the guise of a jewel encrusted old dowager, brings the hero and heroine together for the happy ending.

The cast is of unusual importance as it relates to recent pictures in which the leading players appeared. Because of the forthcoming "Sequoia," Jean Parker, one of the "Little Women" girls, is almost certain to be a popular figure. Likewise the latest picture featuring Chester Morris, "Society Doctor" (MGM), has the earmarks of being popular. Leon Errol was seen as the steward in "Captain Hates the Sea"; Vince Barnett is currently in "Black Fury," and Henry Armetta appeared in "Imitation of Life." The support lists Ralph Remley, Dorothy Gray, Anne Howard and Jimmy Fay, the little family which the princess is compelled to support; Verne Hillie, her romantic rival, also Clifford Jones, Clara Blandick (the dowager), Pepi Sinoff and Tom Dugan.

One of the showmanship features should be Cabman O'Hara's skin and bones nag, Goldberg, a peg upon which many odd exploitation stunts can be hung.

# The Fastest Train On Earth!—

## Hurtling thru the night—

- Extra speed . . . extra comfort . . . extra service . . . extra cost . . .
- But National Screen Service goes it one better . . .
- There . . . you get extra service but without extra cost . . . giving extra service is part of our plan . . .
- Also, extra selling power . . . extra consideration of your playing time . . .
- National Screen Service recognizes your problems and shapes its trailer-making efforts with exhibitor needs in the forefront . . .
- . . . good reason, indeed, why

**■ NATIONAL SCREEN SERVICE ■**

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **CHARLES CHAPLIN** | | | |
| Chaplin Prod. No. 5 | Original screen play, Charles Chaplin. Director: Charles Chaplin. | Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman. | Shooting |
| **COLUMBIA** | | | |
| "Devil's Cargo" | Original screen play, Anthony Coldewey. Director: Lambert Hillyer. | Wallace Ford, Marian Marsh, Arthur Hohl, Charlie Grapewin, Jay Ward, Charles Middleton. | Shooting |
| "I'll Love You Always" | Original, Lawrence Hazard. Screen play, Sidney Buchman, Vera Caspary. Director: Leo Bulgakov. | Nancy Carroll, George Murphy, Jean Dixon, Harry Beresford, Arthur Hohl, Robert Allen. | Shooting |
| "Gimpy" | Original, Wm. Jacobs. Adaptation, Crane Wilbur. Director: Phil Rosen. | Jack Holt, Mona Barrie, Jackie Searl, Ralph Morgan, Frankie Darrow. | Shooting |
| **FOX** | | | |
| "Life Begins at 40" | Screen play, Lamar Trotti. Book by Walter B. Pitkin. Director. George Marshall. | Will Rogers, Rochelle Hudson, George Barbier, Slim Summerville, Jane Darwell, Sterling Holloway, Richard Cromwell, Thomas Beck, Roger Imhof. | Shooting |
| "George White's 1935 Scandals" | Story, Sam Hellman, Gladys Lehman, Patterson McNutt. Director: James Tinling. | Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Eleanor Powell, Cliff Edwards. | Shooting |
| "Dante's Inferno" | Screen play, Philip Klein, Robert M. Yost. Director: Harry Lachman. | Spencer Tracy, Claire Trevor, Henry B. Walthall, Alan Dinehart, Geo. Humbert, Robt. Gleckler, Alice Faye. | Shooting |
| "Recipe for Murder" | Screen play, Arthur Kober. Director: Eugene Forde. | Edmund Lowe, Victor McLaglen, Rosemary Ames, Mary Carlisle, Wm. Janney, Henry O'Neill, John Wray, Madge Bellamy. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Naughty Marietta" | Operetta, Victor Herbert and Rita Johnson Young. Screen play, John Lee Mahin. Director: W. S. VanDyke. | Jeanette MacDonald, Nelson Eddy, Frank Morgan, Cecilia Parker, Mary Doran, Edward Brophy, Akim Tamiroff, Elsa Lanchester. | Shooting |
| "Vampires of Prague" | Story, Guy Endore, Bernard Schubert. Director: Tod Browning. | Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Henry Stephenson, Donald Meek, Jesse Ralph, Bela Lugosi, Lionel Atwill. | Shooting |
| "Public Enemy No. 2" | Play, Edgar Selwyn, Wm. LeBaron. Adaptation, Edwin H. Knopf, Lewis Waller. Screen play, Harry Segall, Barry Trivers. Director: Raoul Walsh. | Charles Butterworth, Una Merkel, Nat Pendleton, Harvey Stephens, Eugene Pallette. | Shooting |
| "Casino Murder Case" | Story, S. S. Van Dine. Director: Edwin Marin. | Paul Lukas, Rosalind Russell, Ted Healy, Isabel Jewell, Frank Craven, Eric Blore, Louise Fazenda, Alison Skipworth. | Shooting |
| **PARAMOUNT** | | | |
| "Now I'm A Lady" | Story, Marion Morgan, George Dowell. Screen play, dialogue, Mae West. Director: Alexander Hall. | Mae West, Paul Cavanaugh, Monroe Owsley. | Shooting |
| "Stolen Harmony" | Original, Leon Gordon. Screen play, Leon Gordon, Harry Ruskin. Director: Alfred Werker. | George Raft, Ben Bernie, Grace Bradley, Goodee Montgomery, Lloyd Nolan, Paul Geritts, Iris Adrian, Lois January, Robert Emmett O'Connor. | Shooting |
| "McFadden's Flats" | Original, Gus Hill. Screen play, Arthur Caesar, Edward Kaufman, Andy Rice. Director: Ralph Murphy. | Walter Kelly, Andy Clyde, Jane Darwell, Betty Furness, Richard Cromwell, George Barbier. | Editing |
| "Hold 'Em Yale" | Original, Damon Runyon. Adaptation, Eddie Welch, Paul Gerard Smith. Director: Benjamin Stoloff. | Patricia Ellis, Wm. Frawley, Warren Hymer, George Barbier, Larry Crabbe, Cesar Romero. | Shooting |
| **RKO RADIO** | | | |
| "Dog of Flanders" | Original, Ouida. Screen play, Ainsworth Morgan, Dorothy Yost. Director: Edward Sloman. | Frankie Thomas, Helen Parrish, O. P. Heggie, Richard Quine. | Shooting |
| "Becky Sharp" | Play, Langdon Mitchell. From novel, "Vanity Fair," Wm. Makepeace Thackery. Screen play, Francis Edw. Faragoh. Director: Rouben Mamoulian. | Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Colin Tapley, Nigel Bruce, Cedric Hardwicke, Billie Burke. | Shooting |
| "Laddie" | Novel, Gene Stratton Porter. Screen play, Ray Harris, Sam Hoffenstein. Director: George Stevens. | John Beal, Gloria Stuart, Gloria Shea, Charlotte Henry, Virginia Weidler, Donald Crisp, Willard Robertson. | Shooting |
| **UNITED ARTISTS** | | | |
| "Les Miserables" | Original, Victor Hugo. Screen play, W. P. Lipscomb. Director: Richard Boleslawski. | Fredric March, Charles Laughton, Rochelle Hudson, Sir Cedric Hardwicke. | Shooting |
| "Call of the Wild" | Novel, Jack London. Screen play, Gene Fowler, Leonard Praskins. Director: Wm. Wellman. | Clark Gable, Jack Oakie, Loretta Young, Frank Conroy, Reginald Owen, Sidney Toler, Katharine DeMilie. | Shooting |
| **UNIVERSAL** | | | |
| "It Happened in New York" | Novel "Bagdad on the Hudson," Ward Morehouse, Jean Dalrymple. Screen play, Rian James, Seton I. Miller. Director: Alan Crosland. | Lyle Talbot, Gertrude Michael, Hugh O'Connell, Heather Angel, Herman Bing, Bess Stafford. | Editing |
| "Princess O'Hara" | Story, Damon Runyon. Screen play, Harry Clork, Doris Malloy. Director: David Burton. | Jean Parker, Chester Morris, Jimmy Fay, Leon Errol, Vince Barnett, Verna Hillie. | Editing |
| "Bride of Frankenstein" | Story, John L. Balderston. Screen play, Edmund Pearson, Wm. Hurlbut. Director: James Whale. | Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester, Una O'Connor, Ernest Thesiger, O. P. Heggie. | Shooting |
| **WARNER BROS.- FIRST NATIONAL** | | | |
| "A Midsummer Night's Dream" | Wm. Shakespeare's play. Original music by Mendelssohn, arranged by Erich Wolfgang Korngold. Directors: Max Reinhardt, Wm. Dieterle. | James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Frank McHugh, Ian Hunter, Hugh Herbert, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Haviland, Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Harry Holman, Nina Theilade, Arthur Treacher. | Shooting |
| "Wanderlust" | Based on play, Edith Ellis. Screen play, Tom Reed, Peter Milne. Director: Wm. Keighley. | Aline MacMahon, Guy Kibbee, Betty Jean Hainey, Nan Gray, Johnny Arledge, Tom Brown, Robert McWade, Carl Stockdale. | Shooting |
| "In Caliente" | Original story, screen play, Ralph Block, Warren Duff. Adaptation, additional dialogue, Jerry Wald, Julius Epstein. Director: Lloyd Bacon. | Dolores Del Rio, Pat O'Brien, Leo Carrillo, Edward Everett Horton, Glenda Farrell, Harry Holman, Herman Bing, Phil Regan. | Shooting |
| "The Goose and the Gander" | Story, screen play, Charles Kenyon. Director: Alfred E. Green. | Kay Francis, George Brent, Genevieve Tobin, Ralph Forbes, Claire Dodd, John Eldredge, Helen Lowell. | Shooting |
| "Traveling Saleslady" | Story, Frank Howard Clark. Screen play, F. Hugh Herbert, Manuel Seff. Additional dialogue, Benny Rubin. Director: Ray Enright. | Joan Blondell, Wm. Gargan, Hugh Herbert, Ruth Donnelly, Grant Mitchell, Glenda Farrell. | Shooting |
| **WALTER WANGER** | | | |
| "Private Worlds" | Novel, Phyllis Bottome. Screen play, Chander Sprague, Lynn Starling. Director: Gregory LaCava. | Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea, Steffi Duna, Guinn Williams. | Shooting |

# THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

*Hollywood Correspondent*

*COL. WYATT A COLORFUL FIGURE*
*CREDIT "GRABBING," POOR FILMS*
*WHITNEY RESHOOTING "BECKY"*

ONE of Hollywood's noblemen passed peacefully last week, when death took Col. Conway Carroll Wyatt, 80, custodian of Fox Movietone studio, unshrouding in his death as colorful a drama as ever graced the screen.

He was a mysterious figure to all but three persons. His benign personality and spirit of *noblesse oblige* implied a heritage which everyone sensed in all daily contacts.

Heir to an earldom which he forsook to be a soldier of His Majesty in the Zulu and Boer war, he later fought with the Americans in the Spanish-American trouble. And he is said to have served at one time on Lord Kitchener's general staff. He was given England's highest award for bravery, the Victoria Cross.

Descended from Irish Kings, born in County Antrim, 1855, son of Lady Ann O'Neill, he permitted his family to think him dead, a victim of Cuba's yellow fever. In 1900 he married Emily Ridley, daughter of General Ridley of the Confederate service. One daughter survives him.

He met Winfield Sheehan at San Juan Hill, with the Rough Riders.

Admired and esteemed by all Fox studio employees, to each, without their knowledge, he willed them a legacy of his own loyalty.

▽

## "Credit Grabbing"

"Credit grabbing, one of the most popular of the arts and sciences of Hollywood, is responsible for most of the poor pictures canned here," emphatically declared a studio executive.

"Whenever you have writer, director, producer or artist, whose mental focus revolves around position of his name on the screen, the size of his name on posters, or his social standing at the Clover Club, usually his film goes into production like a peacock and comes out like a duck. Then the 'credit grabbers' wash their hands of it. The head of the studio gets credit for those. But when one comes along that hits—it's a holiday for the credit cullers."

▽

## News Flashes

The Burbank, Lyceum and New China theatres, in the downtown Main street area, three of the oldest theatres in Los Angeles, were denied operating licenses for 1935 by the fire commissioner because they did not conform with the city's "Class A" building ordinances.

* * *

**John Hay Whitney, president of Pioneer Pictures, has decided to reshoot almost entirely that part of "Becky Sharp" made before Rouben Mamoulian took it over.**

* * *

Influenced by the nationwide advance ballyhoo given "Sequoia," Charles R. Rogers engaged Vance Hoyt, author of the story, to write a similar yarn, which is tentatively known as "Wild Glory." It will be produced by Mr. Rogers for Paramount.

* * *

Ramon Novarro, through mutual arrangement with MGM, cancelled his one-more-picture contract because MGM could not find an immediate suitable story. The actor, in association with his brother, will produce a Spanish and English picture for the open market. Following this Novarro leaves April 1 for a personal appearance tour through Europe.

* * *

COLONEL C. C. WYATT

Everybody hopes Alexander Pantages' example of booking Upton Sinclair for personal appearances on the same bill with "Our Daily Bread" will not signal the appearance of "Huey" Long on the same bill as "The President Vanishes."

▽

## 39 Pictures in Work

Although major studio production hit a high peak with 39 pictures actively in the work, only three new ones were started and but one was completed. Paramount, Columbia and Twentieth Century each has a new one, and Universal is credited with the single finished feature.

At Paramount "Hold 'Em Yale," adapted from a recent Damon Runyon short story, was started. The cast is headed by Larry (Buster) Crabbe, Patricia Ellis, George Barbier and William Frawley.

The starting Columbia feature, "Gimpy," will present Jack Holt, Mona Barrie, Frankie Darro and Bradley Page.

"Les Miserables," the Victor Hugo classic, was started at Twentieth Century with Fredric March, Charles Laughton, Rochelle Hudson and Florence Eldredge.

Universal's completed production is "Transient Lady," the cast including Gene Raymond, Henry Hull, Frances Drake, June Clayworth, Clark Williams, Spencer Charters and Douglas Fowley.

Besides the 39 pictures actively working, there are 24 completed or editing. MGM has nine; Warners six; Fox three, Paramount and Columbia two each, and Universal and Radio one apiece. Besides these, 44 are in preparation for early shooting.

MGM is busy with five productions. "Reckless," "Naughty Marietta," "Vampires of Prague," "Public Enemy No. 2" and "Casino Murder Case." Eight are on schedule for immediate production. There is an untitled Marx Brothers picture. For "Mutiny on the Bounty," preliminary atmospheric shots are being made. "Wife vs. Secretary," Faith Baldwin story, will team William Powell, Jean Harlow and Myrna Loy. Tolstoy's "Anna Karenina" will have Greta Garbo and Fredric March. "Cecil Rhodes" will star Charles Laughton. "Her Cardboard Lover" and "Times Square Lady" are two others in preparation.

Fox has three in the active shooting stage—"George White's 1935 Scandals," "Dante's Inferno" and "Recipe for Murder." Seven being prepared for the cameras are: "Thunder in the Night," with Warner Baxter and Eva LaGallienne; "Highway Robbery," Spencer Tracy; "Hold That Tiger," Lew Ayres, Zasu Pitts and Walter King; "The Torchbearers," Will Rogers; "Redheads on Parade," John Boles and June Knight; "Nymph Errant," Alice Faye and Jack Haley, and "Orchids to You."

Warner, busiest of all, with eight shooting and six editing, plans to continue its pace, as eight additional features are scheduled for early production. Shooting are, "Go Into Your Dance," "King of the Ritz," "Goose and the Gander,". "Travelling Saleslady," "Wanderlust," "Midsummer Night's Dream," "Caliente" and "The Florentine Dagger." On their completion, eight more will start. "Oil for the Lamps of China," will feature Pat O'Brien, Josephine Hutchinson, John Eldredge and Jean Muir. Robert Donat, star of "Count of Monte Cristo," will be seen in "Captain Blood," Sabatini's story. "The Green Cat," stage play adaptation, will feature Bette Davis. "Women Are Bum Newspaper Men" a recent magazine story, has Glenda Farrell heading an all-star cast. George Brent and Jean Muir will be seen in the Ring Lardner story, "Haircut." The first Marion Davies picture to be released by this company will be "Page Miss Glory." "Case of the Curious Bride," a recent *Liberty* magazine yarn, completes the group in preparation.

## Paramount Shooting Seven

With seven pictures shooting, Paramount closely rivals Warner for number of features in work. Although only two are editing, six are set for early activity. Among those ready to go immediately is "Big Broadcast of 1935," with Jack Oakie, Lyda Roberti, Joe Morrison, Charles Ruggles and Mary Boland. In Cecil DeMille's "Crusades" will be seen Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale and Sir Guy Standing. "Two on A Tower," principal locale being the Eiffel Tower in Paris, will present Tullio Carminati and Mary Ellis. "End of the World" (tentative title), will star Sylvia Sidney. Although no cast has been set, the much discussed stage play, "Small Miracle," is ready for the cameras. The last prepared production, "People Will Talk," teams Charley Ruggles and Mary Boland.

Radio's five active pictures are supplemented by six in preparation. Included are "Village Tale"; "Sylvester Bonnard," which will star Anne Shirley; "The Informer," a story of the Irish revolutions; "She," adapted from the Sir Rider Haggard novel; "The Murder Song" with Wheeler and Woolsey, and "Dress Rehearsal."

To succeed the quartet now on the stage, Columbia has two stories ready. "Wings of Song" will star Grace Moore. "Eight Bells," adapted from the wellknown old stage musical comedy classic, is being cast.

At Universal seven productions are ready to go. William Powell and Fannie Brice will be seen in "The Great Ziegfeld." "Show Boat" will feature Irene Dunne. "Diamond Jim" will star Edward Arnold. "The Raven," adapted by Jim Tully from the Edgar Allan Poe poem, will team Boris Karloff and Bela Lugosi. Also ready for transfer from writers to actors are "Sing Me a Love Song," a musical drama; "Magnificent Obsession," and "Sutter's Gold."

Only three short subjects are shooting, reflecting the condition of the short subject market, exclusive of cartoons, MGM, Roach and Warner each having one. Eleven are editing and eleven are being prepared.

# THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

**Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.**

**For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.**

**Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.**

**This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.**

## No. 100—SALARY AND WORKING HOURS FOR THEATRE "CHECKERS"

*QUESTION—Please advise me if there has been some provision made in the NRA set-up to affect salaries and working hours of "checkers," both for agencies and for individual distributors.—PENNSYLVANIA.*

ANSWER—The motion picture code does not in any place stipulate salaries and working hours for "checkers."

A checker might be considered to be a distribution employee, because he works either directly for a distributing company or for a checking service which is retained to check percentage receipts on a motion picture for a distributor. The hours of employment stipulated in the code for workers in distribution are as follows:

Section 1 (a) No employee, except outside salesmen, shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or executive capacity, or in any other capacity of distributor or sole responsibility who now receive more than $35.00 per week; nor to employees on emergency or maintenance and repair work.

The 40-hour maximum working week, therefore, does exempt, according to the foregoing provisions, all film salesmen, professional persons such as accountants, auditors and the like, exchange managers or other exchange executives of sole responsibility, and other persons in distribution receiving more than $35.00 per week; also, employees on emergency or maintenance or repair work.

Section 2, Article IV-B, which follows the foregoing provision, and which pertains to the minimum wages for distribution, provides that no employee in distribution shall be paid:

(a) Less than fifteen dollars ($15.00) per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than fourteen dollars and fifty cents ($14.50) per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than fourteen dollars ($14.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.

Whether checkers are to be governed by the foregoing clauses stipulating maximum working hours for certain distribution workers, exempting certain other classes from such maximum hours and stipulating a minimum wage schedule, is a matter that must be decided either by the motion picture Code Authority, acting as an interpreter of the code, or by the National Recovery Administration (William P. Farnsworth is a NRA deputy administrator with supervision over amusement codes). Or, perhaps, there may be some service code which would take in checkers, and inquiries in this connection could be made at the National Labor Board of the National Recovery Administration at Washington.

▽ ▽ ▽

## No. 101—DESCRIPTION OF THEATRE "BANK NIGHTS" STUNT

*QUESTION—As a regular reader of* Motion Picture Herald *I have noticed several articles in regard to "Bank Nights." However, I have been unable to learn just what "Bank Night" is and how it is conducted. I am very anxious to find out the full particulars and would appreciate it very much if you will accommodate me with the same.—WEST VIRGINIA.*

ANSWER—We assume that the inquiring exhibitor is aware of the fact that "Bank Nights" in the copyrighted form now in general use are a violation of the motion picture code as the result of an interpretation placed upon the so-called "lottery" clause (Part 3-E, Section 1-a) by the Code Authority, which ruled that although "Bank Nights" were not specifically mentioned as such in the clause prohibiting lotteries, nevertheless they are to be construed as being included in the prohibition.

Regardless, the machinery of the code provides that a competing exhibitor, or another exhibitor, must file a formal complaint with the Local Grievance Board in the territory against the theatre employing the "Bank Night" plan of merchandising. The matter is left entirely to the Local Grievance Board to determine on the facts of the individual case whether the question of lottery is involved, lotteries being prohibited under the code. Appeals from Local Grievance Board decisions may be filed with the Code Authority. (Further discussion of "Bank Nights" and latest developments in the conflict in the industry for and against the plan appeared in the issue of January 12.)

The following is a description of the "Bank Night" plan that has been copyrighted, trademarked and patented by Affiliated Enterprises, Inc., and which is in general use:

Affiliated Enterprises enters into a contract with an exhibitor, for a sum of money (weekly fee, or a percentage of the gross receipts), and furnishes the theatre with register books, trailers and other paraphernalia. On a designated night of the week the theatre itself offers a prize of some specific amount of money and the drawing thereof, as a rule, takes place at about nine o'clock in the evening. Registration by the patron is said to be absolutely free and is further described as follows:

In Register Number 1, persons, patrons, over the age of 16 years, may register by signing their names and addresses, and opposite each name space is a number, in regular order from number one up. Register Number 2 is provided by Affiliated, in which there are placed, in alphabetical order, the names appearing numerically in Register Number 1. Set opposite each name in the second register is the number corresponding to the number opposite the respective name in the first register. This system of registration is provided in order to eliminate any duplicate registration.

Register Number 1 is placed in or near the entrance or exit of the theatre or, it may be placed at some other convenient place. Each person when registering places the prefix of "Mr.," "Mrs." or "Miss" before the name, and no one shall be allowed to register more than once.

A bank is chosen by the exhibitor, wherein a certain designated amount of money is deposited by him for each week of the project. The name of said bank shall be exhibited over Register Number 1, and the name of the bank may be used in all advertising pertaining thereto.

It is distinctly provided that no additional sum or compensation shall be added to the regular admission to such theatre by reason of the "Bank Night," and, according to Affiliated Enterprises, "the purpose of the system shall be for advertising only."

At a certain time or times fixed by the exhibitor, the numbers corresponding to those set opposite the names in Register Number 1, are placed in a box, from which is chosen or selected one another; and in the event the person, whose name is written in Register Number 1 opposite the number so chosen from the box, shall be present in that theatre, or on the outside, without a paid admission, or appears at the box-office to claim the award, he shall be entitled thereto, and he shall have the right to go into the theatre without a paid admission and shall be entitled to the cash offer as though he or she were in the theatre by a paid admission at the time of the drawing; and the owner of the theatre shall immediately make available said amount to the person entitled thereto.

In the event that the individual representing such number thus chosen is not in the theatre at the time of the selection, or does not appear at the theatre and claim the award within a reasonable time after the selection, he or she shall not have or be entitled to said amount. In the latter event, the amount of said bank account shall be carried over to the next week and shall be increased by the regular designated amount. Thus the amount shall accumulate from week to week until the registration of a party is selected or chosen who claims the said amount, either by being in the theatre or on the outside, or who presents himself within a reasonable time after the selection. There will only be one number chosen each week, and, according to Affiliated, "it shall be distinctly understood that the registration shall be absolutely free and that no admission or ticket shall be required in order to register and participate in same."

---

## Universal Shifts Sauber

Nate Sauber has been appointed Universal exchange manager at Buffalo, succeeding Dave Miller, resigned. Peter Dana of Buffalo was promoted to manage the Albany office, formerly in charge of Mr. Sauber.

---

## On Milwaukee Code Board

Harold Mirisch, district manager for Warner Milwaukee theatres, has succeeded David E. Weshner as affiliated representative on the local grievance board. Mr. Weshner was transferred recently to Philadelphia.

---

## O'Neill with Warner

Joseph Jefferson O'Neill, formerly of the *New York World* and of the MPPDA and Henry Ford public relations staffs, has joined the Warner Coast publicity department as a feature writer.

# J. C. JENKINS--HIS COLYUM

Alamo, Texas

**DEAR HERALD:**

Hey there, what's getting to be the matter of these United States of America anyhow? We read in the press recently that the supreme court had declared unconstitutional the "hot" oil section of the oil code, right at a time when we were going to paste the blue eagle on the back window of April Shower. This is another case of "I told you so," and there are a lot more things that are unconstitutional too.

We have always had a lot of confidence in the judgment of our supreme court, and it is quite evident that its members don't believe very strong in a one man government. The facts are that the court has never been very crazy over back seat drivers. This government was founded upon the theory of the people ruling, but we have drifted so far away from that theory that we can't see it with a spyglass.

We have read and heard a great deal about Child Labor laws and the way they are being enforced. We sit out on our front porch, which is a few rods from the highway, and we see truck after truck going by loaded full of Mexican men, women and children, going to the vegetable or grape fruit fields to work, while we see dozens of Americans tramping the highways every day looking for a job.

If these children who are doing the work that Americans should be doing are American children they should be required to go to school. If they are Mexicans they should be deported. The child labor laws may be enforced in Massachusetts and other eastern states but it is a joke here in the Rio Grande valley, and this is practically Vice President Garner's front yard, too. Institutions and corporations hire Mexican help because they claim they can get the Mexicans to work cheaper than Americans. Any institution that thrives on that theory will never be electrocuted for its patriotism. Down here they put the Mexicans to work and the Americans on the relief rolls, and, as we said before, this is not far from John N. Garner's home town. Outside of that, though, Texas is a great state and full of people whom we rate as good as those up north, and much better than some we know, but we are not mentioning any names. She would be a little better off, however, if she had our golf course and our jawbone poker club.

▽

### Color-blind Driving

Some people think that the best way to break up a drouth is to plant a "Shelterbelt" 100 miles wide and 1,000 miles long, regardless of the cost, since "Jones pays the freight" anyhow. And some there are who think the best way to cure the depression is to give business a shot in the arm. Maybe our vision is somewhat clouded. Maybe we see things from the cornfield, but if we are going joy riding we want to know that the driver knows the rules of the road and can distinguish a red light from a green one. Color-blind drivers have been working for the undertakers for a long time.

▽

It may be of interest to Micky Larson and Nels Benson up at Oakland, Nebraska, to know that we met an old friend of theirs down here by the name of Moreatis. Moreatis came here from Oakland and he says he has known Micky and Nels for a long time. He gave us a lot of information about these boys that we don't care to mention here, since they are both good friends of ours. But maybe you don't know who these two Polanders are. Nels owns a fine theatre building in Oakland and Micky operates the theatre, and has operated it for a long time in spite of all the authorities could do. He overcomes public objection by running the best pictures there are to be had, and Mickey is a great favorite with a lot of the Hollywood stars.

*Moreatis says that when he was in camp at Camp Funston near Des Moines, Iowa, during the war Nels came down there and brought each boy from Oakland 20 cartons of cigarettes, and if there is a boy who was down there and hasn't got Nels listed as 100% plus he ought to be shot at sunrise with a gun loaded with buckshot.*

If you will recall, Nels is the boy who wanted Mickey and us to help him move a piano the first time we called there, and the next time we had to help him move a cookstove. Both of them had handles on 'em and would hold about a gallon. Outside of that and a few other things, they are not a very bad bunch up there.

▽

### The Way to Start

We have just received a letter from Mr. Beels at Dodge, Nebraska, advising us that he was opening a new theatre up there and wants us to send him the HERALD. Whenever a man tells us that he wants the HERALD it is pretty conclusive evidence that he is a man of excellent judgment. We hope Mr. Beels has an abundance of success with his new theatre.

▽

These Texas Longhorns down here are great people; they are always trying to do something for us. Probably they have a left-handed notion that we are of some importance to humanity, but anyhow they keep our room filled with grape fruit and oranges all the while. We have enough fruit piled up in our room now to last an ordinary man and the hired girl for several days, and still they invite us out to their homes to get more fruit. But we'd sooner pull oranges and grape fruit off the trees in the Rio Grande valley than shovel snow off the sidewalks in Nebraska. Just think how John Piller has to shovel snow up in front of the Piller Grand in Valley City, North Dakota. Gee whiz.

### Fresh Strawberries

We can get fresh strawberries in the markets here now and we see truck loads of cabbage, carrots, beets and other garden varieties going by to the packing houses every day, and when any of it gets up north in the corn belt it is so high that it is almost prohibitive because of the transportation charges. They sell strawberries here now for 7½ cents a pint, and a pint will make a pretty good shortcake, if you ask us. And a shortcake made out of fresh Rio Grande berries isn't a bad thing to have in the family. Probably New York and other eastern cities never heard of the Rio Grande valley, but as soon as they get the harbor dredged out at Pt. Isabelle so they can get water transportation direct to those cities, they are going to look on the map and see where the Rio Grande valley is. A Mexican said to us yesterday, "Esta Rio Grande varey es un ersmo varey en es to viere," and we replied, "Oh, yah, dos is richt, by gosh." Then he went into a cafe and ordered a bowl of chili and some frijoles. Some longhorns down here call these Mexicans "Pepper-bellied greasers." We have found them to be a pretty decent kind of pople.

Maybe next week we will give you a shark story—if Ernie will print it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

---

### Linet Severs Partnership

Henry A. Linet, Broadway motion picture lawyer, announced Wednesday that the law firm of Sutton and Linet had been dissolved, and that he will continue the practice of law individually.

Mr. Linet, before resuming law practice some few years ago, was a motion picture publicist and for a time was advertising and publicity director at Columbia's home office.

---

### "Escape Me Never," With Elizabeth Bergner, Finished

"Escape Me Never," British and Dominions film starring Elizabeth Bergner, has been completed in London and is now being edited. Miss Bergner is in New York to fill a stage engagement of the play of the same title. Dr. Paul Czinner, Miss Bergner's husband, directed the film. The scenario was the work of Margaret Kennedy and Carl Zuckmeyer.

---

### December Tax Revenue Equal to $1,666,059

Theatrical operations during December, 1934, were practically at the same level as during that month in 1933, it was revealed this week by the bureau of internal revenue in Washington, announcing that the admission tax revenue for December, 1934, was $1,666,059, which compares with a total of $1,665,660 for December, 1933.

---

### In Monogram Deal

Norton Ritchey, Jr., has closed a deal with William Fait to handle Monogram product in Brazil. Mr. Fait, formerly with Warner in charge at Mexico City, will open his own exchange in February.

---

### To Reimburse Six Hughes Films

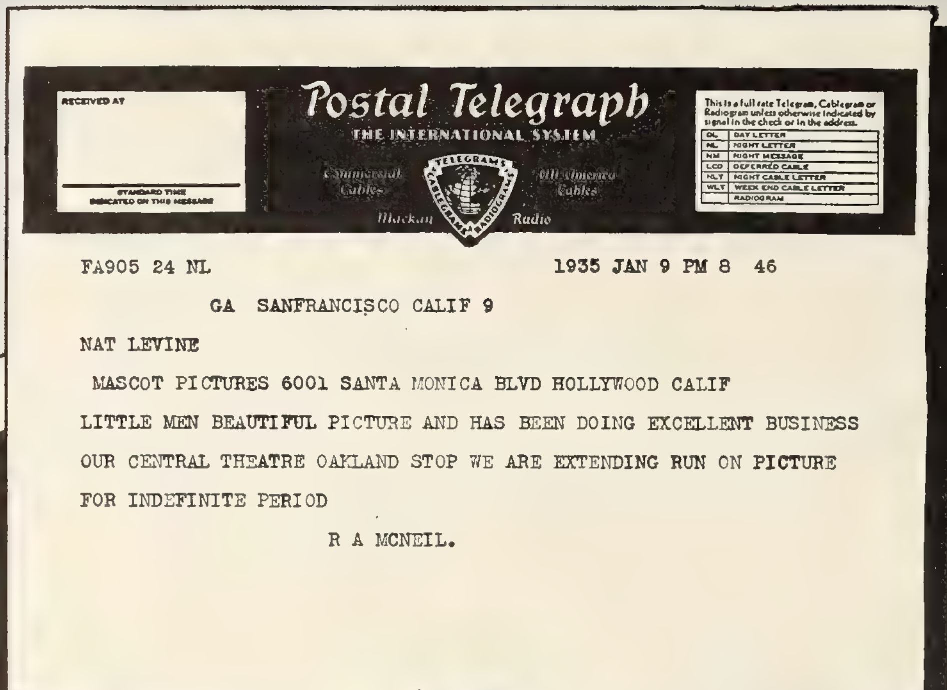
Howard Hughes will withdraw six features from United Artists for distribution, as reissues, by R. M. Savini. The films are "Scarface," "Hell's Angels," "Age of Love," "Sky Devils," "Cock of the Air," "Front Page."

# Read EXHIBITORS' PRAISE OF "LITTLE MEN"

**"EXCELLENT BUSINESS — HELD INDEFINITELY!"**

**BOB McNEIL, President**
**Golden State Circuit,**
**San Francisco, Calif.**

**65 Theatres**



RECEIVED AT

STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph
THE INTERNATIONAL SYSTEM
Commercial Cables
TELEGRAMS CABLEGRAMS RADIOGRAMS
All America Cables
Mackay Radio

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

| | |
|---|---|
| DL | DAY LETTER |
| NL | NIGHT LETTER |
| NM | NIGHT MESSAGE |
| LCO | DEFERRED CABLE |
| NLT | NIGHT CABLE LETTER |
| WLT | WEEK END CABLE LETTER |
| | RADIOGRAM |

FA905 24 NL 1935 JAN 9 PM 8 46

GA SANFRANCISCO CALIF 9

NAT LEVINE

MASCOT PICTURES 6001 SANTA MONICA BLVD HOLLYWOOD CALIF

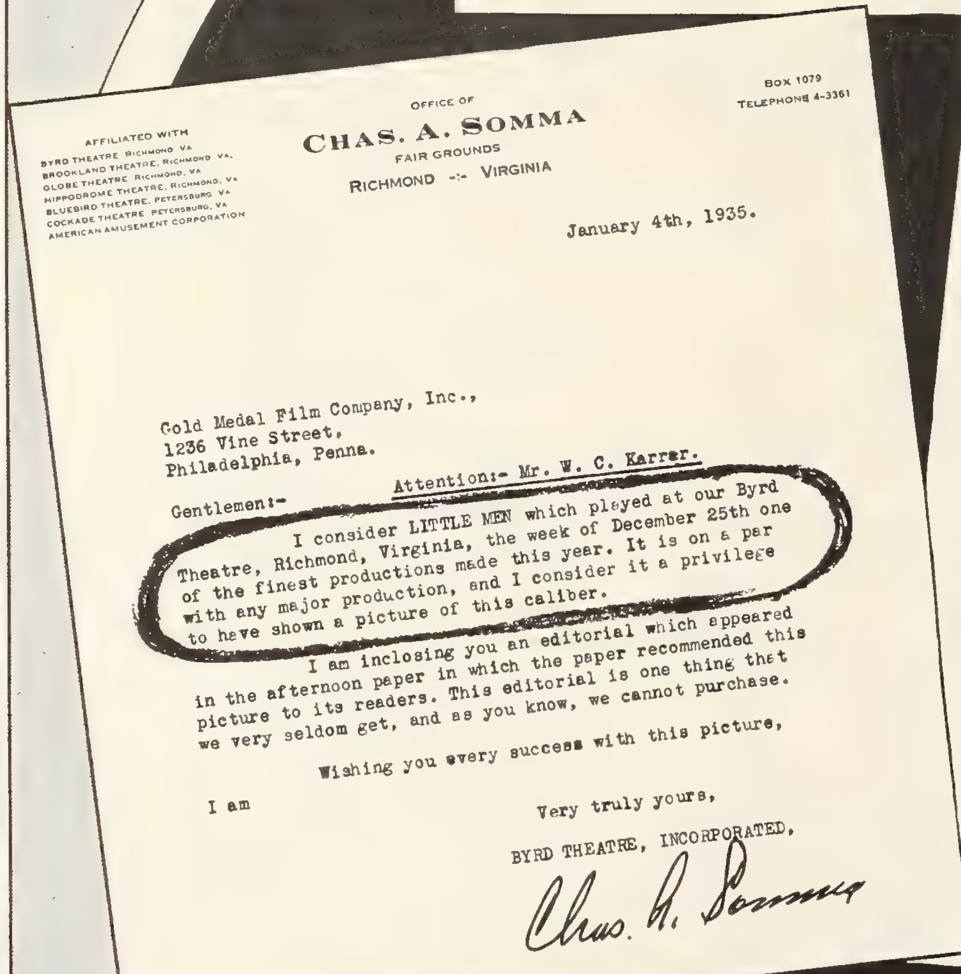
LITTLE MEN BEAUTIFUL PICTURE AND HAS BEEN DOING EXCELLENT BUSINESS OUR CENTRAL THEATRE OAKLAND STOP WE ARE EXTENDING RUN ON PICTURE FOR INDEFINITE PERIOD

R A MCNEIL.

**"ONE OF FINEST PICTURES OF THE YEAR"**

**CHARLES A. SOMMA,**
**American Amusement**
**Corp., Richmond, Va.**

**"BUY IT!"**
**—McNEIL**



AFFILIATED WITH
BYRD THEATRE RICHMOND VA
BROOKLAND THEATRE, RICHMOND VA.
GLOBE THEATRE RICHMOND, VA
HIPPODROME THEATRE, RICHMOND, VA
BLUEBIRD THEATRE, PETERSBURG VA
COCKADE THEATRE PETERSBURG, VA
AMERICAN AMUSEMENT CORPORATION

OFFICE OF
CHAS. A. SOMMA
FAIR GROUNDS
RICHMOND -:- VIRGINIA

BOX 1079
TELEPHONE 4-3361

January 4th, 1935.

Gold Medal Film Company, Inc.,
1236 Vine Street,
Philadelphia, Penna.

Attention:- Mr. W. C. Karrer.

Gentlemen:-

I consider LITTLE MEN which played at our Byrd Theatre, Richmond, Virginia, the week of December 25th one of the finest productions made this year. It is on a par with any major production, and I consider it a privilege to have shown a picture of this caliber.

I am inclosing you an editorial which appeared in the afternoon paper in which the paper recommended this picture to its readers. This editorial is one thing that we very seldom get, and as you know, we cannot purchase.

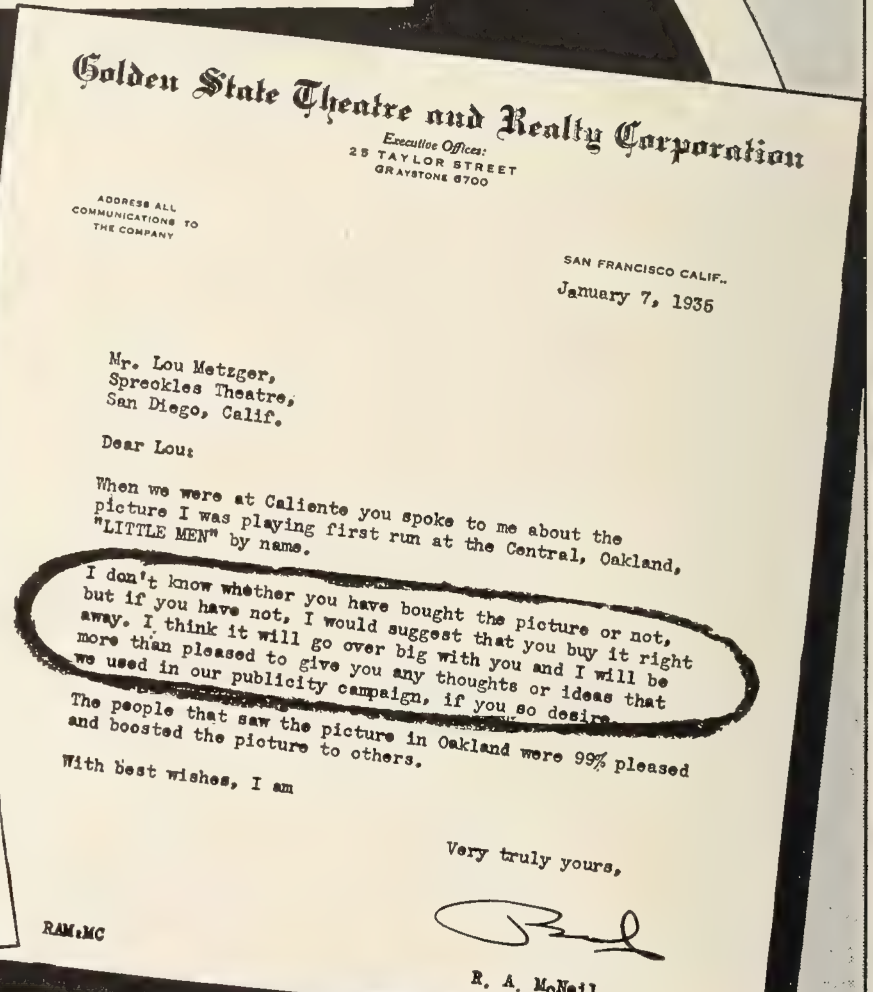
Wishing you every success with this picture,

I am

Very truly yours,

BYRD THEATRE, INCORPORATED,

Chas. A. Somma



Golden State Theatre and Realty Corporation
Executive Offices:
25 TAYLOR STREET
GRAYSTONE 6700

ADDRESS ALL COMMUNICATIONS TO THE COMPANY

SAN FRANCISCO CALIF.,
January 7, 1935

Mr. Lou Metzger,
Spreckles Theatre,
San Diego, Calif.

Dear Lou:

When we were at Caliente you spoke to me about the picture I was playing first run at the Central, Oakland, "LITTLE MEN" by name.

I don't know whether you have bought the picture or not, but if you have not, I would suggest that you buy it right away. I think it will go over big with you and I will be more than pleased to give you any thoughts or ideas that we used in our publicity campaign, if you so desire.

The people that saw the picture in Oakland were 99% pleased and boosted the picture to others.

With best wishes, I am

Very truly yours,

RAM:MC

R. A. McNeil

A Production of

## MASCOT PICTURES CORPORATION

CABLE: "Levpic" NAT LEVINE, President 1776 Broadway, NEW YORK

# WHAT THE PICTURE DID FOR ME

## Columbia

**AGAINST THE LAW:** John Mack Brown, Sally Blane—Played on Bargain Night and was pleasing to all. Give us Brown in more action pictures. Running time, 61 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**AGAINST THE LAW:** John Mack Brown, Sally Blane—This is a very good picture that pleased all who saw it. It is full of action, thrills, comedy and romance. It is an action drama about the life of an ambulance driver and is very good entertainment for the whole family. The gangster theme in this picture is put over in such a way that it is not objectionable. Played one day to very good business. Running time, 61 minutes. Played Dec. 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**CAPTAIN HATES THE SEA, THE:** John Gilbert, Victor McLaglen, Alison Skipworth, Wynne Gibson, Walter Connolly, Leon Errol—Had read some kicks on this and so was afraid of it a little, but most of my patrons thought it a good show. It deviates from the usual way a story is put up and so puzzles some of them until they get to thinking it over. But it's good, clean comedy program, I think. Played Jan. 10. —B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**DEFENSE RESTS, THE:** Jack Holt, Jean Arthur—This average entertainment from Jack Holt. He always pleases our fans and we don't have to worry when we set his picture in. Running time, 70 minutes. Played Jan. 4.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**DESERT VENGEANCE:** Buck Jones—It's pictures like this that cause Buck Jones to lose his popularity. It was too unreal.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**HELL BENT FOR LOVE:** Tim McCoy, Lillian Bond—One or two more roles like this one and Tim McCoy deserves a role opposite Garbo. He is much better in action roles than in western. Running time, 58 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**HELL CAT, THE:** Robert Armstrong, Ann Sothern—Another good picture from Columbia. Pleasing story that your audience will enjoy. Ann Sothern good in this picture. Played Oct. 23-24.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**I'LL FIX IT:** Jack Holt, Mona Barrie, Winnie Lightner—Excellent human interest story that will please any day of the week. Winnie Lightner and Ed Brophy furnish plenty of comedy to make it breeze along at a merry clip. Don't be afraid of this one. It's good. Played Jan. 8-9.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**I'LL FIX IT:** Jack Holt, Mona Barrie, Winnie Lightner—A good, clean family picture. We heard nothing but praise for it and I believe it will satisfy any small-town audience. Running time, 69 minutes. Played Jan. 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

**I'LL FIX IT:** Jack Holt, Winnie Lightner, Mona Barrie—A very fine picture. Although it has a poor title, it sure is a good program picture. You can push it and then face them when they come out. Book it if you have it bought. Played Jan. 3.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**LADY BY CHOICE:** May Robson, Carole Lombard, Roger Pryor—There have not been many reports on this one, so I will tell you the truth as I have experienced it. We opened on Sunday and had the poorest business that we have had with a Sunday opening following the biggest Saturday night we ever had with another picture. This picture may appeal to a few but not to me. It is just trouble from beginning to end.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connolly, Roger Pryor—Played this picture on Bank Night and it pleased all. Lombard and Robson make a great team. Running time, 85 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connolly, Roger Pryor—A very fine picture, good enough for Sunday in any town. Well directed and acted and moves along at a good pace, with plenty of comedy and yet at no time does it become silly. A better picture than "Lady for a Day" and that was good. Played Dec. 20.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**MAN TRAILER, THE:** Buck Jones, Cecilia Parker—Played this one to good business on Saturday and Sunday nights. Will please your western fans. Played Dec. 29-30.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**MEN WITHOUT LAW:** Buck Jones, Carmelita Geraghty—This is a very good picture of the western type and should please all western fans. It is full of action, fighting, romance and a bit of comedy. The story begins in the front lines of the war, but ends just as a western should. Buck Jones always draws a good business here and this one pleased all. Played one day to very good business. Running time, 60 minutes. Played Dec. 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**ONE NIGHT OF LOVE:** Grace Moore, Tullio Carminati—This picture was a master production, but our patrons are uneducated to operas, so unfortunately it did not please so well. Running time, 82 minutes. Played Dec. 16-17.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**THRILL HUNTER, THE:** Buck Jones, Dorothy Revier—You exhibitors that have not shown this picture should get busy and put it on and then just sit back and take in the shekels. Buck Jones at his best in a light role and if I may say so, Dorothy Revier adds plenty of color to the picture and we should see more of Dorothy. It is an action picture with plenty of good, clean comedy and will serve as splendid week-end offering.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**WHIRLPOOL:** Jack Holt, Lila Lee, Allen Jenkins, Donald Cook, Jean Arthur—Dandy picture, plenty of action, good story. Pleased our Holt fans. Played Oct. 20-21.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**WHIRLWIND, THE:** Tim McCoy—Good western. But think it's my last McCoy. My patrons do not like him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

## First National

**BRITISH AGENT:** Leslie Howard, Kay Francis—Pleased all who came to see it. Leslie Howard, being English, was able to give a splendid performance in this picture. Running time, 80 minutes. Played Dec. 23-24.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**CIRCUS CLOWN, THE:** Joe E. Brown, Patricia Ellis—One of the finest Brown pictures made. Plenty of business to a satisfied audience. Don't be afraid to step on this one—you can't say too much. Played a little late, but got them in. Played Nov. 3-4.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler, Pat O'Brien—My patrons still telling me what a swell picture it was. Scenes of West Point drew much favorable comment, and a bouquet to Pat O'Brien for his bit in a fine cast—from my patrons and myself. Powell's roommate in this picture looks like a "comer" to me. Played Jan. 11-12.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir—Four boys just out of college showing what they are up against in keeping the larder full of groceries. Entertaining production that will please. Only wish Jean Muir had had more to do. Played January 6-7.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**I SELL ANYTHING:** Pat O'Brien—Pat O'Brien as a fast talking auctioneer. Sort of a Lee Tracy type picture. Will please more men than women. O. K. for action day. Played January 5.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Fox

**BABY TAKE A BOW:** Shirley Temple, James Dunn—One of the best pictures I have ever played. Well liked by everybody. Truly a family picture.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**BABY TAKE A BOW:** Shirley Temple, James Dunn, Claire Trevor—Played this picture pretty old, but it sure is a good one. I believe the best one she has made. Dunn and Trevor are very good also, I believe the best I have ever seen them, and all in all, it is a fine picture. Played December 13.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—Tom Brown and Anita Louise in college story, fighting and quarreling all through the picture. Professors kept busy patching it up and they finally end in a clinch. Again Stepin Fetchit mumbling so no one can hear or understand him. Could have been swell show, but it is far from it. Business not average. Played January 11-12.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—Swell. "Program picture out-grosses average special." Which goes to show that if a picture has story, direction, stars, it doesn't have to be labelled a special with a production cost outline to put it over. Played December 11.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—This is a very good picture of the college type with football as the background, and the story deals mostly with the fraternity affairs. It has plenty of comedy and romance and will appeal mostly to the younger patrons than to the adults. Stepin Fetchit adds much to the entertainment and this will prove great family entertainment. Played on late Saturday night show. Running time, 74 minutes. Played December 22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—Average picture. People who had never been to college liked it better than those who had. The gold medal goes to Stepin Fetchit. What would Fox do without him? Good singing, especially by Glee Club, a bright spot in this average picture. Played January 13-14.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—Played this five days and made mistake by not running all week. Haven't space here to say how great the picture is, but it broke all records for business. This kid will run Will Rogers close race this year for top grosser. Congratulations, Shirley. Thanks for the Christmas present. Running time, 83 minutes. Played December 25-26-27-28-29.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**CARAVAN:** Loretta Young—Could have done more business but I am perfectly satisfied as my people were. All those I spoke with claimed it was a beautifully made picture and perfect entertainment. This Loretta Young girl sure is coming along in grand style and does a nice job in this picture. Played December 26-27.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**CARAVAN:** Loretta Young, Jean Parker, Phillips Holmes, Charles Boyer—A splendid picture in my estimation, but the patrons said No, and proved it at the box office. Made 62 cents profit, however, and was thankful. "Caravan," like "Love Time" was a little too classical and they just won't work. Loretta Young deserves all the credit for getting them to take a chance on it. Running time, 109 minutes. Played November 30-December 1.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—Here is a fool proof story. It would have been hard to have made a bad picture from such a story as this. The production organization of Harold Lloyd is to be congratulated for the manner in which they transferred this story to the screen. The ending of this was changed, but only to improve it, it seemed to me. They spent money freely. It gave satisfaction. Business was just a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

**CHARLIE CHAN IN LONDON:** Warner Oland—

Our people like the Chan stories, consequently the box-office is good when I play one. I consider this one the best of the Chan series. Played November 23-24.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**CHARLIE CHAN IN LONDON:** Warner Oland, Drue Leyton—To my sorrow, I played this against my better judgment, and had I have followed the advice in this column I should have saved myself a loss. Poor, though a few said it was the best Chan to date. Well, what of it, that still don't mean much. Running time, 75 minutes. Played December 7-8.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**CHARLIE CHAN IN LONDON:** Warner Oland, Drue Leyton—Very interesting detective story with Oland as the Chinese detective, a character made famous by Earl Derr Biggers and his Post stories. Very good picture. Played January 1-2.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**FIRST WORLD WAR, THE:** The most interesting of this type show. A history of and events leading up to the World War. Played January 8-9.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**FRONTIER MARSHAL:** George O'Brien—One of the best westerns this year. Excellent story and fine cast. Played December 21-22.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**GAMBLING:** George M. Cohan—Good murder mystery. Good cast. But just did not draw. People here do not seem to like murder mysteries. Running time, 81 minutes. Played December 14-15.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HANDY ANDY:** Will Rogers—Made a nice Christmas show for us. All our patrons put their OK on this one. Did not get the business I expected due to below zero weather. Played December 25.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**HANDY ANDY:** Will Rogers, Peggy Wood—One of the best by Rogers. Ideal for a small town and entertaining from start to finish. Played December 16. —B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—Just another air picture and it will not draw. Air shows are a thing of the past. Story is weak. Air shots interesting. Some comedy by Vince Barnett and Herbert Mundin. Baxter gives a good performance, but a shame to waste him in this one. Running time, 80 minutes. Played December 12-13.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—This is a very good picture of its type, but did not appeal to the women. It is a war picture with plenty of comedy, drama, thrills, action and romance. It is a story of the air corps of the Army with everything one could expect of that type of show. This offers good entertainment for the whole family and we played one day to very good business. Running time, 80 minutes. Played December 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—It is too much to expect of Lasky to make two good ones in a row. He should have named this "Hell and Rain," for it rains entire first half of picture and balance of cast try to find each other the last half. No story, no sense, no acting. Just rain. I wish they would let Stepin Fetchit learn to talk plain instead of to himself. Running time, 74 minutes. Played January 9-10.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—Pleasing little program picture with a little of everything. The story concerns a deserted mining camp and a hunt for the lost gold mine. Some comedy by Stephin Fetchit. Played January 12.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**JUDGE PRIEST:** Will Rogers—Played this one on Sunday, Monday and Tuesday but should have played it an additional day as the business warranted. Best Rogers picture to date. Played December 9-10-11.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**JUDGE PRIEST:** Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise, Stepin Fetchit, Henry Walthall—Drew well against a terrible rain storm. Grand old Henry B. Walthall equals Mr. Rogers. But after all it's the writer, the story. This great cast had it, and delivered. We expect to break our rule and bring it back. It's that good, and better. Played January 7.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**JUDGE PRIEST:** Will Rogers—Contrary to all reports, Will Rogers has always been a box office flop to me, for the reason that there is never more than about two prints to an exchange and by the time we get a print every one has seen the picture, and what little business I get are those that have seen it and forgotten what it was about. Personally, think his pictures are perfect entertainment. Played December 21-22.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**JUDGE PRIEST:** Will Rogers—The best yet by Rogers. Very good acting and story and a picture that will click with the whole family. Played December 30.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**LOTTERY LOVER:** "Pat" Paterson, Lew Ayres—It will please if you can get them in. It's worth about two of Fox's "Marie Galante" or "Gambling."—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**LOVE TIME:** "Pat" Paterson, Nils Asther—A splendid picture that took a loss. We just can't use opera or classics. The Legion of Decency hasn't done us any good. I live in a Catholic settlement, and it hasn't brought me any new customers by showing clean pictures, and I did get them when there was some sex in them. Played November 27.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—One of the worst pictures shown in a long time. This should about finish Swanson. John Boles deserves better. Title is good; sounds like a good musical. It's an operetta and the silliest thing I ever saw and people walked out in droves. Why didn't they use this for foreign distribution only? Running time 81 minutes. Played December 23-24.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—We put this picture on Sunday-Monday against our better judgment, thinking perhaps the stars would put it over, but we did not do a very good business on it and those that came were not satisfied. Several walkouts and the second night told the story. This would be a good picture to avoid playing in the small towns if possible. Running time, 81 minutes. Played December 30-31.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**MYSTERY WOMAN:** Mona Barrie, Gilbert Roland —Although this is a program picture, it was well received and comments were favorable with the exception of a few that are always hard boiled. It is a story of a woman spy who is after an international document of great importance to the French government. This document in turn will clear her husband, Rod La Rocque, of the charge of high treason, whereby he has been sentenced to penal servitude for life on Devil's Island. Her adventures lead to America, where she is mixed up with other secret agents, but wins out in the end. Running time, 70 minutes. Played January 8.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**PURSUED:** Rosemary Ames, Victor Jory, Russell Hardie—A terrible booking for Christmas show, but it was the best I could do. They seemed to like it, however, not many comments either way. Took an expected loss, however. My advice would be to put it on your Saturday play date, and it might get by. No names is the biggest fault with the picture. Running time, 67 minutes. Played December 25.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—A nice show that will please all who see it. Clean and entertaining from start to finish. Played December 23.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**SHE LEARNED ABOUT SAILORS:** Lew Ayres, Alice Faye—Our audience enjoyed this picture very much, plenty of comedy and good for any day of the week. Played October 13-14.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**THREE ON A HONEYMOON:** Sally Eilers, Johnny Mack Brown—One of the best comedy dramas Fox has ever made. Keeps the customers laughing every minute. Good business on mid-week. Will please any day of the week. Played November 6-7.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**365 NIGHTS IN HOLLYWOOD:** Alice Faye, James Dunn—This is a very good picture of the comedy drama type. The story exposes the Hollywood racket of dramatic schools and is full of comedy, drama and romance. The story is a bit draggy in spots, but as a whole it offers good entertainment for the whole family. The musical touch adds much to the picture. Played one day to very good business. Running time, 74 minutes. Played December 24.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—One swell picture. It has everything. Good for any night, especially Sunday. Jesse Lasky finally came through with a good picture. Jane Darwell nearly stole the show, and if Fox gives her some good parts, they will have another Marie Dressler. Business good. Running time, 83 minutes. Played December 16-17-18.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—This is a very good picture that is quite different from the usual show. It is a drama, daring and human and dealing with many young women student nurses, who sacrifice their life for humanity. Practically all of the picture takes place in a large hospital and this will prove excellent entertainment for all. Played one day to very good business. Running time, 80 minutes. Played December 27.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

## Mascot

**YOUNG AND BEAUTIFUL:** William Haines, Judith Allen, Ted Fio-Rito & Orchestra—Fair musical comedy that seemed to please our Saturday and Sunday audiences. Nothing big. Played January 5-6.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

## MGM

**BAND PLAYS ON, THE:** Robert Young—Same old football stuff and the young people like it.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**BARRETTS OF WIMPOLE STREET:** Norma Shearer—One of the outstanding pictures of the year. Think it was the snow storm that hurt my business as I had many requests for the picture. Played December 18-19-20.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**BARRETTS OF WIMPOLE STREET:** Norma Shearer, Charles Laughton, Fredric March—This may be one of the best pictures of the year, but it is absolutely not a small town picture. All dialogue, no action, little comedy. Shearer has a certain following. It is a prestige picture, and that does not pay the bills. A greater number of walkouts than on any picture that we have had in some time. In fact, were it not for the acting of the principals, it would have been boresome and in fact it was to a large number of our patrons. It is just not in the cards to have pictures like this please only just a small number of our patrons. Very much overrated as an audience picture. As far as a rural town is concerned, I don't want any more like it myself. Second day's business nil.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**CHAINED:** Joan Crawford, Clark Gable—"Judge Priest" was the only picture to outgross this one to date. Splendid picture. Metro is again having a good year. Played November 25-26.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**CHAINED:** Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin—A rather fantastic story, but so well put together that it does not seem improbable and the acting is all 100 per cent good. Heard no unfavorable comment and much praise. It happened to hit the worst spot possible at the end of the holiday week, but did as much business as any picture could have done. Running time, 74 minutes. Played December 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—Played this one on Thanskiving Day, possibly a little late for a baseball picture, but I can assure you that the good business that we enjoyed was due to this picture as the word-of-mouth had helped it. Had we played it earlier it probably would not have done more than it did. It's a natural for the day I played it, as there is nothing that will offend and there is plenty of action and comedy.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—Too bad we couldn't have played this picture right after the World Series. However, it pleased the baseball fans and most of the women. Wrong time of year and too much snow. Average biz. Running time, 72 minutes. Played January 12-13.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—A nice little picture that pleased. Nothing big about this. However, it pleased and that's what we like in a picture. Running time, 72 minutes. Played January 2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy —Although not the type of picture of "The Thin Man," it pleased our patrons as well, if not better. A good box office attraction. Running time, 80 minutes. Played January 6-7.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery—A great picture. Not only a great cast but the people will certainly enjoy this picture. Many say it is one of our best pictures. —Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Played this on Bargain Night and had a nice crowd. James Dunn and Jean Parker, being the stars, were good, but Una Merkel and Stuart Erwin also deserve merits. Running time, 82 minutes. Played December 4-5.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Plenty good and pleased every one who saw it. Played December 28.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—Pictures of this caliber are a pleasure to run not only from the box-office but from the reaction they leave. Everybody was pleased. Just one of those sweet, well-made pictures that draw. More of this type of entertainment won't hurt the business a bit. Played December 2-3.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—This was a knock-out for our small town. Pleased every one, including our box-office. That scene where Bob tried milking the cow brought more guffaws than we've heard for a long time. Already our patrons are asking, "When's the next Bob Montgomery and Maureen O'Sullivan picture coming?" and that's sweet music to our ears. Let's have them co-starred again in a similar story, MGM. Running time, 82 minutes. Played January 5-6.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—Lots of our patrons proclaimed this as the best picture they had ever seen. Robert Montgomery's natural acting puts this picture in a class by itself—his easy flow of high-class comedy is great. You can step on this one and not be afraid. Played January 9.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeannette MacDonald—Frank Lehar's operetta brought to the screen. A beautiful and spectacular musical romance well done. Music lovers should enjoy it immensely. Played three nights to only average business. Running time, 10 reels. Played December 30-31-January 1.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**MURDER IN THE PRIVATE CAR:** Charles Ruggles, Una Merkel—Good little action picture that held you tense throughout the show. Played December 12-13.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**PAINTED VEIL, THE:** Greta Garbo—It's different. It's Garbo's greatest story of a woman who dared to seize the love her heart demanded. From Somerset Maughan's greatest novel. Played to average business. Running time, 9 reels.—Played 10-11-12.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**PAINTED VEIL, THE:** Greta Garbo, Herbert Marshall, George Brent—I think the best Garbo picture we have played in a long time. Our patrons thought so, too. There was not so much foreign talk or costume or period setting as in her previous pictures. Running time, 86 minutes. Played December 25-26.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, Karen Morley, May Robson, Gladys George—Something wrong with this picture somewhere and I could not tell where it was, but the audience did not like it. The story was a little disjointed, and while it was a semi-gangster picture, it seemed to be reaching for pathos that wasn't there. Not so good. Could have been left on the shelf and no one would have missed it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, Karen Morley, May Robson, Gladys George—Ran this picture on Bank Night, but patrons came because of Bank Night and not the picture. Running time, 59 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**STUDENT TOUR:** Jimmy Durante, Charles Butterworth, Maxine Doyle, Betty Grable—Played on Bargain Night and pleased all who saw it. Will go over better in college towns. Running time, 87 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**STUDENT TOUR:** Charles Butterworth, Jimmy Durante—We played this picture one day on Saturday and it pleased our Saturday crowd. We were afraid to play the picture two days on account of Durante being so loud in all the pictures he is in, but he was not so bad in this picture and the picture would have held up two days, we believe. Running time, 87 minutes. Played January 5.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**TREASURE ISLAND:** Wallace Beery, Jackie Cooper—A great picture with excellent cast, and fine box-office. Running time, 104 minutes. Played January 6-7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes—Sweet show. Excellent acting by Helen Hayes in a difficult part. Played December 30-31.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes, Brian Aherne—Actors portrayed their roles well, but this type of picture doesn't appeal to our patrons. Running time, 92 minutes. Played December 23-24.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

## Monogram

**GIRL OF THE LIMBERLOST:** Marian Marsh—I saw the show playing and thought it the bunk, but when we did play it I was surprised to find that the patrons liked it and said so, and that's that. Played January 3-4.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—One of the finest pictures we have ever run. Best box office to date this year. Cast perfect, 100 per cent satisfied customers, no percentages. Boys, play this one and give your audience a treat and give the independent corporation a break; they deserve it with this kind of a production. An excellent small town picture. Played December 8-9.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—This will please most of your crowd, but you will think it a cheap show. They followed the book too close to make a real motion picture entertainment out of it, though the people will come out to see it and that is what counts.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**'NEATH ARIZONA SKIES:** John Wayne—Just another western action picture with thrills sprinkled here and there which a child could solve. Why do they use the same scenery that has been used in the past two western pictures that I have run? Running time, 6 reels. Played January 3-4-5.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

## Paramount

**BEHOLD MY WIFE:** Sylvia Sidney, Gene Raymond—Very good comedy-drama that people went for in a big way. Business way above the average. Good story, cast, photography, all good. Sylvia Sidney and Gene Raymond do some good acting in this one. Was surprised at the business as I did not expect to do much on it. Running time, 78 minutes. Played January 6-7-8.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schildkraut—Good picture of ancient history. Spectacular and thrilling. Pleased. Played December 30-31.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**CLEOPATRA:** Claudette Colbert—Truly different. Did not hear any kicks, but did not hear anybody rave about it, either. Running time, 11 reels. Played January 4-5-6.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—Now this baby went right out and did business just like old times. Penner in just about enough—any more would kill him off. Oakie good as usual. Running time, 9 reels—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**COLLEGE RHYTHM:** Joe Penner—There is no question but that this is the best picture released this year. Extra good draw at the box-office and in the picture the producers remembered what people want to see when they come to a show—entertainment.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—A natural. A big grosser. Could have played a week. Great mixture of comedy, football, dancing, singing and snappy music. "College Rhythm" tune a hit. Joe Penner and his duck a riot of fun. Am glad Paramount signed Joe up for another feature, as Joe is sure to become big draw among comedians. Pleased everybody. Running time, 85 minutes. Played December 2-3-4-5-6.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—This is real box office stuff and a very entertaining slapstick comedy. Well balanced cast with Lanny Ross doing some nice singing and Helen Mack some nice looking and Oakie and Joe furnish laughs. They can leave the foreign dame at home and my audience will never miss her.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**DUCK SOUP:** Four Marx Brothers—Worse than worse. Old man Marx seems to love vulgar expressions, and the others not permitted to do what made them good in "Cocoanuts"—plenty of music. But not in "Duck Soup." Terrible. Running time, 80 minutes. Played January 8.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**DUCK SOUP:** Four Marx Brothers—Old, but pleased my people.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

**FATHER BROWN, DETECTIVE:** Walter Connolly, Paul Lukas, Gertrude Michael—Slow and dull. Just waste of good celluloid that could have been used for collar buttons or somethin'. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**HERE IS MY HEART:** Bing Crosby—Bing's best picture. The type that everybody likes.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**HERE IS MY HEART:** Bing Crosby, Kitty Carlisle—Taken from the story of the "Grand Duchess and the Waiter" which bordered on foreign locale and sophistication and a very poor picture. This one will hurt Bing for some time to come. Good title, but nothing to back it up with. Worst business on this of any Crosby picture so far. Running time, 75 minutes. Played January 1-2-3.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HOME ON THE RANGE:** Jackie Coogan, Randolph Scott—We played this picture mid-week instead of on Saturday as we would do ordinarily and we did a dandy business, and the picture was good. Running time, 55 minutes. Played January 8-9.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—Those who like Fields will go for this one as it is full of laughs; not a dull moment. Not much story. But, after all, it's a comedy and a good one. Good for any time of the week. It will not draw any extra business. Running time, 70 minutes. Played December 9-10-11.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—As good as the average Fields picture. Running time, 68 minutes. Played January 3-4.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker—A good picture, thrilling and exciting. Anna May Wong very good. Average business. Running time, 7 reels. Played January 3-4-5.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**LITTLE MISS MARKER:** Shirley Temple—I played this one rather late, but I'm glad I did because of the current publicity that Shirley has been getting helped put it over. A neat little show, however. Played Jan. 9-10.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**MENACE:** Paul Cavanagh—Played on New Year's Eve and was a good picture for a midnight matinee.

(*Continued on following page, column 2*)

TO SEND

AIR EXPRESS

SHIPMENTS

1 Make up packages as for rail shipment.

2 Telephone Air Express Division of the *Railway Express Agency*, or call a Western Union messenger.

3 Door to door pickup and special delivery in principal cities at no extra cost. Packages are sent via *first* departure on *fastest* schedule, air or air-rail to any point in the United States.

4 Air express travels at a speed of 2300 miles overnight! Practically all types of merchandise accepted—*C. O. D., Prepaid or Collect.*

Flown in 3-mile-a-minute multi-motored passenger planes of United Air Lines and other lines.

*For Local Schedules and* New Low Rates *Telephone*

Air Express Div. of the Railway Express Agency

(*or call* Western Union)

Add a new word to your telegraph code: AIRYX. Means "Ship by Air express, div. Ry. Express agcy".

- *profitable*
- *practical*
- *time-saving*
- *accurate*
- *simple*

**THEATRE ACCOUNTING**

***a method book that is also an account ledger***

**It performs two services: (1) It is a complete text on the proper way to keep your theatre accounts of expenses and receipts and (2) it contains enough pages for a full year's bookkeeping. Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Its use is becoming more widespread each day.**

**Exhibitors who are already using this system are reminded to order their 1935 book at the earliest moment so as to permit no break in the daily continuity of your accounts-keeping.**

**Those exhibitors who have not yet changed over to this new method should do so at once—to guard against losses, avoid income tax troubles, guarantee your profits—and to do it effortlessly, a few minutes a day.**

***Order Now***

**THEATRE ACCOUNTING**

***by William F. Morris, C.P.A.***

***Sufficient to care for 12 months' records.***

**$3.00 - Postage Prepaid**

**QUIGLEY Bookshop**

1790 Broadway New York

Running time, 58 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**MENACE:** Paul Cavanagh—A fairly good little mystery picture, but one that would not hold up for more than one night. Running time, 58 minutes. Played December 29.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper, Carole Lombard—This is swell entertainment. I believe the crowd is rather fed up on Shirley, though, as this did not do the business that her last two have done. It is a dandy picture.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper—This one is just a little different. Not as good as other Shirley Temple pictures. Business only average.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**OLD-FASHIONED WAY:** W. C. Fields—For a good old-fashioned laugh this takes first prize. It's riotous. Joe Morrison very well appreciated on account of coming from our city. Running time, 75 minutes. Played December 14-15.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett—A nice lot of comedy in this one, but some do not like a costume picture here. Ruggles is good for some laughs. Played January 12-13.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Charles Ruggles, Mary Boland, Joan Bennett—Was very much surprised at the entertainment qualities of this picture. It did not do the business it should have. However, opening day was very good. Francis Lederer's smile is worth the price of admission. Running time, 72 minutes. Played January 6-7.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—Very good. Lots of comedy all the way. Those who like Arlen will be well pleased with this one. Business not so good before Christmas, but no fault of picture. Running time, 63 minutes. Played December 19-20.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—Pretty good little picture. Ida sure is swell. Would like to see her in more pictures.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Too short. Wonder why they will drag out a slow-moving story to 10 or 11 reels and tire folks to death, and give one like this that everybody likes a bum's rush. Seems like they want to get it over with when making it. However, it's a swell piece of entertainment.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Very good; it has everything that a western should have. There was a villain, but they did not rob a bank and they did not hold up a stage or any of the other stereotyped westerns, but it depicted the trek of the wagon trains and the villain was half Indian, and a swell Indian fight also. The men sang "Wagon Wheels" at the encampment. Also an innovation in a western, a woman with a swell voice sang an old love song in one sequence. So altogether a very good weekend picture and I could use a few more like it that were not over the cut-and-dried pattern on the average outdoor western.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—This was very good entertainment. Western with a lot of nice outdoor action and Zane Grey's name puts the western into a class entertainment.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**WAGON WHEELS:** Randolph Scott—Strange as it seems, we played this one for our New Year's midnight show along with a lot of good shorts and broke all house records since "Little Women." Played January 1.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**WHITE WOMAN:** Carole Lombard, Charles Laughton—Very good. Laughton measures up to standard and Miss Lombard, more beautiful than ever, does a fine piece of acting. Running time, 73 minutes. Played January 1-2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack, Helen Morgan, David Holt—People liked this very much. David Holt was good and with a little more camera experience will go big.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

## RKO Radio

**ACE OF ACES:** Richard Dix, Elizabeth Allan, Ralph Bellamy—Played this old, but was very well received. Good story and Dix does himself proud. Played December 7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**ANNE OF GREEN GABLES:** Anne Shirley—A wonderful picture, but from the box-office, a flop. Where were the people that were crying for clean, wholesome pictures?—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**BACHELOR BAIT:** Stuart Erwin, Pert Kelton—If you want to keep your audience entertained and have them send their friends back the second night, then play this one. You won't need to hide in the basement when they come out. Played December 25-26.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**DOWN TO THEIR LAST YACHT:** Mary Boland, Polly Moran, New Sparks, Sidney Fox, Sidney Blackmer—Every report on this picture said it was poor or worse, and all of them were right. We showed it Saturday matinee only and pulled it. No excuse for such. Played January 12.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**FLYING DOWN TO RIO:** Dolores Del Rio, Fred Astaire, Ginger Rogers, Gene Raymond—Still making money. Played December 4.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—We fondly remember Ginger back in Dallas on amateur night doing the Charleston. Astaire and Rogers the best team to hit Hollywood. This is the best picture I have had this year. Can be played on any date with a positive guarantee of entertainment. And there is none of this hooey called "Art" in it. Running time, 97 minutes. Played December 14-15.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—One of the best musical comedies of this or any other year. Clean, with good songs, good dances, and a story. Drew extra business. Running time, 107 minutes. Played January 6-7-8.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—A very, very good picture that pleased 100 per cent. Running time, 107 minutes. Played January 6-7.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—This is a fairly good program picture with college football as the background. It is the same old story of the hero winning the game in the last few minutes and saving the day for his college. This type of entertainment should go over great in the football season, but the producers should change the story. Played one day to average business. Running time, 64 minutes. Played December 28.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HIPS, HIPS, HOORAY!** Wheeler & Woolsey—Made a trade for this one in place of one of the new releases and had average business for four days, first part of week. I am not so sure, but believe "Kentucky Kernels" makes better entertainment, but this is okay and this pair should be seen yet this year in a big picture. There is a box-office demand for them and they, like the four Marx Brothers, must be shown in big stuff.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**KENTUCKY KERNELS:** Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarland—Some improvement on others, but they have never grossed what "So This Is Africa" did. Wasn't sexy enough for my patrons. But I would say that it is a fair program picture, though it is called a special. I broke even on it. Played December 28-29.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**KENTUCKY KERNELS:** Wheeler & Woolsey—This one is clean, boys. Nothing outstanding but a good family attraction with some laughs and good music. Business above average. Running time, 75 minutes. Played December 14-15-16.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

**KENTUCKY KERNELS:** Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarland—The best yet, I believe, by this pair. My audience laughed all the way through (both of them) and came out well pleased with the picture. I think it will please anywhere. I, however, played it in very cold weather, which hurt the draw. Played January 13.—B. J. Vanderby, Palace Theatre, Doland, S. D. Small town and rural patronage.

**LIGHTNING STRIKES TWICE:** Ben Lyon, Thelma Todd, Pert Kelton, Skeets Gallagher, Walter Catlett, Gregory Ratoff—Nice little program picture. I have been agreeably surprised at business I have been doing on some of these program pictures. However, RKO service in the Dallas exchange is perfect and prints are good. Played December 18.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**LIGHTNING STRIKES TWICE:** Ben Lyon, Pert Kelton—This is a fair picture with a comedy cast.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**ROMANCE IN MANHATTAN:** Francis Lederer, Ginger Rogers—A highly pleasing show. Story is very simple, but it is the kind that always pleases.

—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett, Hardie Albright, William Farnum—They came and liked it. It had all the old-time mellerdramatic thrills, of close places, where the switch was thrown just in time to clear the tracks for the "Silver Streak." Step on it for all you have, for a Friday-Saturday show, and you won't receive a complaint. Played January 4-5.—Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—This is a good action picture and people liked it. I tried to sell it on an educational angle—actual pictures of the Boulder Dam and world-beating train, and it didn't go over as a high-brow picture, though did business as an action picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—Our patrons came out all out of breath. One lady asked for nerve tonic. Must have been okay, but I didn't think so.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**STINGAREE:** Irene Dunne, Richard Dix—Excellent picture, interesting story, well received by our New Year's crowd. Don't be afraid of this one; it will please. Played January 1-2.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**THEIR BIG MOMENT:** Zasu Pitts, Slim Summerville—Not as good as some this team has made, but will get by on your bargain nights. Played December 18-19.—W. J. Carter, Maxine Theatre, Croswell, Mich. Small town patronage.

**WEST OF THE PECOS:** Richard Dix, Martha Sleeper—A Zane Grey tale with Richard Dix at his best. A good combination that pleased and drew some extra quarters. Played December 28-29.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**WOMAN IN THE DARK:** Fay Wray, Ralph Bellamy—Interest holding drama. Did not draw extra business, but pleased. Played January 4-5.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

## United Artists

**AFFAIRS OF CELLINI, THE:** Fredric March, Constance Bennett, Frank Morgan, Fay Wray—One of the best satirical pictures we have ever shown, with history as a background. March and Bennett make a good team. Running time, 79 minutes. Played December 30-31.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—Felt as though I was going to do a brody on this one, but I was agreeably surprised. Did a nice business and pulled in people that haven't been in my house for months. United Artists finished their year in good shape. Played November 4-5-6.—George Biehler, Palace Theatre, Hamburgh, N. Y. Small town patronage.

**LAST GENTLEMAN, THE:** George Arliss—One of the best Arliss has ever made, appealed to any class, comedy. Running time, 72 minutes. Played December 25-26.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**LAST GENTLEMAN, THE:** George Arliss, Edna May Oliver, Charlotte Henry—A very good picture, but, like all Arliss pictures, we have not so good patronage.—Jack Greene, Geneseo Theatre, Geneseo Ill. Small town patronage.

**OUR DAILY BREAD:** Karen Morley, Tom Keene—In a pinch forced to accept this for a Sunday booking. Many liked it—others thought it was terrible, but the darned thing did business. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**PALOOKA:** Jimmy Durante, Lupe Velez, Stuart Erwin, Mary Carlisle, Thelma Todd—Some of my people said they would never come to see Durante again after I showed "Strictly Dynamite" (RKO). They kept their promise. Picture is fair, but few of my people like Durante.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

**SORRELL AND SON:** H. B. Warner—This compares very favorably with the old silent version. It has all the heart-tugging elements of father and son love. Hugh Williams, who plays the (adult) part of the son, could be used to advantage by American producers. It seems to me he has fine possibilities. I found the slight English accent of some of the players quite agreeable. A worthwhile production, with no pulling power for me.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

## Universal

**BLACK CAT, THE:** Boris Karloff, Bela Lugosi, David Manners—Good mystery if you could get connections. The public seems to be a bit tired of these big deep mysteries. Running time, 65 minutes. Played

(*Continued on following page, column 1*)

REMODELING SERVICE

SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No "trade tie-ups." Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

QP

Better Theatres
1790 BROADWAY
NEW YORK

*Replies that have no possible general application are made by mail. Published replies are identified by only the initials of the person from whom the inquiry has been received.

December 9-11.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**EMBARRASSING MOMENTS:** Chester Morris, Marian Nixon—Plenty of clean, exciting comedy that pleased our Saturday night crowd. Young and old liked it. Played January 12.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**GIFT OF GAB:** Edmund Lowe—Lots of stars. A little of everything and not much of anything. Running time, seven reels. Played January 11-12-13.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**GREAT EXPECTATIONS:** Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, Jackie Searl—Excellent production of the Dickens' Classic. However, it seems to be practically impossible to get them in on these pictures. What few saw the picture came out raving about it. Running time, 102 minutes. Played December 30-31.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**I GIVE MY LOVE:** Paul Lukas, Wynne Gibson—This is considerably above average. This story of the woman who sacrifices and suffers, contrary to other pictures of this type, has a heart-warming happy ending. This is worth getting behind. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

**IMITATION OF LIFE:** Claudette Colbert, Warren William, Ned Sparks, Rochelle Hudson—One of the very best pictures that will be produced this year or any year. Our patrons were 100 per cent in praise of this picture. Running time, 111 minutes. Played January 1-2.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**MILLION DOLLAR RANSOM:** Mary Carlisle, Phillips Holmes—A good show with a nice cast. Damon Runyon stories all good. Running time, 67 minutes.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Binnie Barnes, Lois Wilson, Elizabeth Young—Very good picture and it looks like this Binnie Barnes will go places if they give her the right kind of pictures. Running time, 87 minutes. Played January 2.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**WAKE UP AND DREAM:** Russ Columbo, June Knight, Roger Pryor—Light picture that seemed to please every one. An old plot that was handled very well by Pryor, Columbo and Knight. About average mid-week business. Running time, 78 minutes. Played January 3-4.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

### Warner Brothers

**AS THE EARTH TURNS:** Donald Woods, Jean Muir—Very well done. This new boy Woods has a bright future. Good story, but for some reason didn't go over. Running time, 73 minutes. Played December 9-10-11.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—A real small town comedy that the crowd eats up.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—One of the best of the mystery type shows. Played January 1.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**DAMES:** Dick Powell, Ruby Keeler, Joan Blondell—Was able to please patrons as musicals do, but was a little overdrawn as far as stage scenes are concerned. Running time, 90 minutes. Played December 2-3.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**FRIENDS OF MR. SWEENEY:** Charlie Ruggles, Ann Dvorak—Played on Bargain Night and pleased all. Good entertainment. Running time, 68 minutes. —Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**HAROLD TEEN:** Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee—Light comedy with music that pleased the younger element. Running time, 66 minutes. Played December 7-8.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**HERE COMES THE NAVY:** James Cagney, Pat O'Brien—Very good. These two Irishers make an excellent team. With lovely Gloria Stuart the picture was completely satisfactory. Running time, 70 minutes. Played December 16-17-18. Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**HERE COMES THE NAVY:** James Cagney, Pat O'Brien, Gloria Stuart—Patrons well pleased. Educational to a certain extent, but action's a little overdrawn on Cagney's part. Running time, 85 minutes. Played December 9-10.—Sherman Hart, Palace Theatre, Colorado, Texas. Small town patronage.

**HE WAS HER MAN:** James Cagney, Joan Blondell—A fine team's work wasted on very poor story. Nevertheless, it's box-office. Running time, 70 minutes. Played January 1-2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

**ST. LOUIS KID, THE:** James Cagney, Patricia Ellis, Allen Jenkins—Action comedy and a good story right down the alley for a week-end booking with Cagney and his pal doing their rough and tumble stuff. His leading lady was good, too, so was the chap that kept the small town jail. The kind of a picture that the small towns will go for.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ST. LOUIS KID, THE:** James Cagney, Patricia Ellis, Allen Jenkins—This is a very good picture that should please every one. It is a typical Cagney picture with plenty of action, excitement, comedy and romance. It is a story of two truck drivers who are continually getting into trouble. The entire cast turn in an excellent performance and the trailer sold the show for us. Played Christmas day to very good business. Running time, 67 minutes. Played December 25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SWEET ADELINE:** Irene Dunne—Pleasing for the whole family. Music, romance and comedy with Hugh Herbert. Personally didn't care for Irene Dunne's singing, but what do we know about singing? Story is localed in the 'gay nineties." Played January 10-11.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Short Features

### Celebrity

**HEADLESS HORSEMAN, THE:** Comicolor Cartoon—Just fair, color in these cartoons not so good. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

### Columbia

**AW, NURSE:** Scrappy Cartoon—A swell cartoon. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**HAPPY BUTTERFLY, THE:** Musical—This is a very good cartoon comedy with music. This is one of the best of this series we have played. Columbia certainly has improved their shorts over the last two years and here's wishing them continued success. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HOLD YOUR TEMPER:** Leon Errol—This is a very good slapstick comedy with plenty of laughs and should please all. Errol is very funny and turns in a good performance in this. Let's have more of these good two-reelers that please the patrons. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MICKEY'S MEDICINE MAN:** Mickey McGuire Comedy — Mickey's comedies are always good and this one is no exception. We have our first poor one to run yet. Lots of laughs and I like to hear 'em enjoy the shorts. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

### Educational

**BLACK SHEEP, THE:** Terry-Toons Series—This one is just like all the rest. Terry-Toons are far behind in cartoons and can only be considered as filler on any bill. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**BOUNDING MAIN, THE:** Song Hit Stories Series —I find Educational single reels very weak and this one is no better. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**BOUNDING MAIN, THE:** Song Hit Stories Series —Dandy singing by a crew on board a ship. We played this on Saturday and it was well received. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**EDUCATING PAPA:** Frolics of Youth Series—Very uninteresting. Very poor. This also goes for entire series of Frolics of Youth. Running time, 20 minutes. —W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HELLO, SAILORS:** Tom Patricola, Buster West—A very good slapstick comedy with good music and a little dancing. The photography is very good and the recording is much better than the others we have played from this producer. Running time, 18 minutes. —J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HELLO, SAILORS:** Coronet Comedies Series—Fine musical comedy with dandy tap-dancing. Running time, 20 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**HOLLYWOOD GAD-ABOUT:** Treasure Chest Series—A good one-reel subject showing several of the stars and also with a little story running through it. Running time, 9 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**HOUSE WHERE I WAS BORN, THE:** Sylvia Froos, Frank Luther—A waste of time and film. This is no good. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HOUSE WHERE I WAS BORN, THE:** Song Hit Stories Series—Fairly good Song Hit Story. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**GENTLEMEN OF THE BAR:** Ernest Truex—Only fair, not much to laugh at. Educational started out this year with good comedies, such as "Good Luck—Best Wishes," "Hello, Sailors," "She's My Lilly," "Nifty Nurses," "The Girl From Paradise." The others have been way below par. Running time, 20 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**GIRL FROM PARADISE, THE:** Musical Comedies Series—A dandy musical comedy that will please. All of this series from Educational have been extra good. Running time, 21 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**MOUNTAIN MELODY:** Song Hit Stories Series—Hill-billy singing puts it over. Not bad at all.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**MOUNTAIN MELODY:** Song Hit Stories Series—A Song Hit story for your Saturday crowd. Fine. Running time, 10 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**TIME ON THEIR HANDS:** Song Hit Stories Series —This is a very good issue of the Song Hit Stories Series, with plenty of good music. There are several old-time songs in this that pleased our patrons. Let's have more of these one-reelers that will please the patrons. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**THREE CHEERS FOR LOVE:** Sylvia Froos, Warren Hull—Above average Educational comedy. Patrons well satisfied, and they said so. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**WAY DOWN YONDER:** Song Hit Stories Series—This is the best of the single reels by Educational and this isn't saying much. Running time, 7 minutes. —W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

### Fox

**FOX NEWS:** New Edition—Wonderful improvement over old News. Many people have commented how well they like the new one. Running time, 7 minutes. —W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

### Metro-Goldwyn-Mayer

**BEDTIME WORRIES:** Our Gang Comedy—This is a very good comedy featuring Our Gang and should please both young and old. These shorts are very good and they always please our patrons. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**DISCONTENTED CANARY, THE:** Happy Harmonies Series—A nice color cartoon with splendid music that was really enjoyed. The story in it was true to life. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**DONE IN OIL:** Todd-Kelly—Not so very funny, but will get by.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**DUTCH GUIANA, LAND OF DJUKA:** FitzPatrick Travel Talks—This is a very good one-reeler that is both interesting and educational. It shows many scenes of Dutch Guiana and the methods of travel and native living. Good entertainment. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**FATE'S FATHEAD:** Charley Chase—A nice comedy that was well received. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**FATE'S FATHEAD:** Charley Chase—Nothing wonderful. Personally, I would call it average and give it the benefit of the doubt. Chase has made lots better comedies than this. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**GENTLEMEN OF POLISH:** Musical Revue—Way below the standard we expect of MGM. Too silly to be funny. Running time, two reels.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**GOOFY MOVIES:** Pete Smith—The poorest of this series. Very unfunny or amusing.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**IRELAND, THE EMERALD ISLE:** FitzPatrick Travel Talks Series—A very good Travel Talk in color and one that will please in most every theatre.

Running time, 8 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**LIVE GHOSTS:** Laurel and Hardy—Just like all of their stories—great.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**LIVE GHOSTS:** Laurel & Hardy—Good Laurel and Hardy comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**ONE-HORSE FARMERS:** Todd-Kelly—This comedy got a lot of laughs from our audience and was very good. Running time, 18 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**OLD PIONEER:** Happy Harmonies Series—O. K. cartoon in color. Running time, 8 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**RUGBY:** Oddities Series—A real treat for those who have seen rugby played and Pete Smith's narrations pep it up very much. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**SOMETHING SIMPLE:** Charley Chase—Judging by the scarcity of laughs, this is the poorest Chase we have had. It is below the average Chase, although it probably will get by. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**SPECTACLE MAKER, THE:** Musical Revue—Beautiful and unusually presented, but it failed to click with our audience. Running time, 20 minutes.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**TALE OF THE VIENNA WOODS, A:** Happy Harmonies Series—As good a cartoon in color as we have played. Running time, 9 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

**VIVA WILLIE:** Willie Whopper Series—Okay cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**YOU SAID A HATFUL:** Charley Chase—Good Chase comedy. Running time, 19 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

### Paramount

**AXE ME ANOTHER:** Popeye the Sailor Cartoons—These cartoons are unbeatable. I give them equal rating with my features. This one is up to par. Running time, 7 minutes.—Herman Johnson, Unique Theatre, Bricelyn, Minn. Small town and rural patronage.

**CAB CALLOWAY'S HI-DE-HO:** Headliners Series—Not so hot. People are getting tired of seeing his mouth open up. Running time, one reel.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**DANCE CONTEST:** Popeye the Sailor—Popeye best cartoon on the market. Rapidly replacing Mickey Mouse. The best one to date and they are all good. Popeye easily the favorite cartoon with my audience, young and old. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**A DREAM WALKING:** Popeye the Sailor cartoons—A few good laughs in this one with Popeye trying to rescue the fair sleepwalker.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**ELEPHANT NEVER FORGETS, AN:** Color Classics Series—Poorest Color Classic yet. Not near worth film rental they get for these cartoons. Very poor; nothing to it. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HOLLYWOOD ON PARADE:** No. 13—This is a very good one-reeler of this series, presenting the 13 Wampas Baby Stars of 1934. This offers good entertainment, although is rather old. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HOLLYWOOD RHYTHM:** Gordon and Revel, Lyda Roberti, Jack Oakie, Norman Taurog, LeRoy Prinz, Edith and Bill Wilshire—Plain robbery. We got the same thing in our talking trailers. Just a plug for "College Rhythm."—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**KEEPING TIME:** Grantland Rice Sportlights (New Series)—Sportlights are, as a rule, all very good and interesting. People like them. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**LADIES THAT PLAY:** Phil Spitalny and his Musical Queens—All-girl orchestra led by Phil Spitalny. This one ranks as one of the very best all music and good song numbers. "Bolero" number great. Pleased 100 per cent. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**LITTLE DUTCH MILL:** Color Classic—This cartoon, in my estimation, ranks with the best on the market today. If you have not played it, you must. Running time, 7 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

## *TWO MORE STALWARTS JOIN THE REPORTERS*

*Russell Armentrout of the Clark theatre at Louisiana, Mo., formerly a stalwart in the ranks of reporters to "What the Picture Did for Me," leaves the reservist list this week to shoulder his typewriter and return to the front.*

*Tripping up through the communication trenches with Armentrout we glimpse Sherman Hart of the Palace theatre, Colorado, Texas.*

*As Jaysee Jenkins would say, it's of course because of Armentrout and Hart that the towns they hail from have had to adopt state names.*

**NERVE OF SOME WOMEN, THE:** Paramount Varieties—Women daredevils defying death and very thrilling. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**PARAMOUNT PICTORIAL:** No. 5—Stuff we get in our newsreels. Ho-hum—good shorts are hard to get.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**PARAMOUNT PICTORIALS:** Just a filler. Most of the Pictorials are no good. Running time, 6 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**POOR CINDERELLA:** Color Classic cartoon—These color cartoons are great stuff. Cost more and worth it. Running time, 11 minutes.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

**SCREEN SOUVENIRS:** No. 2.—This one is fair. People do not go for this series. Very few interested in the past. I will be glad when they discontinue Souvenirs. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**SUPERSTITION OF THE BLACK CAT:** Paramount Varieties Series—This is a good novelty. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**YACHT CLUB BOYS' GARDEN PARTY:** Good singing by Yacht Club boys. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**PARROTVILLE FIRE DEPT.:** Rainbow Parade Cartoons—Only fair. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

### RKO Radio

**UNDIE WORLD, THE:** Blonde and Red Head Series—A fairly good comedy that got several laughs from our audience. Running time, 21 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

### United Artists

**DOGNAPPERS, THE:** Mickey Mouse—This is the best and most exciting Mickey Mouse yet to play. Lots of action and fun in this one. Give it a good date. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**GODDESS OF SPRING:** Silly Symphony—Very good. Beautiful color. Should rank with the best. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

### Universal

**BORN APRIL FIRST:** Sterling Holloway—Holloway has the stuff to be pretty good if they would just give him something besides excuses for plots. Running time, 18 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

**JOLLY LITTLE ELVES:** Cartune Classics—Well done color cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**WHERE'S ELMER?:** Vince Barnett, Frank Miles—I have yet to see a Universal comedy that is worth running. Running time, 18 minutes.—Walter Beymer, Lido Theatre, Providence, Ky. Small town patronage.

### Vitaphone

**BUSINESS IS A PLEASURE:** Broadway Brevities Series—This is a very good musical comedy with plenty of good music, beautiful girls and gorgeous costumes. The color adds 100 per cent to the entertainment. Let's have more of these. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**DIZZY AND DAFFY:** Dizzy and Daffy Dean—Entertaining short with the Dean boys. Roscoe Ates and Shemp Howard furnish the comedy and the Deans show their fast ones.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**GEM OF THE OCEAN:** Broadway Brevities Series—A very good short subject.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**GOOD BADMINTON:** Pepper Pot Series—Terrible. Running time, one reel.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

**RADIO REEL NO. 2:** Pepper Pot Series—This series has been consistently good.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**SHOW KIDS:** Meglin Kiddies, Tad Alexander—This is a very good musical comedy featuring the kiddies. It is done in beautiful color and makes excellent entertainment for the entire family, especially for the kids. It is full of good music, singing and dancing all done by the kiddies. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SO YOU WON'T T-T-T-TALK:** Roscoe Ates—This is a very good comedy of the slapstick variety and has plenty of laughs. Roscoe Ates is very good and pleased all of my patrons. Let's have more of these. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SYNCOPATED CITY:** Broadway Brevities Series—Entertaining musical comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**VAUDEVILLE REEL NO. 1:** Pepper Pot Series—Variety of good vaudeville acts. Pleasing short.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**VIVA BUDDY:** Looney Tunes Series—Fair cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

### Serials

### Universal

**RED RIDER, THE:** Buck Jones—Looks like it will be a good serial.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**RED RIDER, THE:** Buck Jones—We are almost at the end of this one. Good entertainment. Kept the folks coming every week at a pretty fair rate. Fifteen episodes.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

## French Company Makes Film With Native Cast in Morocco

Eden Productions, French company, has completed "Itto," based on an episode in the colonization of Morocco by the French, and directed by Jean Benoit-Levy and Marie Epstein. A large part of the cast is made up of native Arabs, and the film was made with the use of a sound recording truck on the ground. The native Arabic language is used in addition to French.

## Lawless Joins Macfadden

Robert W. Lawless has joined the promotion staff of the Macfadden Women's Group and *Photoplay* Magazine. F. E. Irsch, Jr., has resigned as promotion and research manager of the publications, and is succeeded by Harold F. Clark, former promotion manager for *True Story* and *Liberty*.

## Sennett Studio Sold

Referee Earl E. Moss last week held a sale of the studio operating equipment of the bankrupt Mack Sennett estate on the Coast. The property was bought by Nat Levine, lessor of the studio, for whose Mascot Pictures a Tom Mix serial will be produced.

## Film Attorney Wins Election

Maurice Hoffman, attorney for IATSE operators and stagehands locals in St. Joseph, Mo., and publisher of a weekly labor paper, has been sworn in as prosecuting attorney of Buchanan county after a contest in which he was awarded the election.

# 'NO COLOR LINE IN FILM'

*—WALTER H. GOLDING, Manager, Capitol Theatre, Saint John, N. B., Canada*

## ASKS FAIR TREATMENT FOR COLORED PLAYERS

To the Editor of the Herald:

As an admirer of your frank and fearless treatment of our picture-game problems I would like to ask you if you think it has been fair treatment to Louise Beavers, the colored actress so familiar and popular with all picture lovers, that she be rigidly excluded from all publicity in "Imitation of Life."

To be sure she appeared in the cast in the Universal press-sheet, but was resolutely out of printers' ink in the cut-sheet, scene cuts, lithos and all ballyhoo material. Is the Land of the Free still drawing the color-line as tightly as ever, even into the realm of the people's best amusement?

Up here in Canada we like the Negro people when they're good citizens. Our British sense of fair play and citizenship is well developed. And, believe me, we *do* like that Beavers woman; she's a screen cocktail, no matter how little her "bit." So naturally we—I suppose I should make it the *first* personal pronoun—resent her being robbed of deserved prominence in that perfectly lovely Fannie Hurst story, which has taken my town by storm this week.

**Of course Claudette Colbert and Warren William were as excellent as ever. So was our own Canuck, Ned Sparks. But the new element of value, the new star, the new punch, the new angle of showmanship, was the Negress mother—the kindly, loving, emotional, 100% natural mother. She carried the whole story along, was the cement that bound the whole structure. And they ignored her!—afraid of the chivalrous South, perhaps.**

But *we* didn't ignore her. We had cuts made from studio "stills" that gave her a break. We featured the "black mother and the white mother." We openly resented (in the advertisements) the exclusion of this star from critical and advertising recognition. In fact, we pointed out to the people what we thought was an injustice. *And we guessed right.* The people have poured their thanks upon us for refusing to worship at the shrine of Established Stardom. I'm sending you some tear-sheets to show you.—Walter H. Golding, Manager, Capitol Theatre, Saint John, N. B., Canada.

*How Mr. Golding and his staff carried out his idea in the newspaper advertising is reflected in the tear-sheets, from the Saint John* Evening Times-Globe. *January 16th: " . . . if you ask us we think Louise Beavers, the good-looking colored actress familiar as a dressing-maid in musical-comedy films, 'runs away' with the piece . . . the dramatics of Miss Beavers will make people wonder why the color-line was drawn so taut in the publicity."*

*January 17th: " . . . a colored actress as rival . . . "; January 18th: "Story of a Mother and a Black Mother and their Modern Daughters"; January 19th: "A White Mother and a Black Mother—and their daughter-problems. Sweet — wholesome — edifying."*

*And a press notice said: "Strangely enough, the player who seemed to get the liveliest audience reaction was the colored actress Louise Beavers, a familiar figure to picture fans but never before given a chance to be anything but a sort of mammy maid."*

[Editor's Note: In the review of "Imitation of Life," which appeared in the December 1 issue of Motion Picture Herald, Miss Beavers was referred to as "the extremely capable Negro actress," and the writer characterized her work with these words: "Miss Beavers comes very near to being the actual star of the picture."]

---

## EXHIBITOR WARNS OF NEON SIGN CASE

To the Editor of the Herald:

I am writing you today because I feel as though all theatre exhibitors should be warned and on the lookout for a man with a neon sign fraud.

Several weeks ago a well-dressed man of about 40 represented himself as a brother to an exhibitor of some small Indiana town. As the story goes, he is a traveling salesman and his brother operated the theatre. Several months ago they decided to close the theatre and sell all of the equipment. At the present time all of the equipment is supposed to have been sold with the exception of this neon tube sign. The condition of the sale is this: the exhibitor advances enough for the crating charges. Then the sign is to be shipped express collect for your approval. The balance is to be paid within 90 days provided the sign arrives as represented and proves satisfactory.

I was foolish enough to advance this man seven dollars for the crating charges on December 17. As yet I have never received the sign nor have I been able to find any trace of it.—Theodore Schlosser, Essanoe Amusement Company, Mt. Vernon, Ky.

---

## Monogram Executive Board Declares Quarterly Dividend

The executive committee of Monogram Pictures, at a meeting in New York last week, discussed production plans for the year, and declared a quarterly dividend of 1½ per cent, payable Febrary 1. This is the fourth quarterly dividend paid by the company since May 1, 1934. Attending were Ray Johnston, president; Trem Carr, Coast production head; Jack Jossey, Cleveland; Claude Ezell and Bill Underwood, Dallas; Herman Rifkin, Boston; Irving Mandel, Chicago, and Arthur Bromberg, Atlanta.

---

## Decision Reserved in Universal-Du-Art Suit

Decision in the suit of Du-Art Laboratory against Universal involving printing by Du-Art of Universal product, was reserved in the appellate division of the New York state supreme court last week.

---

# IN THE NEWS

John Ford, Dudley Nichols and Lester Cowan are in Mexico gathering information and color for a picture on Taxco, historic mining center. Columbia will produce the film. . . .

Mrs. Anthony Lucchese will continue the Gold Medal-Majestic exchanges in Philadelphia, which were operated by her husband, who died recently. . . .

George Bradley, former Broadway columnist, has been signed to write a Hollywood column for the *Brooklyn Eagle*. His headquarters will be in Hollywood. . . .

A testimonial dinner will be tendered Samuel D. Schwartz, retiring chairman of the Pennsylvania censor board, by the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware on January 28, in Philadelphia. The trade at the same time will welcome L. Howell Davis, the new chairman. . . .

The work of the Production Code Administration, headed by Joseph I. Breen, was discussed at the quarterly meeting of the Motion Picture Producers Association in Hollywood last week. Present were Harry Cohn, E. H. Allen, R. J. Obringer, Winfield Sheehan, William R. Fraser, Louis B. Mayer, Emanuel Cohen, B. B. Kahane, Hal Roach, Jack Warner and Stanley Bergerman, with Will Hays presiding.

Royal Pictures, Inc., has been formed, with David Kupperberg as president, for the production of six westerns for release this year. . . .

Jack D. Trop has joined Toeplitz Productions, Ltd., as New York representative, with headquarters in the Paramount Building. . . .

Winfield Sheehan, in charge of Fox production, has been named to the French Legion of Honor. The ceremony was aboard the French cruiser *Jeanne D'Arc,* anchored off San Pedro.

The motion picture and theatrical committee of the Federation for the Support of Jewish Philanthropic Societies of New York is close to its $100,000 quota, Albert Warner, chairman, reported last week. . . .

Henry Randel, Brooklyn Paramount exchange manager, was tendered a testimonial dinner at the New York Motion Picture Club this week. He retired last week as president of the New York Film Board of Trade. . . .

Ajax Pictures Corporation has closed a deal to produce six westerns, with Harry Carey, for the state rights market. First release will be on March 1. . . .

Hal Horne addressed the *New York Times* advertising class last week on "Motion Picture advertising." . . .

Alexander Woollcott, playwright, author and radio personality, has been signed for a role in "Miracle in Forty-Ninth Street," shortly to go into production at the Eastern Service studio, Long Island. Produced by Ben Hecht and Charles MacArthur, the film will be released by Paramount. . . .

Leon Schlesinger, who produces two series of cartoon subjects for Vitaphone, "Looney Tunes" and "Merrie Melodies," has syndicated both as cartoon strips with the Bell Syndicate. They will appear in newspapers beginning March 15.

George Seitz, MGM director, has been awarded a new directing contract by the studio on his 25th anniversary in the motion picture business, his experience covering all phases of production. . . .

---

## "Clive of India" Has Big Broadway Opening

"Clive of India," 20th Century production for United Artists release, opened at the Rivoli on Broadway last week with an impressive audience of notables, while it was necessary to section the lobby to accommodate the crowds seeking to enter via the box office. ("Clive of India" is reviewed by Gus McCarthy in this issue.)

CANAL ST.
The Old Absinthe House

# BESIDES . . .

**Algiers, Antoine's, Arnauds, Bienville, Bouillabaise, Broussard's, Canal Street, Club Forest, Coffee Brulo, Comus, Crayfish Bisque, Creole Gumbo, Crepes Suzette, Galatoire's Jefferson Park, Kolb's, Lake Pontchartrain, La Luisienne, La Fitte the Pirate, Madam Begue's, Maison Blanche, Magnolias, Maylie's, Medoc, Mint Juleps, Mississipi Levee, Montelenne, Menus, Old French Market, Orange Groves, Oysters, Rockefeller, Old Absinthe House, Poinsettas, Pernod's, Plaquemine Plantation, Pompano Pappillotte, Poulette Bordelaise, Ramos, Rhumba, Roosevelt Blue Room, St. Charles, Sazarac, Shrimps Remoulade, Souffle Potatoes, Tulane University, The Bayous, The Vieux Carre, Warm Southern Skies and THE MARDI GRAS CARNIVAL**

Write or wire to Roosevelt Hotel, New Orleans, for reservations at special MPTOA rates.

Convention specials will be run from New York via Washington, Charlotte and Atlanta . . . and from Chicago via St. Louis and Memphis.

Consult your local ticket agent on reduced railroad rates, allowing round-trip, 18-day ticket for one and one-third the one-way fare.

**M. P. T. O. A.**
National Headquarters
1600 Broadway
New York City

# THERE WILL BE...

**Important discussions on**

**Better Theatre Management**

**Advertising and Selling**

**Modernizing the Theatre**

**The N. R. A. Code**

**Problems Confronting Theatre Owners**

•

*15th Annual Convention for members, guests and friends of*

# MOTION PICTURE THEATRE OWNERS OF AMERICA

## NEW ORLEANS—FEB. 25-27

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 19, 1935, from 109 theatres in 18 major cities of the country, reached $985,130, a decrease of $96,920 from the total for the preceding calendar week, ended January 12, when 102 theatres in 17 major cities aggregated $1,082,050.

(*Copyright, 1935: Reproduction of material from this department without credit to* MOTION PICTURE HERALD *expressly forbidden*)

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
|---|---|---|---|---|---|---|---|---|
| **Boston** | | | | | | | | |
| Boston .......... | 2,900 | 25c-50c | "Helldorado" (Fox) .............. | 15,000 | "The Silver Streak" (Radio)...... | 10,000 | High 1-5-35 "The Marines Are Coming" "Romance in Manhattan" (New Year's Eve)<br>Low 1-12-35 "The Silver Streak"........ | 25,000<br>10,000 |
| Fenway .......... | 1,800 | 30c-50c | "Enter Madame" (Para.) and..... "Father Brown, Detective" (Para.) (8 days) | 4,700 | "Bordertown" (W. B.) and...... "Bachelor of Arts" (Fox) (8 days-2nd week) | 6,500 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 15,000<br>3,600 |
| Keith's .......... | 3,500 | 25c-65c | "Evergreen" (Gaumont British).. | 7,000 | "Romance in Manhattan" (Radio) | 10,500 | High 12-2 "Little Women"............<br>Low 1-19-35 "Evergreen" .............. | 28,000<br>7,000 |
| Loew's State .... | 3,700 | 35c-50c | "Broadway Bill" (Col.) .......... (25c-55c) | 12,000 | "Forsaking All Others" (MGM).. (2nd week) | 8,000 | High 1-7 "Strange Interlude" ...........<br>Low 3-11 "Men Must Fight"........... | 23,000<br>11,000 |
| Metropolitan ... | 4,350 | 35c-65c | "The County Chairman" (Fox).... | 21,000 | "The President Vanishes" (Para.) (6 days) | 24,000 | High 11-4 "I'm No Angel".............<br>Low 1-19-35 "The County Chairman".. | 44,500<br>21,000 |
| Paramount ..... | 1,800 | 30c-50c | "Enter Madame" (Para.) and.... "Father Brown, Detective" (Para.) (8 days) | 5,800 | "Bordertown" (W. B.) and...... "Bachelor of Arts" (Fox) (8 days-2nd week) | 6,500 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 17,000<br>4,400 |
| **Buffalo** | | | | | | | | |
| Buffalo .......... | 3,500 | 30c-55c | "The County Chairman" (Fox).. | 20,000 | "Biography of A Bachelor Girl".. (MGM) | 15,000 | High 12-9 "Dancing Lady" ............<br>Low 3-25 "Our Betters" ............... | 31,000<br>9,800 |
| Century .......... | 3,000 | 25c | "Hell in the Heavens" (Fox) and "I Sell Anything" (W. B.) | 6,100 | "The St. Louis Kid" (W. B.) and "One Hour Late" (Para.) (9 days) | 6,300 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes .... | 3,000 | 25c-40c | "Sweet Adeline" (W. B.)........ | 7,400 | "Forsaking All Others" (MGM).. (10 days) | 12,300 | High 11-4 "I'm No Angel"..............<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome ..... | 2,100 | 25c-40c | "The Mighty Barnum" (U.A.).... | 7,300 | "The President Vanishes" (Para.) and "By Your Leave" (Radio) | 7,200 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy"... | 18,000<br>4,800 |
| Lafayette ....... | 3,300 | 25c | "Broadway Bill" (Col.)............ (9 days-2nd week) | 9,500 | "Broadway Bill" (Col.)........... (1st week) | 17,100 | High 1-12-35 "Broadway Bill"..........<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 17,100<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo .......... | 1,400 | 25c-50c | "The President Vanishes" (Para.) | 7,000 | "Gentlemen Are Born" (F.N.).... | 7,000 | .......................................... | |
| Chicago ......... | 4,000 | 25c-68c | "Broadway Bill" (Col.)........... (2nd week) | 31,000 | "Broadway Bill" (Col.)........... (35c-68c) (1st week) | 40,000 | High 9-2 "Goodbye Again" .............<br>Low 4-29 "Central Airport"............ | 75,000<br>22,000 |
| Garrick ......... | 900 | 25c-40c | "Music in the Air" (Fox)........ | 4,500 | "Imitation of Life" (Univ.)...... | 5,500 | .......................................... | |
| Oriental ....... | 1,940 | 25c-40c | "Gambling" (Fox) ................ | 19,000 | "It's A Gift" (Para.).............. | 22,000 | High 10-14 "I'm No Angel"..............<br>Low 12-16 "A Man's Castle"........... | 50,000<br>10,000 |
| Palace ........... | 2,509 | 25c-50c | "The Little Minister" (Radio).... (2nd week) | 17,000 | "The Little Minister" (Radio).... (1st week) | 25,000 | High 9-9 "Morning Glory'...............<br>Low 4-28-34 "Glamour" ................ | 37,000<br>11,500 |
| Roosevelt ........ | 1,591 | 25c-50c | "Forsaking All Others" (MGM).. (3rd week) | 10,000 | "Forsaking All Others" (MGM).. (2nd week) | 16,000 | High 1-5-35 "Forsaking All Others"...<br>Low 8-18-34 "Paris Interlude".......... | 27,000<br>6,000 |
| State-Lake ..... | 2,776 | 20c-35c | "Woman in the Dark" (Radio).... | 13,000 | "Dangerous Corner" (Radio)...... | 14,000 | High 9-8-34 "Most Precious Thing in Life" ........................<br>Low 2-18 "Lucky Devils"............... | 19,000<br>4,500 |
| United Artists.... | 1,700 | 30c-60c | "The Mighty Barnum" (U.A.).... (9 days-2nd week) | 11,000 | "The Mighty Barnum" (U. A.).. (1st week) | 22,000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding"...... | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen ............ | 3,300 | 20c-40c | "West of the Pecos" (Radio).... | 4,100 | "Bright Eyes" (Fox)............. (11 days-2nd week) | 9,000 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Hippodrome .... | 3,800 | 30c-42c | "Broadway Bill" (Col.)........... (2nd week) | 9,000 | "Broadway Bill" (Col.)........... (1st week) | 15,750 | High 10-21 "East of Fifth Avenue"...<br>Low 6-10 "Circus Queen Murder"..... | 30,000<br>2,900 |
| RKO Palace .... | 3,100 | 30c-60c | "Grand Old Girl" (Radio)........ | 12,500 | "Murder in the Clouds" (F. N.) (5 days) | 9,000 | High 11-10-34 "Desirable"..............<br>Low 8-19 "No Marriage Ties".......... | 28,000<br>4,200 |
| State ............ | 3,400 | 30c-42c | "Kid Millions" (U. A.)........... | 13,500 | "Forsaking All Others" (MGM).. (10 days-2nd week) | 28,000 | High 8-19 "Tugboat Annie" ...........<br>Low 6-24 "The Eagle and the Hawk".. | 26,000<br>5,000 |
| Stillman ......... | 1,900 | 20c-40c | "Father Brown, Detective" (Para.) | 3,200 | "Limehouse Blues" (Para.)...... (7 days-2nd week)<br>"Our Daily Bread" (U. A.)...... (4 days) | 4,500<br>2,000 | High 9-15-34 "Chained" ................<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin ......... | 1,500 | 25c-50c | "The Secret Bride" (W.B.)...... (5 days)<br>"The Man Who Reclaimed His.. Head" (Univ.) (2 days) | 1,400<br>700 | "Private Life of Don Juan" (U.A.) | 2,000 | High 2-25 "Cavalcade" ................<br>Low 8-11-34 "I Give My Love"......... | 10,000<br>1,200 |
| Denham ......... | 1,500 | 25c-50c | "The President Vanishes" (Para.) (3 days)<br>"Limehouse Blues" (Para.)...... (4 days) | 1,200<br>2,800 | "Behold My Wife" (Para.)....... (3 days and two midnite shows including New Year's Eve at $1 top)<br>"The Fountain" (Radio).......... (5 days) | 3,500<br>5,500 | High 9-29-34 "Belle of the Nineties"...<br>Low 8-4-34 "Elmer and Elsie".......... | 16,500<br>1,800 |
| Denver .......... | 2,500 | 25c-50c | "Sweet Adeline" (W. B.)........ | 6,000 | "Kid Millions" (U. A.)........... | 7,500 | High 1-13-34 "Roman Scandals"........<br>Low 12-16 "The World Changes"........ | 17,500<br>3,000 |
| Orpheum ........ | 2,600 | 25c-50c | "Broadway Bill" (Col.)........... | 10,000 | "Transatlantic Merry Go Round" (U. A.) | 6,500 | High 2-17-34 "Hi, Nellie!"..............<br>Low 6-10 "Zoo in Budapest"......... | 19,500<br>3,700 |
| Paramount ...... | 2,000 | 25c-40c | "Kid Millions" (U. A.)........... | 3,000 | "The Gay Bride" (MGM)........ (5 days)<br>"Forsaking All Others" (MGM).. (4 days) | 1,400<br>1,600 | High 4-1 "The Kid from Spain"........<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |

# *Mouthful*

I want to say that the "WHAT THE PICTURE DID FOR ME" section of the Motion Picture Herald belongs to us, and is the only place in the world we can say what we want to, and wherein we can tell the truth as we see it, and the producers would do well not to meddle with it.

I am sending along a report, inasmuch as I haven't sent in one lately. — *Charles S. Edwards, Queen Theatre, Pilot Point, Texas.*

◆

Have intended to write to thank you for including release numbers with features. Exhibitors will appreciate this addition.

On looking over my files we find that the issue of November 17th, 1934, is missing. Could we trouble you for a copy?—*Howard Hager, Hagersville, Ontario.*

◆

Your Herald is one of the most valuable papers I have—one no theatre manager should be without. — *Ralph Biamonte, Hollywood Theatre, Niagara Falls, Canada.*

# MOTION PICTURE HERALD

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-65c | "The Painted Veil" (MGM) (30c-65c) | 9,500 | "Kid Millions" (U. A.) (2nd week) | 8,300 | High 9-9 "Dinner at Eight"<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) | 36,656<br>6,392 |
| Pantages | 3,000 | 25c-40c | "The Captain Hates the Sea" (Col.) (3rd week) | 3,200 | "The Captain Hates the Sea" (Col.) (2nd week) | 4,100 | High 1-7 "Handle With Care"<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" | 13,000<br>1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "Bordertown" (W. B.) | 9,500 | "The Little Minister" (Radio) (2nd week) | 10,200 | High 3-25 "42nd Street"<br>Low 12-29-34 "Sweet Adeline" | 26,000<br>6,300 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | "The County Chairman" (Fox) (2nd week) | 3,000 | "The County Chairman" (Fox) (1st week) | 7,500 | High 1-12-35 "The County Chairman"<br>Low 12-29-34 "Bright Eyes" | 7,500<br>2,000 |
| Circle | 2,800 | 25c-40c | "The President Vanishes" (Para.) (4 days)<br>"Enter Madame" (Para.) (3 days) | 2,000<br>2,000 | "Romance in Manhattan" (Radio) | 4,500 | High 8-19 "She Had to Say Yes"<br>Low 12-22-34 "West of the Pecos" and "The Firebird" | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | "Broadway Bill" (Col.) (2nd week) | 7,000 | "Little Women" (Radio) (3 days)<br>"Broadway Bill" (Col.) (4 days-1st week) | 1,500<br>5,000 | High 3-25 "Parachute Jumper"<br>Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | "The White Cockatoo" (W.B.) | 6,000 | ........................ | | High 12-22-34 "Murder in the Clouds"<br>Low 11-11 "Saturday's Millions" | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | "The Night Is Young" (MGM) | 4,000 | "Forsaking All Others" (MGM) (2nd week) | 4,000 | High 2-3-34 "Sons of the Desert"<br>Low 12-22-34 "The Gay Bride" | 12,500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Apollo | 1,100 | 25c | "Power" (Gaumont-British) | 950 | "The Unfinished Symphony" (Gaumont British (2nd week) | 1,000 | ........................ | |
| Mainstreet | 3,049 | 15c-40c | "Romance in Manhattan" (Radio) | 5,500 | "I Sell Anything" (F. N.) | 2,000 | High 6-23-34 "Glamour"<br>Low 1-12-35 "I Sell Anything" | 23,000<br>2,000 |
| Midland | 4,000 | 15c-40c | "The Night Is Young" (MGM) | 6,000 | "Forsaking All Others" (MGM) (4 days-2nd week) | 8,000 | High 1-7 "Strange Interlude"<br>Low 4-15 "Perfect Understanding" | 30,000<br>4,900 |
| Newman | 1,800 | 25c-40c | "Lives of a Bengal Lancer" (Para.) | 12,000 | "Bordertown" (W. B.) | 5,000 | High 10-21 "I'm No Angel"<br>Low 5-27 "Picture Snatcher" | 20,000<br>2,800 |
| Tower | 2,200 | 25c | "Broadway Bill" (Col.) (2nd week) | 10,000 | "Broadway Bill" (Col.) (1st week) | 14,000 | High 1-12-35 "Broadway Bill"<br>Low 5-5-34 "Let's Fall in Love" | 14,000<br>4,000 |
| Uptown | 2,000 | 25c-40c | "Imitation of Life" (Univ.) | 5,500 | "Bright Eyes" (Fox) (2nd week) | 3,800 | High 10-27-34 "Judge Priest"<br>Low 7-1 "Lilly Turner" | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Filmarte | 800 | 40c-55c | "Crime Without Passion" (Para.) | 2,970 | "Power" (Gaumont British) (6 days-2nd week) | 2,800 | ........................ | |
| Four Star | 900 | 30c-55c | "Wicked Woman" (MGM) and "Helldorado" (Fox) | 3,250 | "What Every Woman Knows" (MGM) (2nd week) | 4,500 | High 3-3-34 "Devil Tiger" (6 days)<br>Low 12-15-34 "Have A Heart" | 7,800<br>2,500 |
| Loew's State | 2,416 | 30c-55c | "The Painted Veil" (MGM) | 12,500 | "Kid Millions" (U. A.) (2nd week) | 9,500 | High 4-7-34 "Riptide"<br>Low 2-24-34 "Coming Out Party" | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | "Here Is My Heart" (Para.) (3rd week) | 14,000 | "Here Is My Heart" (Para.) (2nd week) | 26,000 | High 1-5-35 "Broadway Bill" and "Here Is My Heart"<br>Low 3-18 "King of the Jungle" | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | "Bordertown" (W. B.) | 9,700 | "The Little Minister" (Radio) (2nd week) | 6,900 | High 3-31-34 "Little Women"<br>Low 9-30 "Brief Moment" | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | "Kid Millions" (U. A.) | 3,900 | "The First World War" (Fox) and "The Gay Bride" (MGM) | 4,400 | High 10-21 "The Bowery"<br>Low 12-8-34 "Chu Chin Chow" | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | "Babbitt" (W. B.) and "West of the Pecos" (Radio) | 7,600 | "Murder in the Clouds" (F.N.) (2nd week) | 8,700 | High 3-25 "42nd Street"<br>Low 12-29-34 "White Lies" and "The Last Wilderness" | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | "We Live Again" (U. A.) | 4,500 | "The President Vanishes" (Para.) | 4,500 | High 9-20-34 "The Barretts of Wimpole Street" (2nd week)<br>Low 9-29-34 "The Cat's Paw" | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | "Father Brown, Detective" (Para.) | 1,500 | "Kentucky Kernels" (Radio) | 1,700 | High 4-1 "20,000 Years in Sing Sing"<br>Low 7-28-34 "Kiss and Make Up" | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | "That's Gratitude" (Col.) | 2,300 | "The Perfect Clue" (Majestic) | 2,500 | ........................ | |
| RKO Orpheum | 2,900 | 25c-50c | "Broadway Bill" (Col.) (2nd week) | 6,700 | "Broadway Bill" (Col.) (1st week) | 6,500 | High 1-7 "Animal Kingdom"<br>Low 3-11 "Cynara" | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | "Forsaking All Others" (MGM) | 6,400 | "The Mighty Barnum" (U.A.) | 6,000 | High 4-29 "Cavalcade"<br>Low 3-11 "King of the Jungle' | 8,000<br>3,500 |
| Time | 300 | 20c-25c | "Little Men" (Mascot) | 1,500 | "Wednesday's Child" (Radio) | 2,000 | ........................ | |
| World | 400 | 25c-75c | "Evensong" (Gaumont British) | 3,000 | "Great Expectations" (Univ.) (2nd week) | 3,700 | High 5-5-34 "Private Life of Henry VIII" (5th week)<br>Low 11-25 "Vi Som Gar Koksvagen" | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Bordertown" (W. B.) | 11,000 | "Anne of Green Gables" (Radio) | 12,000 | High 2-24-34 "Queen Christina"<br>Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" | 13,500<br>6,500 |
| Imperial | 1,914 | 15c-35c | "One Exciting Adventure" (Univ.) (25c-40c) | 3,000 | "Here Comes the Navy" (W.B.) (2nd week) | 2,500 | High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"<br>Low 7-8 "Les Bleus d'Amour" | 6,500<br>1,500 |
| Loew's | 3,115 | 30c-75c | "The President Vanishes" (Para.) | 12,000 | "The St. Louis Kid" (W. B.) | 11,000 | High 12-8-34 "Six Day Bike Rider"<br>Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" | 14,500<br>4,500 |
| Palace | 2,600 | 30c-65c | "The Little Minister" (Radio) | 10,500 | "The Painted Veil" (MGM) | 12,000 | High 2-18 "The Sign of the Cross"<br>Low 7-21-34 "Shoot the Works" and "Friday the 13th" | 15,500<br>6,000 |
| Princess | 2,272 | 30c-65c | "The Captain Hates the Sea" (Col.) and "Name the Woman" (Col.) | 7,000 | "Kid Millions" (U. A.) and "Fugitive Lady" (Col.) (2nd week) | 7,500 | High 1-7 "The Kid from Spain" and "Speed Demon"<br>Low 8-11-34 "The Constant Nymph" and "Happy Ever After" | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | "The White Cockatoo" (W. B.) | 9,800 | "Helldorado" (Fox) | 9,400 | ........................ | |
| Capitol | 4,700 | 35c-$1.65 | "The Night Is Young" (MGM) | 19,800 | "Forsaking All Others" (MGM) (3rd week) | 36,000 | High 1-5-35 "Forsaking All Others,"<br>Low 2-10-34" You Can't Buy Everything" | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | "The Silver Streak" (Radio) | 11,300 | "Mystery Woman" (Fox) | 11,000 | High 1-7 "The Half Naked Truth"<br>Low 7-14-34 "Call It Luck" | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | "Enter Madame" (Para.) | 8,000 | "Kentucky Kernels" (Radio) | 8,500 | High 7-21-34 "Of Human Bondage"<br>Low 4-15 "Parole Girl" | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | "Lives of A Bengal Lancer" (Para.) | 65,300 | "Sweet Adeline" (W. B.) | 22,500 | High 10-21 "I'm No Angel"<br>Low 8-11-34 "Elmer and Elsie" | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | "The Man Who Reclaimed His Head" (Univ.) (2nd week) | 7,000 | "The Man Who Reclaimed His Head" (Univ.) (1st week) | 15,000 | High 4-7-34 "The Lost Patrol"<br>Low 4-15 "Destination Unknown" and "The Fighting President" | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | "The Mighty Barnum" (U.A.) (5 days-4th week) | 10,560 | "The Mighty Barnum" (U.A.) (3rd week) | 23,600 | High 11-17-34 "Kid Millions"<br>Low 8-5 "The Rebel" | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | "Evergreen" (Gaumont British) | 52,000 | "The Little Minister" (Radio) (2nd week) | 65,000 | High 1-5-35 "The Little Minister"<br>Low 6-17 "Ann Carver's Profession" | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | "Unfinished Symphony" (Gaumont British) | 22,500 | "It's A Gift" (Para.) | 29,500 | High 12-1-34 "Imitation of Life"<br>Low 1-28 "Air Hostess" | 44,000<br>9,100 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "What Every Woman Knows" (MGM) | 2,250 | "The Secret Bride" (W. B.) | 2,400 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "Gentlemen Are Born" (F.N.) (4 days)<br>"Crime Doctor" (Radio) (3 days) | 3,000<br>1,200 | "Babbitt" (F. N.) (4 days)<br>"Strange Wives" (Univ.) (3 days) | 2,300<br>500 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "Kid Millions" (U. A.) | 4,000 | "Biography of A Bachelor Girl" (MGM) | 4,500 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "The Mighty Barnum" (U. A.) | 4,500 | "Here Is My Heart" (Para.) | 3,500 | High 1-5-35 "Forsaking All Others"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 25c-40c | "Broadway Bill" (Col.) | 8,200 | "The Little Minister" (Radio) (10 days) | 9,100 | High 11-18 "One Man's Journey"<br>Low 12-15-34 "Captain Hates the Sea" and "I Sell Anything | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | "Behold My Wife" (Para.) and "Music in the Air" (Fox) | 8,500 | "It's A Gift" (Para.) (25c-55c) (3 days and New Year's Eve $1.00)<br>"Sweet Adeline" W. B.) and "Wicked Woman" (MGM) (7 days) | 10,400<br>9,000 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | "Kid Millions" (U. A.) | 8,000 | "Forsaking All Others" (MGM) (9 days)<br>"Kid Millions" (U. A.) (Midnight Dec. 31.) | 11,300<br>1,200 | High 1-5-35 "Here Is My Heart"<br>Low 5-19-34 "As the Earth Turns" and "Smoky" | 7,900<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "The Mighty Barnum" (U.A.) (3 days-4th week) | 1,500 | "The Mighty Barnum" (U. A.) (6 days-3rd week) | 5,000 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | "Mrs. Wiggs of the Cabbage Patch" (Para.) (4 days) | 900 | "Kid Millions" (U. A.) (8 days) | 2,800 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "Forsaking All Others" (MGM) (10 days-2nd week) | 17,000 | "Forsaking All Others" (MGM) (6 days-1st week) | 18,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 40c-65c | "Band Plays On" (MGM) (6 days) | 13,000 | "Romance in Manhattan" (Radio) (6 days) | 13,000 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "The County Chairman" (Fox) | 18,000 | "Evergreen" (Gaumont British) (5 days) | 10,000 | High 4-22 "Cavalcade"<br>Low 1-12-35 "Evergreen" (5 days) | 29,000<br>10,000 |
| Keith's | 2,000 | 30c-50c | "Behold My Wife" (Para.) (6 days) | 2,800 | "The Little Minister" (Radio) (6 days) | 2,900 | | |
| Karlton | 1,000 | 25c-40c | "Church Mouse" (W. B.) (6 days) | 2,500 | "Broadway Bill" (Col.) (6 days) | 3,100 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8.500<br>2,200 |
| Roxy Mastbaum | 4,800 | 55c-$1.10 | "The Right to Live" (W. B.) (6 days) | 29,000 | "Biography of a Bachelor Girl" (MGM) (6 days) | 34,000 | | |
| Stanley | 3,700 | 35c-55c | "Bordertown" (W. B.) (6 days) | 11,000 | "Imitation of Life" (Univ.) (6 days) | 10,000 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 30c-50c | "Wicked Woman" (MGM) (4 days) | 2,900 | "Murder in the Clouds" (F.N.) (6 days) | 4,800 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | "Biography of a Bachelor Girl" (MGM) (2nd week) | 4,000 | "Biography of A Bachelor Girl" (MGM) (1st week) | 6,000 | High 4-7-34 "Wonder Bar"<br>Low 3-11 "What! No Beer?" | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-40c | "Behold My Wife" (Para.) and "The Defense Rests" (Col.) | 1,600 | "Bright Eyes" (Fox) (2nd week) | 2,000 | | |
| Music Box | 1,00 | 25c-40c | "The Man Who Reclaimed His Head" (Univ.) | 2,000 | "The Little Minister" (Radio) (2rd week) | 3,000 | High 12-9 "Little Women"<br>Low 5-13 "No More Orchids" | 14,000<br>1,600 |
| Oriental | 2,040 | 25c | "Transatlantic Merry-Go-Round". (U.A.) | 1,700 | "Big Hearted Herbert" (W. B.) and "Happiness Ahead" (F. N.) | 1,800 | High 10-14 "Rafter Romance"<br>Low 11-18 "College Coach" | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | "Sweet Adeline" (W.B.) | 6,000 | "The Secret Bride" (W. B.) | 5,000 | | |
| Paramount | 3,008 | 25c-40c | "Lives of a Bengal Lancer" (Para.) | 8,000 | "The County Chairman" (Fox) | 10.000 | High 11-18 "The Way to Love"<br>Low 12-2 "Walls of Gold" | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | "Forsaking All Others" (MGM) (2nd week) | 5,000 | "Forsaking All Others" (MGM) (1st week) | 5,000 | High 4-28-34 "The House of Rothschild"<br>Low 3-11 "Madame Butterfly" | 9,800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "Lottery Lover" (Fox) and "I'll Fix It" (Col.) | 10,000 | "Helldorado" (Fox) and "Strange Wives" (Univ.) | 9,500 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally" | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "Little Minister" (Radio) (2nd week) | 11,000 | "The Little Minister" (Radio) (1st week) | 17,500 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "Broadway Bill" (Col.) (4th week) | 4,500 | "Broadway Bill" (Col.) (3rd week) | 7,500 | | |
| Paramount | 2,670 | 25c-65c | "Biography of a Bachelor Girl" (MGM) and "Enter Madame" (Para.) (2nd week) | 12,000 | "Enter Madame" (Para.) and "Biography of A Bachelor Girl" (MGM) (25c-40c) | 10,000 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty' | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "The County Chairman" (Fox) | 11,000 | "Bright Eyes" (Fox) (2nd week) | 5,500 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "The Mighty Barnum" (U. A.) (4th week) | 5,500 | "The Mighty Barnum" (U. A.) (3rd week) | 8,000 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "Forsaking All Others" (MGM) (2nd week) | 20,000 | "Forsaking All Others" (MGM) (1st week) | 27,000 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10.000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c-55c | "The Mighty Barnum" (U.A.) | 3,200 | "Kid Millions" (U. A.) (10 days-2nd week) | 4,700 | High 12-9 "Little Women"<br>Low 8-19 "The Rebel" | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | "The White Parade" (Fox) | 6,500 | "Forsaking All Others" (MGM) (9 days) | 9,400 | High 8-5 "Tugboat Annie"<br>Low 5-5-34 "Tarzan and His Mate" | 19,250<br>5.000 |
| Liberty | 1,800 | 15c-50c | "Jealousy" (Col.) and "Against the Law" (Col.) (10c-25c) | 3,400 | "The Captain Hates the Sea" (Col.) (15c-35c) | 4,200 | High 11-10-34 "One Night of Love"<br>Low 6-24 "Uptown New York" | 7.000<br>3,000 |
| Music Box | 950 | 25c-55c | "The Little Minister" (Radio) (2nd week) | 3,350 | "The Little Minister" (Radio) (9 days-1st week) | 4,800 | High 11-11 "Footlight Parade"<br>Low 9-22-24 "There's Always Tomorrow" and "Midnight Alibi" | 8.000<br>2,900 |
| Music Hall | 2,275 | 25c-55c | "Sweet Adeline" (W. B.) | 5,800 | "The Mighty Barnum" (U. A.) (9 days) | 7,000 | High 5-26-34 "Wild Cargo"<br>Low 8-18-34 "Bachelor Bait" | 11,500<br>4,100 |
| Orpheum | 2,500 | 25c-50c | "Bordertown" (W. B.) | 5,100 | "By Your Leave" (Radio) | 5,200 | High 10-21 "Bureau of Missing Persons" (6 days)<br>Low 4-21-34 "Two Alone" and "I Believe in You" | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | "It's A Gift" (Para.) | 5,800 | "Here Is My Heart" (Para.) | 6,600 | High 1-7 "A Farewell to Arms"<br>Low 1-13-34 "Dancing Lady" (2nd run) | 9.500<br>4,000 |

# WABASH AVENUE

### CHICAGO

General Film Company, of which Harold Stern is president, has completed remodeling of the building at 1229 S. State street to house a modern laboratory equipped in every way for volume production of prints. Latest equipment has been installed for printing, developing and production of trailers. The laboratory was formerly operated by Sidney Stern, now associated with the enlarged enterprise. Herman Marks is on the sales staff.

▽

Walter Babitz is recognized for having plenty of stuff on the ball as a showman but in the last few weeks he has become accepted as political league material. As a candidate for the Library board in Cicero, Babitz is "wowing" them with his oratory.

▽

Bill Drake protests that this column has not officially made note of the improvements and redecorating of the Superior Pictures offices. So there you are, Bill.

▽

Art Nelson, booker for A. B. McCullon of Hoopeston, put in one of his infrequent appearances on Film Row this week.

▽

Walter Green of National Theatre Supply Company also was spotted in conference with Barney Pearlman.

▽

Bill Mitchell of the Patio theatre, so his friends inform us, will become a benedict on February 23.

▽

Theatres got one break from the weather man. The cold snap holding the city as this is written landed early enough Monday so as not to kill off Sunday night business, which was reported very satisfactory in all sections of town.

▽

Capt. J. D. Craig has left for New York to arrange for production of another undersea adventure picture such as his recent "Seal Killers."

▽

Erwin Fensin of General Seating Company has evolved a kit which permits quick healing of wounds incurred by the leather on theatre chairs.

▽

Lucy Clark, secretary to J. Jovaney of Superior Pictures, has resigned to return to her home in Toronto.

▽

Considerable interest attaches to the plans of Otto F. Aken, Cook county superintendent of schools, to introduce into class work a new course of motion picture appreciation. Mr. Akens' program is predicated, not on the theory that pictures are good, bad or indifferent, but rather on incorporating into such studies as geography, physics and history the salient features of various films.

▽

Bill Hamm, Paramount booker, is confined to his home with pneumonia.

▽

S. R. Malkin, after considerable remodeling work, has opened the Yale theatre at 5th Avenue and Madison street, Maywood.

HOLQUIST

## Florabel Muir with Fox

Florabel Muir, former New York newspaper woman, has been signed as a scenario writer by Fox.

## Fineman Leaves MGM

Al Fineman is leaving MGM for Arizona to undergo treatment of his eyes, which have been troubling him for some years.

## Vanni Leaves Loew To Join Warner Circuit

A. J. Vanni, associated with the Poli theatres in New England for many years, has resigned from the Loew organization to assume operation of a theatre division in Wilmington. It is understood the Warner Philadelphia theatres will be broken down into three divisions, to be operated by Mr. Vanni, Leonard Schlessinger and David E. Weshner.

## Toeplitz Expected Here

L. Toeplitz, head of the company bearing that name, plans to leave London for New York next month to confer with Ernst Lubitsch and to see a star for a picture he expects to make on the life of Sarah Bernhardt.

## Paskow Succeeds Curley

Bob Paskow succeeds Jules Curley, who resigned as advertising manager for Warner Theatres in the Newark zone. Mr. Paskow, who is from the Stanley theatre in Jersey City, assumes his new duties immediately.

## Clavering Knighted

Albert Clavering, organizer of the film division of the Conservative Party in England, has been knighted by the King. He was director of FBO, Ltd., and associated in Clavering and Allan Circuit.

## Harry Spencer Honored

Harry Spencer was tendered a dinner by fellow employees at Educational last week in New York, on the occasion of his leaving Educational to join First Division.

## Paramount Promotes Haddow

G. Knox Haddow, former assistant to J. J. Unger, Paramount division manager, was promoted to head the exchange service department.

# SHORT PRODUCT PLAYING BROADWAY

***Week of January 19***

| | | |
|---|---|---|
| CAPITOL | Hey, Hey, Fever | MGM |
| CRITERION | Autobuyography | RKO Radio |
| MAYFAIR | Going Places | Universal |
| | Shivers | Columbia |
| MUSIC HALL | Beneath the Coral Sea | Principal |
| | Dumb Luck | Educational |
| PARAMOUNT | Baby, Be Good | Paramount |
| RIALTO | Palooka from Paducah | Educational |
| | South Pole or Bust | Educational |
| RIVOLI | Mickey's Man Friday | United Artists |
| | Ireland, The Emerald Isle | MGM |
| ROXY | Holiday Land | Columbia |

# TRAVELERS

WILL H. HAYS, president of the MPPDA, was due back in New York from Hollywood conferences with studio members.

WILL BARRETT, AmerAnglo president, sailed for Europe to sell rights on Topical Film's "Dealers in Death."

JEAN HENDERSON, motion picture critic of the Jacksonville, Fla., *Times-Union*, was visiting home offices of distributors in New York.

ADRIENNE AMES arrived in New York from Radio's Coast studio.

JANET GAYNOR arrived in New York from Hollywood.

SI SEADLER, Metro's advertising executive, was back in New York from Havana.

SOL A. ROSENBLATT, NRA Compliance Director, returned to Washington from New York.

ALLAN JONES, stage player, arrived at Metro's Culver City studio from Broadway.

MARGUERITE WALLMAN, Viennese dancer, was en route to the Metro Coast Studio.

M. H. HOFFMAN, Liberty Pictures president, arrived in New York from Hollywood to formulate plans to nationalize Liberty exchanges for 1935-36 product.

CHARLES C. PETTIJOHN, MPPDA general counsel, returned to New York from Chicago.

KING CHARNEY, in charge of Agfa Film's Coast office, returned by plane from New York.

ARTHUR FIELDS and MARTIN SOBELMAN sailed to their Paris office.

AL COHN, scenarist and Collector of the Port of Los Angeles, was in New York.

PHIL FRIEDMAN, Fox Hollywood casting director, was due in New York.

SIDNEY R. KENT, Fox Film president, returned to New York from the Coast.

PIERRE COLOMBIER, in charge of Pathe-Natan's American "invasion," left New York for Hollywood to investigate production conditions.

AL LICHTMAN, United Artists distribution vice-president, and HARRY BRANDT, New York circuit exhibitor, were due to leave Broadway for Miami.

MOE STREIMER left New York for Miami.

FRED MCCONNELL, Time Newsreel sales manager, returned to New York from Charlotte.

EDWARD GOLDEN, Monogram's sales manager, was back in New York from Detroit.

BEN VERSCHLEISER, associate producer for Monogram, returned to Hollywood from New York.

WILLIAM HOLLANDER, B. & K. Theatres advertising director, was in New York from Chicago.

GEORGE KAMEN, in charge of Mickey Mouse novelty licenses in Europe, sailed for London.

JAMES M. BECK, MPPDA London representative, returned to his office after two months in New York.

W. W. MURRAY, of Fox Movietonews, sailed for Bermuda.

MELVIN LEVY, "Gold Eagle Guy" author, left New York to join Metro on the Coast.

NAT SALAND, head of Mercury Laboratory, left New York for Hollywood.

S. S. KRELLBERG returned to New York from Hollywood.

GEORGE KAUFMAN and MORRIE RYSKIND left New York for Hollywood to write the Marx Brothers first MGM script.

CHARLES SKOURAS, Fox West Coast Theatres executive, arrived in New York.

E. B. HATRICK, Hearst film executive, flew from New York to Hollywood.

LELAND HAYWARD and GILBERT MILLER arrived in Hollywood from New York.

EARL TUCKER sailed for London to join the Disney office.

BILL PINE, Paramount studio publicist, returned to Hollywood from New York.

HARVEY DAY, SR., Terry-Toons sales head, returned from a midwestern trip.

JOSEPH M. SEIDER left New York for Miami.

EDDIE GRAINGER, of Fox, returned to New York from a sales trip.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THE INDUSTRY ELECTS

**It must be a unique sensation to find oneself the proud recipient of one of the 1934 Quigley Grand Awards. Imagine having one's campaign selected above all others by the high executives comprising the Committee of Judges. We'd be overwhelmed—and wouldn't you?**

**As no doubt were Bill Hendricks and Morris Rosenthal, on being advised by wire last Tuesday they were chosen to receive the Grand Award and the Second Grand Award, respectively. They are highly honored, indeed.**

**Detailed reports of the judging ceremonies are carried in the news section of this issue, but mere words fail to convey the earnestness and enthusiasm of the Committee members, who by their complete absorption in the matter indicated somewhat the high place attained by the Quigley project.**

**By their decisions, the judges have done something more, however, than designate Rosenthal and Hendricks for the Grand Awards. In bestowing the accolade upon these two, the Committee, representing the industry, pays deserved homage to the man in the field. And in so doing, it establishes definitely the importance of present-day exploitation and the esteem with which these labors are held.**

▽ ▽ ▽

## HARD WORK AND GROSSES

On our desk reposes the imposing "March of Time" pressbook, from which we take the liberty of quoting the following thoughts as have to do with exploitation:

*"We won't bother you with a lot of tieups which may or may not work and will take up your time. Just to look impressive. . . . With 35,000,000 followers, we're handing you an audience. This time you won't have to work for it."*

Well, we dunno about that not having to work for it. While this new screen offering will undoubtedly play to plenty of packed houses, chances are, showmen being what they are, the boys in the field who work hardest on their "March of Time" campaigns will turn in the most satisfactory grosses.

▽ ▽ ▽

Apropos of the press book discussion that continues in our pages, those who complain of the lack of ideas proven in the field will no doubt be interested in learning that Fox has adopted much of Sig Solomon's November Award campaign on "Judge Priest" for the press book exploitation section on Will Rogers in "The County Chairman."

## TO BE CONTINUED

Theatremen struggling under the burden of 12 to 14 hour days, seven days a week, no doubt will be somewhat heartened to know that further action is being taken in their behalf. Following our open letter carried on this page, issue of December 29, a meeting was arranged with Mr. Farnsworth in New York at the offices of the Code Authority. The attitude of the Deputy Administrator, we are happy to report, was distinctly encouraging.

As a result of this conference, we are communicating with Mr. William Bledsoe, member of the Labor Advisory Board attached to the Amusement Code. It is to be hoped that Mr. Bledsoe's response will be as immediate and his reaction as sympathetic as was that of Mr. Farnsworth.

▽ ▽ ▽

## THE BARRONS DO IT

That some men can get a whole lot more work out of a dollar than others is as true in show business as in any other. For instance, there's Bill Barron who runs the Kenyon, a Pittsburgh neighborhood house under Warner Division Chief Harry Kalmine. Bill's advance campaign on "Belle of the Nineties," detailed on a following page, indicates he evidently gets a gallop for his advertising money.

Borrowing used frames from "A" houses, refurbishing a previous front, selling sufficient space on the back page to pay for his tabloids, printing throwaways four-up to save printing costs, are some of the things this manager accomplished in the way of practical promotion.

We can point with pride to a legion of Barrons all over the country with the ability to put over something tasty without shooting the bankroll. Which may be a thought for managers who bemoan their budget limitations and sit back to await happier days.

▽ ▽ ▽

They tell the story of a recent stick-up wherein a theatre manager was forced to fork over the day's receipts of $500. The weapon was a note reading: "This is a hold-up. Don't try any tricks. I know them all." Well, we will have to admit, things being what they are, it is quite a trick to find a theatre today with that much in the box office.

A-Mike Vogel

# GOV. CROSS PRESENTS AWARD TO ROSENTHAL

## Luncheon in Winner's Honor Given by Division Manager Shaw Follows Ceremonies

by ERLE WRIGHT

*Pub. Dir. Poli-New England Theatres*

On January 21, in Hartford, Governor Wilbur Cross of Connecticut presented the December Quigley Award to co-winner Morris Rosenthal, manager of the Majestic Theatre, Bridgeport. The ceremonies were held in the State Executive's offices in the Capitol, the presentation being attended by prominent state and city officials as well as by a complete turnout of Loew-Poli theatre men, headed by Harry F. Shaw, division manager. (See photo in picture section.)

In tendering the honors to Rosenthal, the Governor said:

"You have distinguished yourself and brought great honor to New England and the State of Connecticut as well as the entire motion picture industry. I am proud that this prize has come home to our State and feel highly honored in presenting it to you on behalf of MOTION PICTURE HERALD."

Kenneth Wynn, executive secretary to the Governor, also spoke, stating it was his hope that more Awards would be won by New England managers in 1935.

Shaw was toastmaster at a celebration luncheon held at the Hotel Bond following the presentation and said in part:

**"I am very highly honored that the Quigley Award came to my division. It certainly is an outstanding distinction and a great achievement. This is one of the happiest moments in my entire career."**

Others introduced were John Murphy, managing editor of the *Hartford Times,* and John Sardosky, business manager of the *Hartford Courant,* both of whom praised the Quigley competitions and promised the support of their papers in bringing further Awards to New England theatremen.

Erle Wright, division publicity chief, also paid tribute to Rosenthal and pledged his support to the managers present, whom he urged to send in campaigns for the Awards. Mr. Shaw then called upon the individual managers.

### Simons and Ross Arrange Ceremony

Jack A. Simons, manager of the Poli, and Don Ross, manager of Poli-Palace, Hartford, were in charge of the arrangements for the ceremony. Others present included Matt Saunders, Ted Holt and Ed Dolan of Bridgeport; George Freeman, Springfield; Joe Almstead and Harry Watts, Worcester; Ed Fitzpatrick, Waterbury; P. Alonzo and Louis Falk, Meriden; Ben Cohen, Frank Hanson, Howard Burkhardt and Abe Madas, New Haven, and Earl Braniff, Julian Tuthill, Robert Russell and Al Cadif.

Mollie Rosenthal, the winner's wife, was the special guest of honor.

Rosenthal received his plaque for his campaign on "The Mighty Barnum," tying for December first honors with Bill Hendricks of the Warner-Memphis, on "Six Day Bike Rider."

Rosenthal's campaign also was selected for second honors in the 1934 annual Awards, story and photos on which are carried in news section of this issue.

*Make 1935 Your Award Year*

## No Adjectives on West, Says Bill Barron

Wasn't much more that could be said on Mae West when Bill Barron ran "Belle" at the Kenyon, Pittsburgh, so he had throwaways printed with copy as follows: "No Selling Copy. No adjectives. No Superlatives. Take it or Leave it. Just Mae West, in etc., etc." And having four printed at one time, and the sheet quartered, cost was cut to one-quarter.

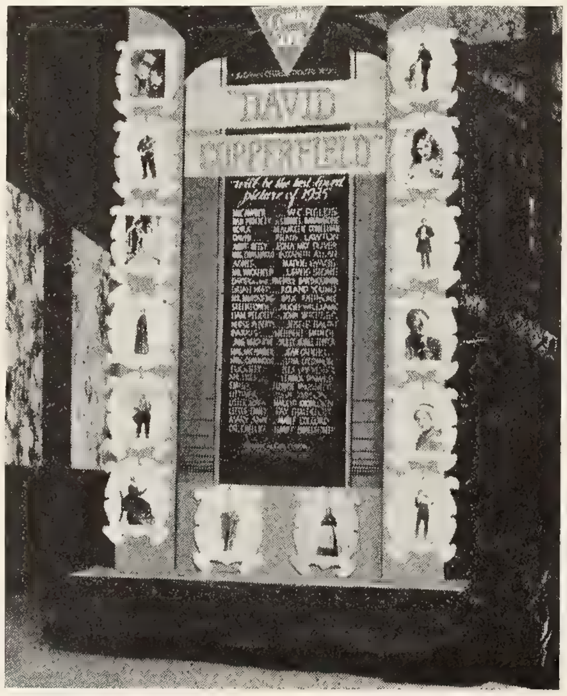
Barron promoted the lobby frames from the downtown first run Stanley for advance, made his own set piece of washed down beaver board, repainted a former front for display on the West epic, with the assistance of his assistant, Harry Walters, who also sold ads on back page of tabloid for enough to cover printing cost.

*Make 1935 Your Award Year*

## Pollock Creates Ace Display on "Copperfield"

To do it a bit differently on his "Copperfield" advance, Les Pollock, at Loew's, Rochester, N. Y., worked out the lobby set piece illustrated in the accompanying photo. Center panel was given over to complete cast of characters, bordered with stills of stars in costume.

Pollock keeps the town banner-conscious, with two giant spreads covering building fronts in downtown section, last used on "Forsaking All Others" and "Broadway Bill."



*Pollock's Imposing "Copperfield" Display*

*Dempsey Ties In With Botwick*

## *Ice Carnival Goes Over Big for Harry*

What is intended to be a yearly affair is an ice carnival reported by Harry Botwick, of the State, Portland, Me., put on in cooperation with local papers and interested merchants who supplied the prizes and carried slugs in their advertising.

The different races and events were open to all children of grammar and high school ages, entry blanks printed in all editions of the paper for five days ahead, applications mailed or delivered to the Carnival Committee at the theatre, entries closing four days ahead of the actual date.

Entries were acknowledged by post card containing all instruction, and contestants met at theatre, eight o'clock on morning of Carnival where sport shots were shown, and rules explained by the judges, selected from among high school athletic directors, football coaches and other sport notables who knew how to proceed.

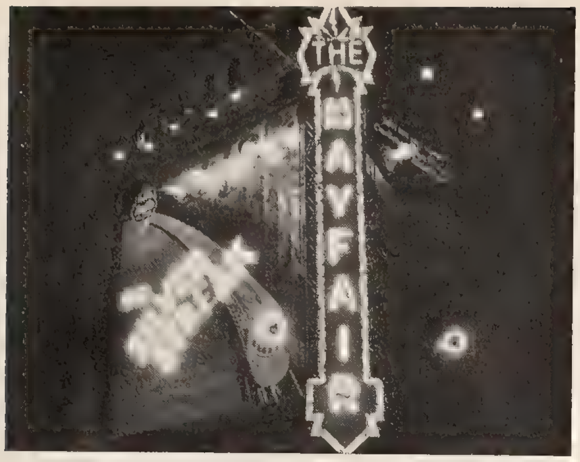
Parade to course then took place, where, during the grand march, a carnival queen was chosen, and presented with cup from Bing Crosby. Shots of this and also of Bing himself with cup, posed at the studios, were carried by the paper, which devoted plenty of space and photos to the stunt, including quite a few page one stories. Jack Dempsey, in town at the time, helped out by turning over some of the prizes to the Carnival chairman (see photo). That's Harry, second from the left, the pose landing a four-column break. Harry estimates over 300 inches of free space on this exploitation and a lot of invaluable goodwill. He states the paper is entirely sold on it for a repeat.

Incidentally, your Round Table has a detailed report from this member on the procedure he found necessary, and to those managers who would like some further dope, we shall be glad to forward order of events, trailer copy, suggestions, etc., as supplied by Botwick.

*Make 1935 Your Award Year*

## Adams Works Fast

When the famous "Jafsie" of the Lindbergh case dropped in at the Colonial, in Brockton, Mass., some weeks ago, he was immediately recognized and surrounded by autograph hunters. Manager W. W. Adams did a bit of hustling to secure an action shot of the Doctor which landed on page one of his dailies and also in the same spot in the Boston papers. Theatre of course was mentioned in all stores.



*"Streak" Replica Atop Theatre*

## "Streak" in Action Tops Mayfair Front

Animation was featured in the giant front of the New York Mayfair, on "Silver Streak," a hurtling streamline train effect being created by Stockton Leigh which gave the impression (see photo) of the new train in movement. The display included headlight, practical whistle and other realistic properties. Title, in ten-foot letters, was reported to be something new in electrical effects, the flasher operated on a movement technically known as a swipe.

The front included a miniature replica of the Burlington train in action, and in the lobby there were Western Union clocks synchronized for railroad time across the country. Engineer of the famed train, Jack Ford, made personal appearances, and in the mezzanine was exhibited a further model of the "Streak."

Outstanding window was that in the local Fifth Avenue Northern Pacific headquarters, also animated, and various stores built up a lot of extra attention in toy departments with models of the speedy train, tieups incorporating the proper theatre credits.

*Make 1935 Your Award Year*

## Donovan's "Love" Drive Nets Holdover on Date

Another excellent campaign on "One Night of Love" comes in from Manager Al Donovan, of E. M. Lowe's Capitol, Lynn, Mass., in which he, following the lead of other fast movers, promoted himself a smart editorial on the date. Other ace coverage was the serial run a week ahead in leading daily, and the puzzle contest. Flock of other good tieins were included to make possible holdover for another week.

Al also reports a heap of cooperation on formation of children's Sandman Club sponsored by local paper which started plugging the idea a month ahead, and on the morning of the first special show, ran a six-column cut of the members at the theatre.

*Make 1935 Your Award Year*

## "Rothschild" in Sydney

Leading rabbis and other Jewish personalities in Sydney, Australia, were invited to an advance screening on "Rothschild" by Cecil Marks, U. A. manager in that sector who supervised the campaign executed by Bill Lyons. Additional ads in the Jewish press, tie in with the distributor for series of half-page displays were other features.

# *Congratulations—*

**To Bill Hendricks who wins the 1934 Quigley Grand Award.**

**To Morris Rosenthal who wins the Second Grand Award.**

**And that's how it finished by the majority vote of the judges at the New York Athletic Club, last Tuesday, to conclude an afternoon in which the 13 campaigns examined were gone over microscopically to determine the winners. Hendricks' entry was on "Six Day Bike Rider", and Rosenthal's was on "The Mighty Barnum", both of whom were deadlocked for first place in December.**

**Twenty-four of the top line distribution, advertising and exhibition executives appeared to participate in the judging. Complete story, list of judges' names and photos appear in the news section of this issue.**

* *

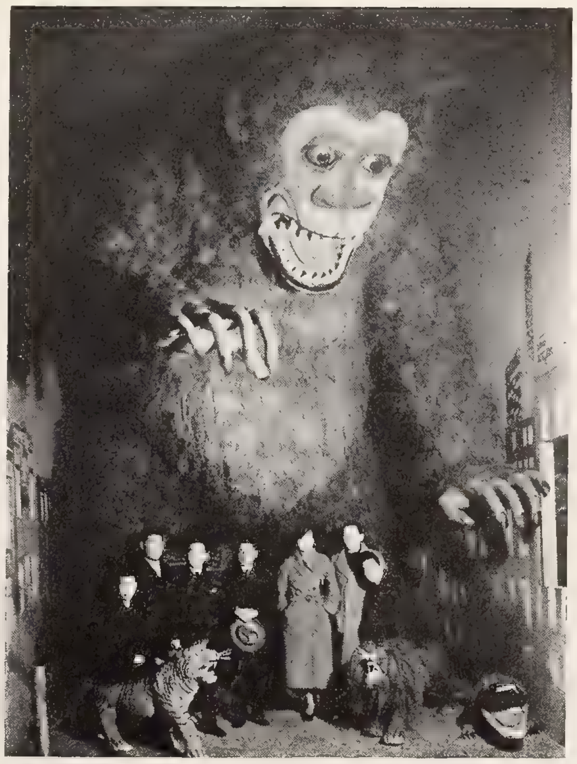
**Deadline for January, 1935, entries will be midnight of Thursday, February 7, and all campaigns for the first Awards of the year must be at Committee Headquarters by then. Judges for January will be announced next week, and winners of the initial month's plaques—the Quigley Silver and the Quigley Bronze—will be carried in issue of February 16, as will names of First and Honorable Mentions.**

**—A-MIKE**

## Well, We Wouldn't Be At All Surprised

Rut Neilson, of RKO, sends along the shot illustrated below of the "Kong" stunt recently put on in Tokyo, Japan, as a street bally in advance of the showing at the Imperial, Asakusa Park and Musashinokan Theatres.

The "gorilla" was said to be so effective what with emitting loud growls, rolling its eyes and moving its arms, that the police stepped in because it was scaring the children right into hysterics.



*Compare the Size of the Bally*

## Monogram Makes National Tieups on "Women Must Dress"

The second step in the recently completed Monogram-Agfa screen star contest is now in work, with the announcement of seven national cooperative tieups as exploitation on "Women Must Dress," the picture in which the winners in the screen contest appear.

Each of the successful entrants as well as the stars have been posed in clothes especially designed for their appearance by the manufacturers involved in the tieup, and these photos will be used for the national campaigns. Newspaper layouts, window display material and enlargements are being furnished for cooperating stores.

*Make 1935 Your Award Year*

## De Camac Previews "Island" For School and College Heads

One of the highlights of Peter De Camac's campaign on "Treasure Island" at the Globe Theatre in Calcutta, India, was a tieup with liquor merchant for giveaway of bottles of Long John Whiskey. Holders of lucky number tickets were presented with bottle of beverage from stage.

A preview was held for principals of all schools and colleges. After receiving their sanction of picture, invitations were sent, through teachers, to all pupils to attend show at reduced rates. Stills were planted in windows of two largest book stores.

On "Morning Glory" Peter tied up with foremost modiste shop for display of stills showing Katharine Hepburn wearing beautiful gowns and theatre plug. Fifty-five foot banner was stretched across road and 24 sheet cutout of Hepburn was placed over main entrance with powerful lights playing on it.

## Gross Wires Sound From House to Store

A stunt that was reported to have created a flock of curiosity comes from Wilton E. Gross, of the Penn-Newcastle, Pa., where he tied in with local five-and-ten to broadcast sound track of "Merry Widow" to p.a. above entrance of store. (see photo)

Merchant paid for wiring from theatre, Gross contributing the cost of the window cards only, and states that as much of the sound was singing and dancing, the stunt went over very well. He recommends it in other spots with centrally located stores.

*Make 1935 Your Award Year*

## Gurley Has Toy Matinee

Clarke Gurley, Ritz Theatre, Bainbridge, Ga., put on a Christmas toy matinee. Accompanying photo shows part of toys collected with Gurley standing in back of war vet. Toys were turned over to American Legion for distribution.

*Make 1935 Your Award Year*

## Ties "Barnum" to New Ford Display

With the announcement of the 1935 automobile models, Dinny Dinnerman, Cincinnati RKO ad head, jumped the field tying in district distributor wherein motor man was promoted for a five-column full display ad hooking together "The Mighty Barnum" at the RKO Albee and the "mighty" new Ford. Car was displayed in lobby.

Theatre slug topped all copy and in addition to title in headline caps with photo of Beery, panel at bottom carried program at the nearby RKO Paramount. No other ads on page and flash stood out like lighthouse on foggy night.

*Make 1935 Your Award Year*

## Les Makes Three Tieups On Classified Pages

The papers in Rochester, N. Y., gave Les Pollock, at the Loew's, a lot of co-operation on "Kid Millions," with three want ad contests running at the same time. Two were a bit different, one a limerick gag, with readers asked to make up their own on any ad on the page, sending copy of ad in with entry. Second showed Cantor posing with turkey, entrants asked to clip capital letters from page to make up title of picture.

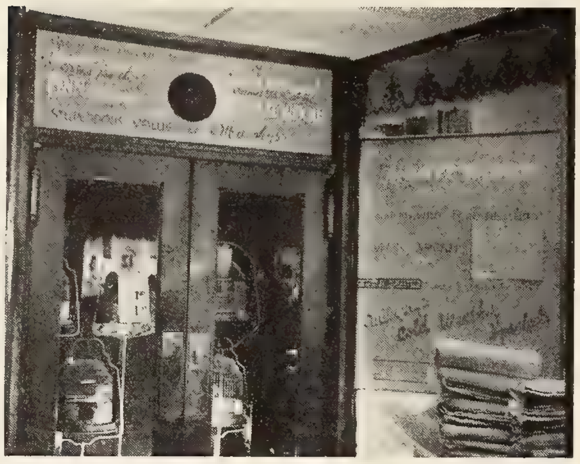
Newspaper kids' club also came in on special matinee, with dairy contributing free ice cream, advertising this in papers and at stores. Paper ran large ads with jig saw picture of Cantor, offering passes for first 100 kids putting it together correctly. Les also gave free handkerchiefs in imprinted envelopes for patrons who might "laugh until they cried" at the show.

*Make 1935 Your Award Year*

## McCormack Uses Boat Bally For "Transatlantic" Date

One of the outstanding stunts of W. R. McCormack's "Transatlantic Merry-Go-Round" campaign at the Palace, Indianapolis, Ind., was the use of a boat street bally (see photo) with three sailorettes, and captain making announcements about the picture. Boat toured busy streets and school neighborhoods at break, returning to park in front of theatre at intervals.

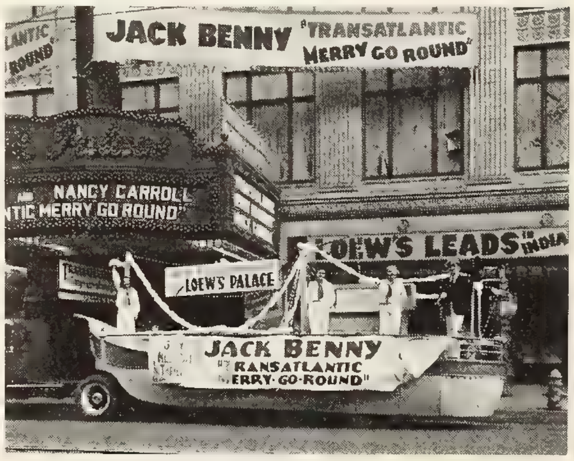
Radio station installed mike in lobby of theatre for opening night and special guests of station were introduced over air as well as comments of those who had seen picture. On tieup with department store padlocked radio was placed in lobby. Store distributed cards with keys attached and those receiving key that opened lock were entitled to guest tickets.



*P. A. System Connected to Store*

*Pinkham's Miniature "Wiggs" House*

*Gurley's Christmas Toy Giveaways*


JACK BENNY 'TRANSATLANTIC MERRY GO ROUND'
NANCY CARROLL
TIC MERRY GO ROUND"
LOEW'S LEADS IN INDIA
LOEW'S PALACE
JACK BENNY "TRANSATLANTIC MERRY-GO-ROUND"

*McCormack's "Transatlantic" Float*

## Builds Up Good-will and Mailing List on "Wiggs"

A. W. Pinkham, Calvin Theatre, Northampton, Mass., constructed a miniature house and yard (see photo) with a large pile of cabbages that was used in a guessing contest for which passes were awarded. "Mrs. Wiggs" was on hand to receive slips with patrons' names, addresses and their estimates. Live roosters and ducks formed part of the display.

Pinkham reports that many new names were secured in the contest which he is using for a live mailing list.

*Make 1935 Your Award Year*

## Joe's "Wanted" Copy Peps Up Program

Joe Salmon, who specializes in those arresting programs at the Riverside, on upper Broadway, in New York City, sends along his latest effort of a four-pager, size about eight by eleven. The sock is the front cover, in the center of which in block headline type is the word "Wanted," and below—"50,000 People." Inside two pages contain theatre copy and back page repeats the front.

The absence of the conventional theatre slug or picture copy on front and back pages made for an unusual splash and Joe reports a lot of extra attention as a result.

*Make 1935 Your Award Year*

## Decorated Bike Parade Worked on "Bike Rider"

Manager J. M. Gow reports arrangements with two local bicycle dealers for a street parade in Nanaimo, B. C., as part of the campaign at the Capitol in that spot on "Bike Rider." Prizes donated by dealers were given for the best decorated bikes, all boys entered carrying banners advertising the date. Gow says entire cost to him was less than $5.

On "Thine Is My Heart," this member had special operator call all local numbers and says that 95 per cent of all those called expressed interest. He adds that as a result, receipts were good.

*Make 1935 Your Award Year*

## Rosy Is Optimistic

Jake Rosenthal, from out in Waterloo, Iowa, lets us look at one of his recent type ads on "Flirtation Walk." Copy is unusual as Jake declares that—"the Iowa Theatre is a barometer of conditions. People do not attend the theatre when money is scarce, but they are crowding into the Iowa to see, etc., etc." Different and effective.

*Make 1935 Your Award Year*

## Ice Cream Week Planted On "Kid Millions"

An "Ice Cream Week" was Wally Caldwell's buildup on "Kid Millions" at the Valentine-Toledo, Ohio, leading dairy getting out special brick named after title. Newspaper ads were used, window streamers planted at all retailers, and dairy delivery trucks bannered. Milk bottle collars also proved effective. Sample bricks were given out at theatre and nearest guesses to giant ice cream brick in window brought free passes.

Wally arranged for many prominent windows, used tabloids and imprinted menu cards at various restaurants, and promoted co-op ads with some of the stores handling the merchandise in the press book tieups.

## Columbia Broadcasts "One Night" in Oslo

Government station in Oslo, Norway, was recently promoted to broadcast entire production of "One Night of Love," according to J. H. Seidelman, foreign manager, who received report from A. Bergendahl, Columbia representative in that spot.

Dialogue was worked into play and was successful to the extent that small town exhibitors wired stunt increased gross on their dates. Immediate effect in Oslo was to make necessary three shows daily instead of the usual two.

*Make 1935 Your Award Year*

## Lawson Goes Big Top On London "Barnum"

Although the London premiere on "Mighty Barnum" was dated a week behind the New York opening, the campaign over the water was started considerably in advance, in which the display illustrated in accompanying photo played a prominent part.

The lobby is the work of Robb Lawson, U. A. London publicity chief, for the date at the London Pavilion Theatre. Created quite a Big Top atmosphere.

*Make 1935 Your Award Year*

## Spots Nine Co-op Ads On "Kid Millions" Date

Instead of the conventional single or double truck, Manager Jack Simons spread his ammunition on "Kid Millions" by promoting nine different two-column co-op ads on different pages of his paper, the flashes running to varying lengths.

Taking down plenty of white space also was an orphans' party put on with one of the papers. Lot of stories were forthcoming daily, and shots of the youngsters at the theatre were also carried. Transportation was arranged through various organizations, Jack managing to have much to do made about the event.

*Make 1935 Your Award Year*

## Ties In Local "400"

Manager G. E. Freeman, Poli, Springfield, Mass., got a break at society dance by awarding cup for best "Merry Widow" dance team and landed on the society pages with picture of the stunt. Also sent team in costume around other dance spots to do their stuff.

*Make 1935 Your Award Year*

## McBride Has Hollywood Opening for "Widow"

A special Hollywood opening midnite show was put on by Eddie McBride at Loew's State in Syracuse, N. Y., for "Merry Widow," to which invitations were sent to prominent city, county officials and college professors. The mayor was guest of honor and spoke about picture over radio hookup in lobby. Guest of Honor book was placed on table next to mike and as invited guests arrived they were asked to sign and speak a few words.

For opening night a large police siren was used atop marquee lighted by two floodlights from across street. The Cecil Albright Post of V.F.W. band (see photo) paraded from headquarters through main streets to theatre escorted by motorcycle policemen.

Small calling cards reading "From the Merry Widow to You" were passed out ahead at the box office to all male patrons. Roll of roofing paper cut into 24x20 inch pieces and painted orange were placed in doorways of leading stores with copy "Meet the Merry Widow at Loew's."

TARZAN
HIS MATE
TARZAN AND HIS MATE

*Fisher's Attractive "Tarzan" Front*

BOOK NOW
THE MIGHTY BARNUM
WALLACE BEERY

*Lawson's "Barnum" Lobby Display*

CABBAGE PATCH

*Harrison's "Wiggs" Cabbage Bally*

WE'RE ON OUR WAY TO GREET !
THE Merry Widow
at LOEW'S
CECIL ALDRIGHT POST · VETERANS FOREIGN WARS

*McBride's "Widow" Vet Parade*

## Taylor Hangs Balloon on Marquee for "Barnum"

Tying up with the Goodyear Tire Company, Bill Taylor, Loew's State, Houston, Tex., secured a special balloon which was anchored to the marquee with banner reading "There's nothing mightier than 'Mighty Barnum.'" A baby spot from across the street spotted the balloon at night.

Man dressed as the Cardiff Giant and another impersonating Beery were used as street bally and a tieup with circus brought an elephant carrying banner with theatre copy. Huge cutout of Beery as Barnum and circled lights was also planted on marquee.

*Make 1935 Your Award Year*

## Fisher Uses Various Gags To Sell Singapore Shows

Julius Fisher, at the Capitol Theatre in Singapore for "Gambling Lady" distributed Queen of Hearts playing cards with photos of Barbara Stanwyck, reverse side carried copy "she played a man's game with a woman's heart," etc., etc.

"Tarzan and His Mate" brought a mighty attractive front, as can be seen by the accompanying photo and on "Dames" Julius promoted a full page cooperative ad with theatre plug in center.

*Make 1935 Your Award Year*

## Harrison Ties "Wiggs" To Community Fund Drive

As soon as Ed Harrison, of the Capitol, Pittsfield, Mass., took a look at "Mrs. Wiggs," he saw a hookup with the local community fund drive just starting and immediately invited the chairman to see the picture. Result was an editorial urging attendance. Letters to all school principals and teachers helped to bring in the kids in droves.

Cabbage wagon bally suggested by district manager Harry Smith also clicked for Ed, with driver dressed in costume (see photo), who after parading around town stopped off at the various factory entrances at quitting time.

*Make 1935 Your Award Year*

## Rotsky's Good-will Builder

An unusual good-will builder is submitted by George Rotsky, Palace Theatre, Montreal, Canada, who ties in with the Welcome Wagon Service for a list of new arrivals in his city. Hostess from Service Company calls at the homes of these people and presents them with pass to theatre. There is no charge to the theatre for the list of names supplied or for the services of the young lady hostess.

*Make 1935 Your Award Year*

## Pollock Plugs Shorts To Mailing List

That many a good short draws extra business when properly publicized is almost a commonplace, and Les Pollock proves it further at Loew's Rochester by sending out post cards to his football fans mailing list on Pete Smith's "Rugby" and to his Swiss patrons on another short, "Switzerland, the Beautiful."

The cards were typed and in addition to the plug on the added items, contained a word of praise for his feature attraction.

# MORE ON PRESS BOOKS

## SAYS EDITORS REFUSE PREPARED REVIEWS

Dear Mike:

Friends, Romans and countrymen. Lend me your eyes. I have eyes of my own, 'tis true, but they deceive me.

I'm trying to write Sunday readers for the newspapers. I have a western picture booked, supposed to be a novelty western, you know, one of those where the villain shoots the hero instead of the hero shooting the villain, etc.

Now just listen to this: A prepared review, written, no doubt, by a hard working press agent, in shirt sleeves, cigar in month, happy at the thought of the way the newspaper editors will go for his latest journalistic endeavor. Here goes friends, hold your hosses.

"Don't ever tell me that a 'Blank' pictre is just a western. Your reviewer took in the first night of 'Blank's' exciting and colorful '———,' starring the western screen ace, at the 'Blank Theatre', and fortunately for you and me both, has lived to tell the tale."

And that, ladies and gentlemen, is the opening paragraph of this prepared review, which occupied valuable space in telling newspaper readers just how thrilling and exciting this picture really is.

How much longer are we theatre managers going to have to stand for the tripe that comes out of Hollywood printed on the pages of press books?

### His Editor Won't Use 'Em

What would happen to you or me should we ever submit a review to a decent newspaper editor, starting off with the paragraph as listed above? How many newspapers in the country will run prepared reviews? The papers I do business with won't and more power to them.

And this same press sheet, gentle readers, contained tripe stories on every other subject in the universe except a damn good, well written story, telling what the picture was all about, without running into editorial manner of writing. I have as yet to find this information, which is needed so badly by you and me in preparing our copy for newspapers.

And that's that. Managers' Round Table Club sure started something when it started an expose of press sheets and I hope that some of the socalled writing experts and press sheet experts' faces are as red as an overripe tomato. They should be.

Theatre managers might be dumb, but honestly, Mr. Press Sheet editor, why take advantage of us. And to the fellow who wrote the stuff in the press sheet, I would suggest that he immediately register with that certain school of journalism that advertises so much.

Good press sheet stories are those that contain enough synopsis, so the readers will want to see the picture. Remember, there's a limit to the amount of publicity that we managers can land on any one picture, so save space and expense, Mr. Press Sheet Man.—Anonymous.

## SUGGESTS TIMELY PICTURE TIEUPS

Dear Mike:

Some time ago you invited me to write my views on the Press-Book controversy, and here is an item that might interest you, and, incidentally, some of the Herald readers:

I played the picture "Death on the Diamond." In planning my campaign for this picture, I naturally wanted to cash in on the fact that the St. Louis Cardinals were in the picture, so I planned a contest, the idea of which was to make as many words as possible out of the letters contained in the title. The local paper was contacted and went for the idea in a big way. The contest was to have been run on the sport page.

### Could Not Get Prizes

The prizes for this contest were to have been three or more autographed baseballs, from the St. Louis Cards. I contacted the Cardinals' business manager, and was very much disappointed to hear that it would be impossible to get the baseballs. Their supply had been exhausted two weeks after the World's Series ended.

The moral of this is: M-G-M, the producers of the picture, missed a perfect opportunity to get some real, worthwhile accessories for use by the theatres booking this picture.

This same producer has a big football picture ready for release, and the same idea might be used again.

It would seem that such current, red-hot angles ought to be caught up by the producers and passed on to the exhibitor, who, in many cases, plays the picture on the percentage basis. This would mean more profits for both and furnish some real material for publicizing pictures of this nature.—Anonymous.

▽

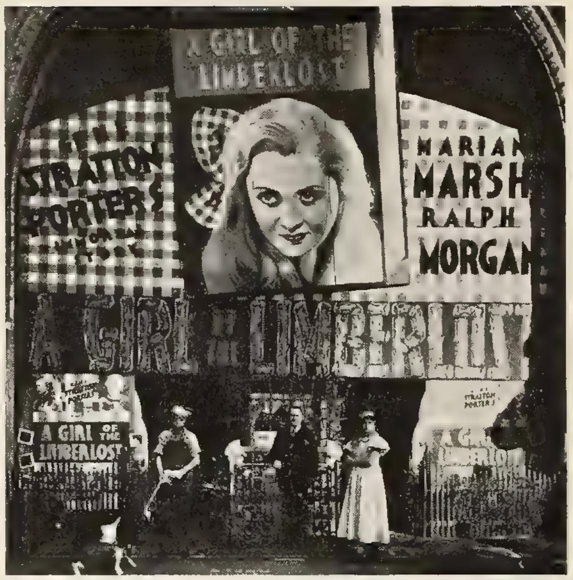
## OFFERS AMENDMENT TO RECENT EDITORIAL

To the Editor:

Of you issue of Dec. 1, 1934, page 61 "Pertinent Questions," we would like to have amended question one; same to be in two parts A and B, with A the same except the word "Affiliates" inserted with circuits and part B to ask how much was paid for film rental against receipts by the affiliates-circuits, and how much for film rental against receipts by independents.

We make this suggested amendment on account of an item in your issue of October 13, 1934, wherein one,

"George P. Aarons, Secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, this week urged formation of a buying combine of all unaffiliated theatres in the territory to oppose high percentage playing terms. Mr. Aarons said affiliated theatres pay a maximum of 20%, independents theatres 50%."—Harry L. Simerman, Shawnee Theatre, Louisville, Ky.



*With Louie, of course, in Person*

## Charninsky Builds Them Better for "Limberlost"

Louis Charninsky, Capitol Theatre, Dallas, Tex., comes through with one of his eye-arresting fronts (see photo) on "Girl of the Limberlost," the display measuring 40 feet high with picket fence on sidewalk, girl and farmer performing out front. Goat and small pig were in pen at side of lobby.

Heralds were distributed in parking stations, bowling alleys and restaurants. Prominent club women three days prior called all ministers, club executives, PTA's and others to plug the picture.

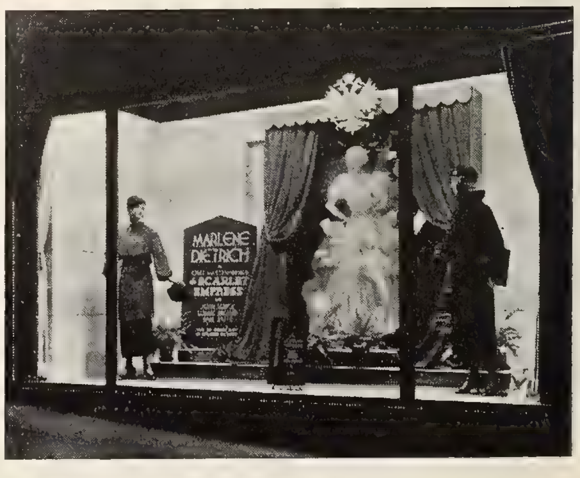
*Make 1935 Your Award Year*

## Sid Promotes Paper Page Picture Plug

Sid Blumenstock, Atlantic City Warner ad head, sends along a tear sheet showing smart tieup with local press on promoted institutional plug for the picture houses. Ad took most of page, copy headed—"A Seashore Season That Never Ends" and goes on to describe delights of the screen now that beach sports are out for the winter in the Boardwalk City.

Flash appeared first in Chicago and Sid revamped for local consumption. Says that Alec Moss, Paramount exploitation chief, mailed the original suggesting it be used if possible. Blumenstock opines the idea a hefty and useful in other spots. Sold it from standpoint of helping all amusements and editor thought likewise.

*Make 1935 Your Award Year*



**RUSSIAN INFLUENCE.** Frank LaFalce promoted this artistic window in one of Washington's exclusive stores on "Scarlet Empress", the Russian style vogue helping.

*Toups' "Widow" Shoe Display*

## "Widow" Campaigns From Various Spots

Rodney Toups at the State, New Orleans, effected a tieup with department store for a standout window (see photo) of evening slippers. Cutout of Chevalier and MacDonald in dance pose spotted conspicuously. Envelopes with "Don't show this to her" copy on the outside and mash note from MacDonald inside were handed to all male patrons.

### In Worcester, Mass.

Liberty boys marched to the Poli Theatre in a parade arranged by Manager H. B. Watts. Boys carried "Widow" banners and were led by motorcycle escort. Dance contest was held at local ballroom with donated loving cup presented winning couple from stage.

### And in Indianapolis, Ind.

Ward Farrar at the Palace, used an attractive girl garbed as the "Merry Widow" wearing shoulder band reading "See me Friday at Loew's." Gal visited leading dance spots. Five and ten piled window full of "Widow" kisses and girl outside handed confection to passersby.

### To Atlanta, Ga.

Where bowling contest was put on by E. J. Melniker, at the Grand, in which a Jeannette MacDonald cup was awarded the ladies and a Chevalier cup to the men. Alleys were placarded with theatre copy and newspapers gave Melniker nice break on contest. "Widow" blotters were distributed in offices by attractive girls.

*Make 1935 Your Award Year*

The WORLD MOVES ON

**ROUND AND ROUND.** Walter F. Davis planted this rolling sphere on the streets of Fort William, Ont., as a bally on "World Moves On". Ball was seven feet in diameter, guided by sandwich man.

# OTHER AWARD LETTERS

*GEORGE C. WALSH*
President—General Manager
*Netco Theatres Corp., Poughkeepsie, N. Y.*

Your letter of January 10 . . . received requesting that I act as a judge on the Quigley Awards Committee of 1935.

I appreciate the privilege of serving in this capacity as I am much in favor of the splendid stimulation this medium has loaned toward the recognition of showmen who believe their efforts fruitless.

▽

**KEN FINLAY**
*Manager, Capitol*
St. Johns, N. B., Canada

*. . . Your joint Quigley winner for May has gotten himself a second promotion, the first to Guelph, opening our new deluxe house and the second promotion being to the Class A house in St. Johns, N. B., the Capitol Theatre.*

*. . . Thank you and your organ for all you have done in the past year, for I feel the Quigley Plaque was directly responsible for my two promotions. In the coming year, I hope to have two more. . . .*

▽

*E. H. ROWLEY*
Robb & Rowley Theatres, Inc.
*Dallas, Texas*

Have your letter asking that the writer act as judge when in New York at any time during the judging periods for 1935. Will be glad to do so.

▽

**G. C. SARVIS**
*Manager, Library*
Warren, Pa.

*I am very glad to hear that the Quigley Awards are to be continued for another year. Having participated in the competition, I think it is one of the finest stimulants to bring out effective and original exploitation, and make it available to all the boys in the field. You can count on my sincere cooperation.*

▽

*PAUL BINSTOCK*
Manager, Republic
*Brooklyn, N. Y.*

According to my way of thinking the Quigley Awards offer incentive enough for any showman to go out and "burn up the town." The spirit of competition in itself is something that makes one take pride and pleasure in his work to try and be the one selected by the Committee of Judges, who are known to be among the outstanding men in show business. . . .

The winning of an Honorable Mention for my "Treasure Island" campaign in October has encouraged me to such an extent that I agree with the other managers that the Quigley Awards have done a good job for the year of 1934 and positively should be extended for the year of 1935.

*CLAYTON P. SHEEHAN*
General Foreign Manager
*Fox Film Corporation*

I shall be happy to be one of the Committee of Judges for 1935 for the Quigley Awards for the Managers' Round Table Club.

It seems to me that these Awards definitely fill a long standing need for a proper incentive to showmen everywhere. The Quigley Awards are rapidly taking their place as the outstanding mark of merit in exploitation.

▽

**GEORGE LABY**
*Manager, Victory Theatre,*
Holyoke, Mass.

*The value of the Quigley Awards competitions for theatre managers and publicity men cannot, in my opinion, be overestimated. Take my own experience as a criterion: I was very dubious about it at first. For several months I made no efforts to compete but eagerly scanned the pages for new ideas. At first I did this reluctantly feeling as lots of managers feel that our own locality has its own peculiarities.*

*However, it wasn't very long before I made up my mind that I was going to compete regularly, and I did. While I was not able to hit the bullseye, I did get a half dozen Honorable Mentions.*

*You may look for my entries in '35—and they'll be bigger and better then the '34s due to the incentive derived from these competitions.*

▽

*JULIUS LAMM*
Manager, Uptown Theatre,
*Cleveland, Ohio*

It is the height of ambition of any manager to be awarded a Quigley Award, and the many of us who tried to gain this success will, no doubt, welcome the announcement that Quigley Awards will again be in the spotlight for 1935. Although I have had only an Honorable Mention, I am going to try still harder the coming year to procure a higher award.

*Make 1935 Your Award Year*

## Florists Cooperate With Adams on "Happiness Week"

In addition to the Mayor proclaiming a "Happiness Week" when that picture played the Colonial in Brockton, Mass., Bill Adams tied up with local florists who distributed "Happiness Week" pledge cards. Card carried theatre copy.

Bill promoted further good-will by sending passes to the City Hall to be given to elderly persons applying for aid at the Old Age Bureau. Coupons for "Happiness Special Sundae" were distributed at theatre one week prior, cooperating tea room giving counter and window display and paying for one-half printing cost.

# personalities

HARRY BOTWICK
manager of the State, Portland, Maine, is in line for congratulations, having just announced his engagement to Clarice Levine of New Haven. Best to you, Harry.

▽

FRED CLARY
is now managing the Forum, Norwalk, Ohio.

▽

H. APPLEBAUM
is managing the New Theatre in New Orleans, La.

▽

LOU METZGER
is operating the Superba, San Diego, Cal., in addition to the Spreckles.

▽

W. L. WILLIAMS
has leased the Mission, Arroya Grande, Cal., and will change the name to the Roxy.

▽

ROBERT X. WILLIAMS, Jr.
owner of the Lyric, Oxford, Miss., has been elected Mayor of that city.

▽

JOSEPH L. WALLACE
has been promoted to manage the Rialto Theatre, Newark, N. J.

▽

MURRAY LAFAYETTE
formerly at the Union City in Union City, N. J., is now managing the RKO Alhambra, New York City. Why not drop in and say "hello," Murray?

▽

JACK ROSENBERG
former manager of the Mt. Baker Theatre, Bellinghom, Wash., is managing the Coliseum in Seattle.

▽

ANNA BELL WARD
general manager of the Nelson Amusement Co., Lexington, Ky., announces that they have leased the Georgetown Opera House.

▽

HARRY BLACK
formerly at Schine's Rialto in Glens Falls, N. Y., is now manging Loew's State in Providence, R. I. Lots of luck, Harry.

▽

GILBERT ROSENTHAL
will manage the Surf Theatre in Coney Island, N. Y.

▽

JERRY LYNCH
transferred from Paramount, Newport, R. I., to Paramount, Needham, Mass.

▽

R. W. WAYNE
now managing the FWC Carlton, Los Angeles, Cal.

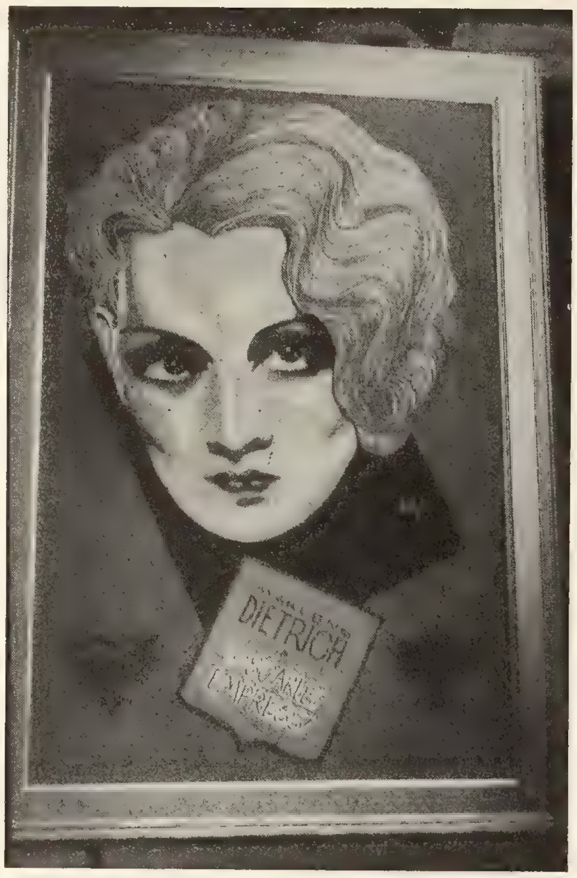
▽

BILL SMELTZER
has been made manager of the Piedmont Theatre, Oakland, Calif.

▽

L. J. WILLIAMS
former manager of the El Rey Theatre, San Francisco, Calif., is back at the old post and HOMER WALL has returned to the Coliseum in a similar capacity.

## POSTER ART WORK IN THE THEATRE



Above poster of Marlene Dietrich was done by Austin Northcutt, new contributor from the Strand Theatre, Laurel, Miss. Head: black, violet, vermilion, pink and white; hair, sienna and light orange. Background: dark red and black with violet eagles. Lettering: blue and white on light green panel boarded in violet.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..........................................

*Position* ..........................................

*Theatre* ..........................................

*Address* ..........................................

*City* ..........................................

*State* ..........................................

*Absolutely No Dues or Fees!*

## *SOME OF OUR NEWLY REGISTERED MEMBERS*

*SID BLUMENSTOCK,*
*Publicity Director, Warners, Atlantic City, N. J.*

*J. REMI CRASTO,*
*Exploitation Director, Radio Pictures, Calcutta, India.*

*A. O. DAINWOOD,*
*Manager, Noble & Rialto, Anniston, Ala.*

*WILLIAM H. EDWARD,*
*Manager, Capitol, Belleville, Canada.*

*SETH H. FIELD,*
*Manager, Dirigo, Ellsworth, Me.*

*ABE FRANK,*
*Manager, Lyric, Camden, N. J.*

*J. M. GOW,*
*Manager, Capitol, Nanaimo, B. C.*

*PAUL HABERSTICK,*
*Manager, Paramount, Plainfield, N. J.*

*ARTHUR B. HAHN,*
*Assistant, California, Bakersfield, Cal.*

*C. J. HAMMETT,*
*Manager, Blue Moon, Garber, Okla.*

*HOMER H. HARMAN,*
*Advertising Manager, Orpheum, St. Louis, Mo.*

*JAMES E. HARWELL,*
*Owner, Palace, Shreveport, La.*

*LEO HENDERSON,*
*Manager, Idaho, Twin Falls, Idaho.*

*HARRY L. KEESAER,*
*Assistant, Strand, Oshkosh, Wis.*

*R. E. KNIGHT,*
*Manager, Fairmont, Fairmont, W. Va.*

*WILLIAM LEGGIERO,*
*Manager, Nuluna, Sharon, Pa.*

*ROY LIEBMAN,*
*Manager, Park, New York City.*

*HAROLD M. LISSNER,*
*Manager, Howard, Taylor, Tex.*

*DEWEY MOUSSON,*
*Manager, Knickerbocker, Nashville, Tenn.*

*WILLIAM L. PERLEY,*
*Manager, Vernon, Leesville, La.*

*HARRY J. PETERSEN, JR.,*
*Manager, Aztec, San Diego, Cal.*

*LESTER L. POLLOCK,*
*Manager, Rochester, Rochester, N. Y.*

*JAMES M. SANDERSON,*
*Assistant, Paramount, Montgomery, Ala.*

*PASQUALE SANTILLO,*
*Manager, Mayfair, New York City.*

*WALTER J. SARGENT,*
*Assistant, Strand, Lowell, Mass.*

*ALTON F. SMITH,*
*Manager, Farmington, Farmington, Ia.*

*DALTON O. SMITH,*
*Assistant, Farmington, Farmington, Ia.*

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

Dartmouth Murders, The

Shot in the Dark

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Black Moon (A) | Jack Holt-Fay Wray | June 15 | 69 | July 7 |
| Blind Date (G) | Ann Sothern - Paul Kelly-Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A)<br>(See "In the Cutting Room," Oct. 20.) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | 67 | Jan. 19,'35 |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G)<br>(See "Quick Sand" "In the Cutting Room," Nov. 17.) | Tim McCoy | Jan. 21,'35 | 57 | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Evidence<br>(See "In the Cutting Room," Dec. 8.) | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | |
| Call to Arms (G)<br>(See "In the Cutting Room," Nov. 3.) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| Carnival (G)<br>(See "In the Cutting Room," Nov. 10.) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | Feb. 10,'35 | | |
| China Roars | | | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | | | |
| Death Flies East<br>(See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35) | Florence Rice-Conrad Nagel | Feb. 28,'35 | | |
| Eight Bells | Ann Sothern-Ralph Bellamy | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Gimpy | Jack Holt-Mona Barrie | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| I'll Love You Always | Nancy Carroll-George Murphy | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | Feb. 15,'35 | | |
| Let's Live Tonight<br>(See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | Lillian Harvey-Tullio Carminati | Feb. 22,'35 | | |
| Maid of Honor | | | | |
| Revenge Rider<br>(See "Alias John Law" "In the Cutting Room," Dec. 8.) | Tim McCoy-Billie Seward | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The<br>(See "Passport to Fame," "In the Cutting Room," Nov. 10.) | Edw. G. Robinson-Jean Arthur | Feb. 18,'35 | | |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon - Paul Kelly - Ann Dvorak | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A)<br>(See "In the Cutting Room," Jan. 19,'35) | Paul Muni-Karen Morley | | | |
| Captain Blood | Robert Donat | | | |
| Case of the Curious Bride | Warren William | Mar. 30,'35 | | |
| Go Into Your Dance 853<br>(See "In the Cutting Room," Jan. 19,'35) | Al Jolson-Ruby Keeler | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | Mar. 16,'35 | | |
| In Caliente | Dolores Del Rio-Pat O'Brien | | | |
| Living On Velvet 856<br>(See "In the Cutting Room," Dec. 8.) | Kay Francis - George Brent - Warren William | Mar. 2,'35 | | |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | 61 | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept<br>(See "In the Cutting Room," Dec. 29.) | Aline MacMahon-Guy Kibbee | Mar. 9,'35 | | |
| Woman in Red, The (A)<br>(See "Northshore" "In the Cutting Room," Dec. 8.) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor of Arts (G) 520<br>(See "In the Cutting Room," Nov. 3.) | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| Bright Eyes (G) 524 | Shirley Temple - James Dunn - Judith Allen | Dec. 28 | 83 | Dec. 15 |
| Call It Luck (G) 446 | "Pat" Paterson-C. Starrett | June 1 | 64 | June 2 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May 2 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Lottery Lover (A) 523<br>(See "In the Cutting Room," Nov. 17.) | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglas Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames - Victor Jory - Russell Hardie | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 23 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 18 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| Three on a Honeymoon (A) 433 | Sally Eilers-Johnny Mack Brown | Mar. 23 | 65 | July 21 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | | | |
| Life Begins at 40 533 | Will Rogers | | | |
| Little Colonel 531 | Shirley Temple-L. Barrymore | Mar. 1,'35 | | |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | *65 | Jan. 19,'35 |
| One More Spring 529<br>(See "In the Cutting Room," Jan. 12,'35.) | Janet Gaynor-Warner Baxter | Feb. 8,'35 | | |
| Recipe for Murder 522 | Edmund Lowe-Victor McLaglen | | | |
| Redheads on Parade 536 | John Boles-Claire Trevor-Alice Faye | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GAUMONT BRITISH

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES
## [Distributed through Chesterfield]

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fugitive Road (A) | Erich von Stroheim-Leslie Fenton-Wera Engels | June 1 | 66 | Nov. 24 |
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |
| Symphony for Living | Evelyn Brent, Al Shean | Jan. 20,'35 | 75 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Public Opinion | | | | |

## LIBERTY PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight-Sam Hardy | (New York)<br>Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire-Skeets Gallagher-R. Harolde-Robert Gleckler | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane - Regis Toomey | Sept. 14 | 65 | Aug. 11 |

## MASCOT PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 14 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Preston Foster | | | |

## METRO-GOLDWYN-MAYER

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| David Copperfield (G) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 133 | Jan. 19,'35 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | <br>Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-Out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Merry Widow, The (A) | Maurice Chevalier - Jeanette MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Straight is the Way (A) | Franchot Tone Karen Morley-May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours | C. Bennett-Clark Gable | Feb. 15,'35 | | |
| (See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15.) | | | | |
| Casino Murder Case | Paul Lukas | | | |
| Naughty Marietta | Jeanette MacDonald - Nelson Eddy | | | |
| Public Enemy No. 2 | Una Merkel-Nat Pendleton | | | |
| Reckless | Jean Harlow-Wm. Powell | Mar. 8,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt | Ricardo Cortez-Virginia Bruce | Mar. 1,'35 | | |
| Society Doctor | Chester Morris-V. Bruce | Jan. 25,'35 | 68 | Jan. 12,'35 |
| (Reviewed under the title "Only 8 Hours") | | | | |
| Vampires of Prague | Lionel Barrymore | | | |
| Vanessa: Her Love Story | Helen Hayes-Robt. Montgomery | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| West Point of the Air | Wallace Beery-Robert Young | | | |
| Winning Ticket, The (G) | Leo Carrillo-L. Fazenda | Jan. 25,'35 | *72 | Jan. 19,'35 |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June. 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Jan. 15,'35 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Jan. 25,'35 | 68 | Jan. 19,'35 |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Sing Sing Nights (A) | Conway Tearle-Mary Doran | Dec. 15 | 60 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 8 |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress | Minna Gombell-Gavin Gordon | Feb. 1,'35 | 77 | |
| (See "In the Cutting Room," Dec. 1.) | | | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Great God Gold | Sidney Blackmer-Gloria Shea | Apr. 15,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Hoosier Schoolmaster, The | | | | |
| Mystery Man | Robert Armstrong | Apr. 25,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |
| Nut Farm, The | Wallace Ford | Mar. 25,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Rainbow Valley | John Wayne-Lucille Brown | Mar. 15,'35 | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |
| Texas Terror | John Wayne | Feb. 1,'35 | 51 | |

## PARAMOUNT

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421 | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| (See "Code of the West," "In the Cutting Room," Oct. 27.) | | | | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G). 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| Now and Forever (G) 3406 | Gary Cooper-Carole Lombard | Aug. 31 | 82 | Aug. 4 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses | Mary Ellis-Carl Brisson | Feb. 15,'35 | | |
| (See "In the Cutting Room." Jan. 12,'35.) | | | | |
| Caprice Espagnole (A) | Marlene Dietrich-Cesar Romero | | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Car 99 | Fred MacMurray | | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Hold 'Em Yale | Patricia Ellis-Larry Crabbe | | | |
| Love in Bloom | Joe Morrison-Dixie Lee | | | |
| (See "Win or Lose" "In the Cutting Room," Jan. 12,'35.) | | | | |
| McFadden's Flats | Betty Furness-Richard Cromwell | | | |
| Milky Way, The | Jack Oakie-Adolphe Menjou | | | |
| Mississippi | Bing Crosby-Joan Bennett | | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Now I'm a Lady | Mae West | | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | Jan. 18,'35 | | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Rocky Mountain Mystery | R. Scott-Chas. "Chic" Sale | Feb. 8,'35 | | |
| (See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | | | | |
| Ruggles of Red Gap (G) | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 22,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Rumba | George Raft-Carole Lombard | Feb. 8,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Stolen Harmony | George Raft | | | |
| Wings in the Dark (G) 3424 | Cary Grant-Myrna Loy | Feb. 1,'35 | 75 | Jan. 19,'35 |

## PRINCIPAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Bachelor Bait (G) 4141 | Pert Kelton-Stuart Erwin | July 27 | 74½ | June 16 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | Jan. 19,'35 |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | |
| (See "The Kick Off," "In the Cutting Room," Sept. 8.) | | | | |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Life of Vergie Winters (A) 4140 | Ann Harding-John Boles | June 22 | 82 | June 23 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Their Big Moment (G) 4146 | Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Captain Hurricane | James Barton-Helen Westley | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Dog of Flanders | Frankie Thomas-Helen Parrish | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Feb. 1,35 | *78 | Dec. 15 |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Gigolette | Adrienne Ames-Ralph Bellamy | Feb. 15,'35 | | |
| Laddie | John Beal-Gloria Stuart | | | |
| Murder on a Honeymoon | Edna May Oliver-J. Gleason | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Bride of the Lake (A) | Gina Malo | Amer Anglo | Sept. 10 | 69 | Sept. 29 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Clive of India | Ronald Colman-Loretta Young | Jan. 25,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric Marsh | Nov. 16 | *83 | Sept. 29 |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Puchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| 100 Years From Now | | | | |
| Scarlet Pimpernel, The | Leslie Howard-Merle Oberon | Feb. 15,'35 | | |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Human Side, The (G) 7029 | Adolphe Menjou-Doris Kenyon | Aug. 27 | *60 | Aug. 18 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I Give My Love (G) 7004 | Wynne Gibson-Paul Lukas | June 25 | 69 | June 2 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 9 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | *75 | Jan. 19,'35 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton-Paul Cavanagh | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight - Roger Pryor | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red 8082 | Buck Jones | Nov. 12 | | |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | | | |
| Good Fairy, The (A) 8003 | Margaret Sullavan - Herbert Marshall-Frank Morgan | Feb. 18,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York 8023 | Lyle Talbot-Heather Angel | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G)... 8008 | Alan Mowbray | | *75 | Jan. 12,'35 |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | | | |
| Rendezvous de Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Straight from the Heart 8036 | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 25,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |

## WARNER BROS.

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed | Oct. 6 | *60 | Aug. 25 |
| Bordertown (G) 806 | Paul Muni - Bette Davis - Margaret Lindsay | Jan. 5,'35 | 90 | |
| (See "In the Cutting Room," Sept. 29.) | | | | |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) 453 | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Friends of Mr. Sweeney (G) 475 | Charlie Ruggles-Ann Dvorak | July 28 | 68 | Aug. 18 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell - Glenda Farrell - Robert Armstrong | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | Barbara Stanwyck - Warren William | Dec. 22 | 64 | |
| (See "Concealment," "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |
| White Cockatoo (A) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | 73 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |

### Coming Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Devil Dogs of the Air (G) | James Cagney - Pat O'Brien - Margaret Lindsay | Feb. 9,'35 | 86 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish In Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patricia Ellis | Mar. 23,'35 | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | 68 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| Traveling Saleslady | Joan Blondell | | | |
| Wanderlust | Aline MacMahon-Guy Kibbee | | | |

## OTHER PRODUCT (FOREIGN)

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Broken Rosary, The | Giovanni | Butcher-British | | | Nov. 10 |
| Camels Are Coming, The | Jack Hulbert | Gaumont British | | 85 | Nov. 10 |
| Cornflower (Hungarian Dialogue) | Irene Agai | Danubia Pictures | Jan. 11,'35 | 80 | |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman (Hungarian Dialogue) | Tiber Von Halmay | Danubia Pictures | Oct. 10 | 84 | |
| Fathers Knows Best (Hungarian Dialogue) | Szoke Szakall | Danubia Pictures | Jan. 18,'35 | 80 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss (Hungarian Dialogue) | Irene Agai-Paul Javor | Danubia Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March (Hungarian Dialogue) | Paul Javor | Danubia Pictures | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Unfinished Symphony (G) | Marta Eggerth | Gaumont British | | | Oct. 13 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec. 1 |
| Wandering Jew, The (A) | Conrad Veidt | Olympic Pictures | | 83 | Jan. 19,'35 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1934 unless otherwise stated*]

## CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| COMICOLOR CARTOONS | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Mary's Little Lamb | Apr. 14,'35 | 1 rl. |

## COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| BROADWAY COMEDIES | | |
| Back to the Soil | Aug. 10 | 2 rls. |
| Hollywood Here We Come | | |
| Punch Drunks | July 13 | 2 rls. |
| 1934-35 | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| His Old Flame | | |
| Charlie Murray | | |
| Horse Collars | | |
| (3 Stooges) | | |
| I'm A Father | | |
| Andy Clyde | | |
| In the Dog House | | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 19 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 19 |
| (3 Stooges) | | |
| One Too Many | | |
| Leon Errol | | |
| Perfectly Mismated | | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Three Little Pigskins | | 20 |
| (Stooge Comedy) | | |
| COLOR RHAPSODIES | | |
| 1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Nov. 30 | |
| Holiday Land | Oct. 26 | |
| Make Believe Revue, The | | |
| Shoemaker and the Elves | | |
| KRAZY KAT KARTOONS | | |
| 1934-35 | | |
| 1. The Trapese Artist | Sept. | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | | |
| LAUGHING WITH MEDBURY | | |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury In the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | |
| Among the Cacoons | Nov. 9 | |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | | |
| In the Old Days | | |
| LIFE'S LAST LAUGHS | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | |
| MARCH OF THE YEARS | | |
| No. 9— | May 15 | 1 rl. |
| MICKEY McGUIRE COMEDIES | | |
| 9—Mickey's Medicine Man | May 18 | 2 rls. |
| MINUTE MYSTERIES | | |
| No. 8—Simple Solution | July 6 | 1 rl. |
| No. 9—By Persons Unknown | July 14 | 1 rl. |
| No. 10—The Professor Gives a Lesson | Aug. 3 | 1 rl. |
| MUSICALS | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| SCRAPPY CARTOONS | | |
| Gloom Chasers, The | | |
| Scrappy's Relay Race | July 7 | 1 rl. |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | |
| Graduation Exercises | | |
| SCREEN SNAPSHOTS | | |
| No. 9 | June 8 | 1 rl. |
| SPICE OF LIFE | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Nov. 2 | 11 |
| WORLD OF SPORT | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 3 | |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | | |
| When Men Fight | | |

## DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| QUEST OF PERFECT WOMAN SERIES | | |
| (TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| SEMI-FEATURES AND SHORTS | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

## EDUCATIONAL

[Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| ANDY CLYDE COMEDIES | | |
| Half Baked Relations | June 1 | 19 |
| BATTLE FOR LIFE | | |
| Nature's Gangsters | June 15 | 7 |
| BING CROSBY SPECIALS | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| CORONET COMEDIES | | |
| An Ear For Music | Mar. 22,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 2 rls. |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| FROLICS OF YOUTH | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 21 |
| MARRIAGE WOWS SERIES | | |
| Domestic Blisters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| MERMAID COMEDIES | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| MUSICAL COMEDIES | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| ROMANTIC JOURNEYS | | |
| Paradise of the Pacific | June 1 | 9 |
| SONG HIT STORIES | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Jan. 18,'35 | 9 |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| STAR COMEDY SPECIALS | | |
| Dog-Gone Babies | July 6 | 20 |
| STAR PERSONALITY COMEDIES | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 2 rls. |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| TERRY-TOONS | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| South Pole or Bust | Dec. 14 | |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 6 |
| Why Mules Leave Home | Sept. 7 | 6 |
| TOM HOWARD COMEDIES | | |
| Wrong Bottle, The | July 13 | 16 |
| TREASURE CHEST | | |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Pals | Feb. 1,'35 | 1 rl. |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| YOUNG ROMANCE | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls. |
| Three Cheers for Love | Dec. 14 | 19 |

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

## FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| ADVENTURES OF THE NEWSREEL CAMERAMAN | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| MAGIC CARPET SERIES | | |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| Isle of Bermuda | | 11 |
| MOVIE TINTYPE SERIES | | |
| The Heart of Valeska | Mar. 9 | 10 |

## MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| HUMAN SIDE OF THE NEWS | | |
| (EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| MELODY MAKERS | | |
| Fields and McHugh | | 9 |
| ORGANLOGUES | | |
| What's in a Name | | 8 |
| RAIN SONGS | | |
| Irving Kaufman-Lew White | | |
| SPECIAL | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

## METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| ALL-STAR COMEDIES | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| CRIME DOESN'T PAY | | |
| No. 1—Buried Loot | | |
| CHARLEY CHASE | | |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| IRVIN S. COBB | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| FITZPATRICK TRAVEL TALKS | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Rainbow Canyon | | |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | 7 |
| Zion Canyon of Color | | 8 |
| GOOFY MOVIES | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| HAPPY HARMONIES | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| 7—When My Cat's Away | | 9 |
| LAUREL & HARDY | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | | 20 |
| MUSICAL COMEDIES | | |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| MUSICAL REVUES | | |
| Big Idea, The | May 12 | 20 |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| What Price Jazz? | | 18 |
| ODDITIES | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Flying Hunters | May 12 | 7 |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| OUR GANG | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | | 18 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| TODD-KELLY | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | |
| WILLIE WHOPPER | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire | Feb. 17 | 7 |
| (Color) | | |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

## MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| PORT O' CALL SERIES | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| BETTY BOOP CARTOONS | | |
| Baby Be Good | Jan. 18,'35 | |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | |
| COLOR CLASSICS | | |
| An Elephant Never Forgets | Dec. 28 | |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| HEADLINERS | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Jan. 18,'35 | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Ladies | | |
| Little Jack Little Revue | May 11 | 10 |
| Little Jack Little and Orchestra - Gypsy Nina-Do Re Mi Trio | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon | June 29 | 11 |
| Isham Jones and Orchestra-Eton Boys-Vera Van | | |
| Yacht Club Boys Garden Party | Dec. 28 | |
| HOLLYWOOD ON PARADE | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| PARAMOUNT PICTORIAL | | |
| No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| PARAMOUNT PICTORIAL (NEW SERIES) | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | |
| No. 6—Twilight Melody—Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | |
| PARAMOUNT VARIETIES | | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Jan. 25,'35 | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Madhouse Movies No. 2 | Dec. 14 | |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | |
| POPEYE THE SAILOR | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Beware of Barnacle Bill | Jan. 25,'35 | |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | |
| SCREEN SONGS | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| She Reminds Me of You | June 22 | 7 |
| Eton Boys | | |
| This Little Pig Went to Market | May 25 | 7 |
| Singin' Sam | | |
| SCREEN SOUVENIRS | | |
| No. 11 | June 1 | 10 |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 12 | June 29 | 10 |
| No. 13 | July 27 | 10 |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | |
| No. 7—King of the Everglades | Jan. 25,'35 | |
| **TWO-REEL COMEDIES** | | |
| Just an Echo | Jan. 19 | 20 |
| Bing Crosby | | |
| Making the Rounds | July 6 | 21 |
| Pallette-Catlett | | |
| New Dealers, The | Apr. 6 | 20 |
| Pallette-Catlett | | |
| News Hounds | June 1 | 20 |
| Pallette-Catlett | | |
| No More Bridge | Mar. 16 | 21 |
| Leon Errol | | |
| Oil's Well | May 4 | 22 |
| Chic Sale | | |
| Old Bugler, The | Jan. 5 | 20 |
| Chic Sale | | |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down | Mar. 2 | 21 |
| Franklyn Pangborn | | |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen.... Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **HEADLINER SERIES** | | |
| No. 4—Autobuyography | Mar. 16 | 20 |
| No. 5—The Old Maid's Mistake | May 11 | 20 |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape | Jan. 26 | 2 rls. |
| Bert Lahr | | |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 | |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha | Aug. 31 | 20½ |
| Steffi Duna-Don Alvarado (Technicolor) | | |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Spice | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| | | |
|---|---|---|
| **CENTRAL** | | |
| Child of Mother India | | 30 |
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| 11. Mickey's Man Friday | Jan. 17,'35 | |
| **SILLY SYMPHONIES** | | |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 9 |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| No. 7 | Feb. 18,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Hill Billy | Feb. 1,'35 | 1 rl. |
| Robinson Crusoe Isle | Jan. 7,'35 | |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGE AS IT SEEMS SERIES** | | |
| No. 38—Novelty | Apr. 23 | 9 |
| No. 39—Novelty | May 21 | 10 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike | Oct. 10 | 20 |
| (Mentone No. 3-A) | | |
| Demi Tasse | Oct. 3 | 2 rls. |
| (Doane Musical No. 1) | | |
| Doin' the Town | Jan. 30,'35 | 2 rls. |
| (Mentone No. 9A) | | |
| Fads and Fancies | Aug. 22 | 20 |
| (Mentone No. 13) | | |
| Father Knows Best | Feb. 20,'35 | 2 rls. |
| Sterling Holloway | | |
| Financial Jitters | July 3 | 2 rls. |
| Eddie Nugent-Grady Sutton | | |
| Gus Van and His Neighbors | Sept. 19 | 18 |
| (Mentone No. 2-A) | | |
| Henry's Social Splash | Dec. 19 | 21 |
| Henry Armetta | | |
| Hits of Today | Aug. 15 | 2 rls. |
| (Mentone No. 12) | | |
| Hollywood Trouble | Jan. 8,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights | Dec. 12 | 20 |
| Mentone | | |
| Night in a Night Club, A | Sept. 2 | 18 |
| (Mentone No. 1-A) | | |
| Oh What a Business | Nov. 28 | 2 rls. |
| (Mentone No. 5-A) | | |
| Picnic Perils | July 18 | 21 |
| Sterling Holloway | | |
| Revue A la Carte | Jan. 16,'35 | 17 |
| Tom Patricola | | |
| (Mentone No. 8) | | |
| Soup for Nuts | June 27 | 2 rls. |
| (Mentone No. 11) | | |
| Sterling's Rival Romeo | Nov. 14 | 2 rls. |
| Sterling Holloway | | |
| Tid Bits | Oct. 24 | 2 rls. |
| (Doane Musical No. 2) | | |
| Well, By George | Oct. 31 | 20 |
| (Mentone No. 4-A) | | |
| Georgie Price | | |
| Whole Show, The | Dec. 26 | 20 |
| (Mentone No. 7-A) | | |
| James Barton | | |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms | July 28 | 19 |
| Harry Gribbon | | |
| No. 20—Daredevil O'Dare | Aug. 11 | 19 |
| Ben Blue | | |
| 1934-35 | | |
| All Sealed Up | Sept. 15 | 19 |
| Ben Blue | | |
| His First Flame | | |
| Shemp Howard-Daphne Pollard | | |
| Oh Sailor Behave | Sept. 29 | 17 |
| El Brendel | | |
| Smoked Hams | Oct. 20 | 18 |
| Shemp Howard-Daphne Pollard | | |
| So You Won't T-T-T-Talk | Nov. 3 | 20 |
| Roscoe Ates | | |
| Out of Order | Nov. 17 | 19 |
| Ben Blue | | |
| Vacation Daze | | 2 rls. |
| Jenkins & Donnelly | | |
| Dizzy and Daffy | Dec. 15 | 19 |
| Dizzy and Daffy Dean | | |
| Once Over Lightly | Jan. 12,'35 | 2 rls. |
| Roscoe Ates | | |
| Radio Scout | Jan 26,'35 | 19 |
| El Brendel | | |
| High, Wide and Hansom | Feb. 9,'35 | 2 rls. |
| Herb Williams | | |
| **BROADWAY BREVITIES** | | |
| No. 26—Darling Enemy | June 9 | 19 |
| Gertrude Niesen | | |
| No. 27—Who Is That Girl? | June 16 | 20 |
| Bernice Claire-J. Harold Murray | | |
| No. 28—King for a Day | June 30 | 19 |
| Bill Robinson | | |
| No. 29—The Song of Fame | July 7 | 19 |
| Ruth Etting | | |
| No. 30—The Winnah | July 21 | 20 |
| Arthur and Florence Lake | | |
| No. 31—The Mysterious Kiss | Aug. 4 | 19 |
| Jeanne Aubert | | |
| No. 32—The Policy Girl | Aug. 11 | 20 |
| Mitzi Mayfair-Roscoe Ails | | |
| 1934-1935 | | |
| Syncopated City | Sept. 1 | 20 |
| Hal LeRoy-Dorothy Dare | | |
| Paree, Paree | Sept. 8 | 21 |
| Dorothy Stone-Bob Hope | | |
| Good Morning Eve | Sept. 22 | 19 |
| Leon Errol (Technicolor) | | |
| No Contest | Oct. 6 | 21 |
| Ruth Etting | | |
| Off the Beat | Oct. 18 | 20 |
| Morton Downey | | |
| The Flame Song | Oct. 27 | 19 |
| Bernice Claire-J. Harold Murray | | |
| Gem of the Ocean | Nov. 19 | 20 |
| Jeanne Aubert | | |
| Gypsy Love Song | Mar. 2,'35 | 2 rls. |
| Winifred Shaw-Phil Regan | | |
| Hear Ye! Hear Ye! | Dec. 22 | 2 rls. |
| Vera Van and the Yacht Club Boys | | |
| See, See, Senorita | Jan. 12,'35 | 2 rls. |
| Tito Guizar-Armida | | |
| What, No Men? | Jan. 5,'35 | 21 |
| El Brendel-Phil Regan (Tehnicolor) | | |
| Soft Drinks & Sweet Music | Dec. 8 | 20 |
| George Price-Sylvia Froos | | |
| Show Kids | Jan. 5,'35 | 20 |
| Meglin Kiddies | | |
| Tad Alexander | | |
| Radio Silly | Jan. 9,'35 | 2 rls. |
| Cross & Dunn | | |
| Cherchez La Femme | Feb. 2,'35 | 2 rls. |
| Jeanne Aubert | | |
| In the Spotlight | Feb. 22,'35 | 2 rls. |
| Hal LeRoy & Dorothy Lee | | |
| Mr. & Mrs. Melody | Mar. 16,'35 | |
| Ilomay Bailey—Lee Seems | | |
| **LOONEY TUNES** | | |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detective | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-1935) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| **MELODY MASTERS** | | |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-1935 | | |
| Mirrors | Sept. 8 | 11 |
| Freddy Rich & Orchestra | | |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies | Jan. 26,'35 | 1 rl. |
| Harry Horlick | | |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| **SEE AMERICA FIRST E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 | |
| **PEPPER POT** | | |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races | July 21 | 10 |
| Edgar Bergen | | |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live | Nov. 10 | 9 |
| Gus Edwards | | |
| Two Boobs in a Balloon | | |
| Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In | Dec. 8 | 1 rl. |
| Radio Reel No. 2 | | |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part | Feb. 9,'35 | 1 rl. |
| Radio Reel No. 3 | | |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars | Mar. 22,'35 | |
| Radio Ramblers | | |
| Billy Hill | Mar. 16,'35 | |
| Eggs Marks the Spot | Mar. 30,'35 | |
| Radio Reel No. 4 | | |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles | July 1 | 2 rls. |
| Boy Scouts | | (each) |

## MASCOT

| | | |
|---|---|---|
| Burn 'Em Up Barnes | June 16 | 2 rls. |
| Jack Mulhall-Lola Lane-Frankie Darro | | (each) |
| Law of the Wild | Sept. 5 | 2 rls. |
| Rex, Rin Tin Tin, Jr. Ben Turpin, Bob Custer | | (each) |
| Mystery Mountain | Dec. 3 | 2 rls. |
| Ken Maynard-Verna Hillie | | (each) |
| Mystery Squadron | Jan. 1 | 2 rls. |
| Bob Steele | | (each) |
| Phantom Empire | Feb. 23,'35 | 2 rls. |
| Gene Autry-Frankie Darro | | (each) |

## PRINCIPAL

| | | |
|---|---|---|
| Chandu on the Magic Island | | |
| Bela Lugosi, Maria Alba | | |
| Return of Chandu, The | Oct. 1 | |
| Bela Lugosi-Maria Alba | | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| | | |
|---|---|---|
| Red Rider, The | July 16 | 20 |
| Buck Jones | | (each) |
| (15 episodes) | | |
| Rustler's of Red Dog | Jan. 21,'35 | 20 |
| John Mack Brown | | (each) |
| (12 episodes) | | |
| Tailspin Tommy | Oct. 29 | 20 |
| Maurice Murphy-Noah Berry, Jr. | | (each) |
| Vanishing Shadow, The | Apr. 23 | 20 |
| Onslow Stevens-Ada Ince | | (each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

HUNDRED BIDS FIRST WEEK OF AUCTION. Most unique sale in history. What can you pay for arcs, rectifiers, generators, projectors, sound anything? S. O. S. CORP., 1600 Broadway, New York.

HAVE SEVERAL USED ARCTIC NU-AIR blowers on hand at low prices. Write for details to Arctic Nu-Air Division, U. S. Air Conditioning Corp., 2115 Kennedy St., N. E., Minneapolis, Minn.

## THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. SEND particulars. ALBERT GOLDMAN, 1402 Mallers Bldg., CHICAGO, ILL.

BUY OR LEASE THEATRE. POPULATION over 5,000. Will pay cash for right proposition. State all particulars—will hold in strict confidence. BOX 507, MOTION PICTURE HERALD.

## POSITIONS WANTED

COMPETENT PROJECTIONIST AND ELECTrician thoroughly experienced, sober, dependable, references, locate anywhere. Non-union. BOX 499, MOTION PICTURE HERALD.

MANAGER—LIVE-WIRE IN ALL BRANCHES of theatre management, references. BOX 501, MOTION PICTURE HERALD.

MANAGERS, ASSISTANT MANAGERS AND other theatre employees available at short notice. Wire or write. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

OHIO STATE CHOOSES SOS — YOU TOO should install SOS Wide Fidelity, $179.70 up complete! Soundheads, $59.50 up; unified control amplifiers, $39.50 up; trades taken. S. O. S. CORP., 1600 Broadway, New York.

TREMENDOUS STOCK SALE! MOVING TO larger quarters. Equipment, supplies, accessories at sacrifice prices. Write, wire, phone your wants to the MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

NEW REFLECTOR ARC LAMPS OR RECTIfiers, $49.50—replace inefficient mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

REFLECTOR GUARDS, A PROTECTION against cracking and pitting, a large saving during the year for a small investment; Peerless low, $3.75; Strong low, $3.75; Morelite Super, $4.25, also for Hi-lo. CROWN, 311 West 44th St., New York.

MODERN METAL FURNITURE. JUST THE thing for lounge, lobby and ante-room. Price exceptionally reasonable. MODERN THEATRE EQUIPMENT CORP., 133 Meadow St., New Haven, Conn.

## THEATRE SUB-LEASE

LEASE FOR SALE, THRIVING 500 SEAT theatre, $5,000 cash. BOX 497, MOTION PICTURE HERALD.

## NEW EQUIPMENT

NEW TYPE FILM END WARNING, $2.50 EACH. Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books compete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

## EQUIPMENT EXCHANGE

NEED THE DOUGH?—WE PAY "SPOT"—FOR used equipment—trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

## SOUND EQUIPMENT

"MY PATRONS SAY BETTER THAN ANY" writes Davidson, Rand Theatre, Lynchburg, O. "SOS sound beats my opposition." S. O. S. CORP., 1600 Broadway, New York.

RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the PG10 or PG13—25c. "A" and "B" battery eliminators, $135 and $25. We manufacture a complete line of guaranteed parts for your Photophone equipment including sprockets, gears, shafts, transformers, generators, etc. Also consulting engineers, specializing in Photophone equipments and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

AN EYE OPENER—ABSOLUTELY FREE—SEND for booklet explaining "tweeters," "woofers" and other baffling secrets. BOX 508, MOTION PICTURE HERALD.

9,000 CYCLE FILM COPYRIGHTED INSTRUCtions, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitally necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

## WANTED TO BUY

WANTED TO BUY—PAIR OF SECONDHAND reflector arc lamps. Must be cheap and in good condition. AMUSU THEATRE, Winnsboro, Tex.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

## THEATRES FOR SALE

PAYING THEATRES FOR SALE IN EASTern, Central, Western States. ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

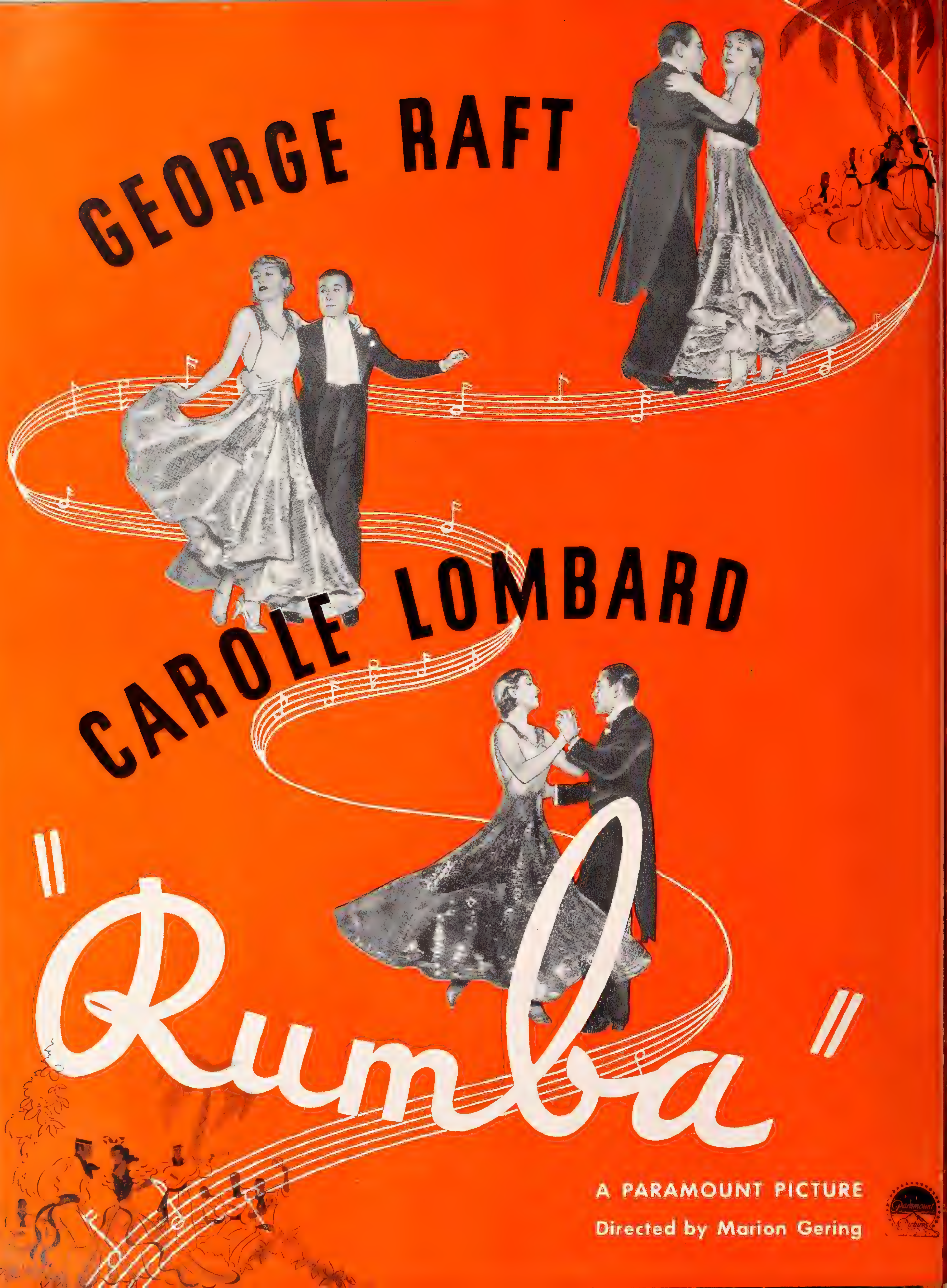
THEATRE, NEW EQUIPMENT, 240 SEATS IN A live town of 1,000 population, drawing from 6 other towns of about equal size. Terms if desired. Write or wire. H. R. KNOWER, Hillsboro, Wis.

SALE—LEASE, SEND FOR 1935 THEATRE LIST. McINTYRE, Broker, 312 Lisbon, Buffalo, N. Y.

# *Still* UNIQUE

WHEN it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
*Panchromatic Negative*



# GEORGE RAFT

# CAROLE LOMBARD

# "Rumba"

A PARAMOUNT PICTURE

Directed by Marion Gering

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## 100 CHICAGO THEATRES TURN TO GIVEAWAY SHOWS

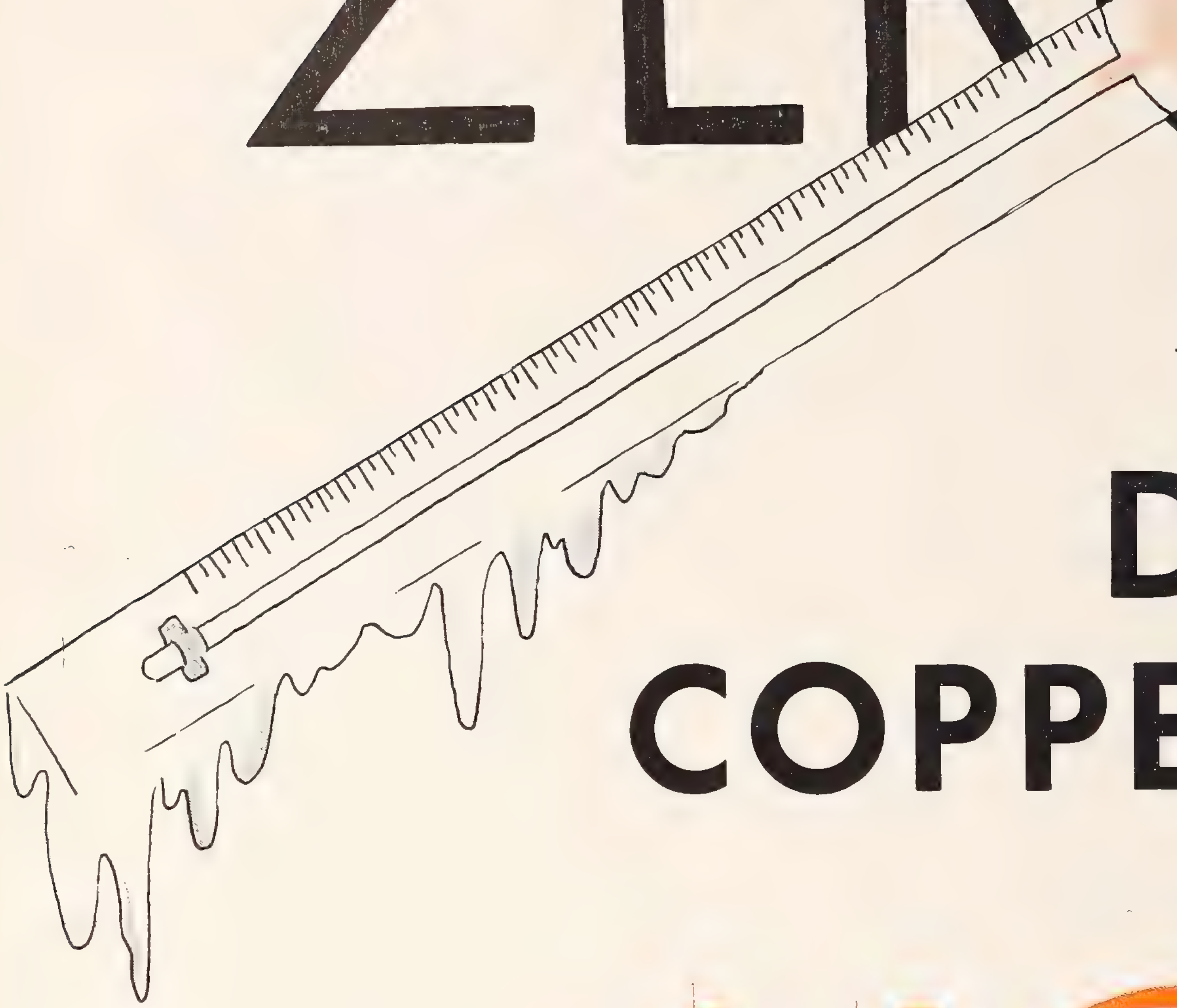
Circuits Join Independents in Handing Out Premiums by the Carload under Pressure of Competition — And the End Is Not Yet » » » »

## 143 LOEW HOUSES AVERAGE $12,600 WEEKLY RECEIPTS

Map Shows Loew Theatres Concentrated in East, Almost Half in New York City; Only Three of the Circuit's Holdings Are in the Far West » » »

OL. 118, NO. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* FEB. 2, 1935

# ZERO



IN NEW YORK, BUT—

# DAVID COPPERFIELD

*is*

# HOT!

*Held Over*

**3rd WEEK**

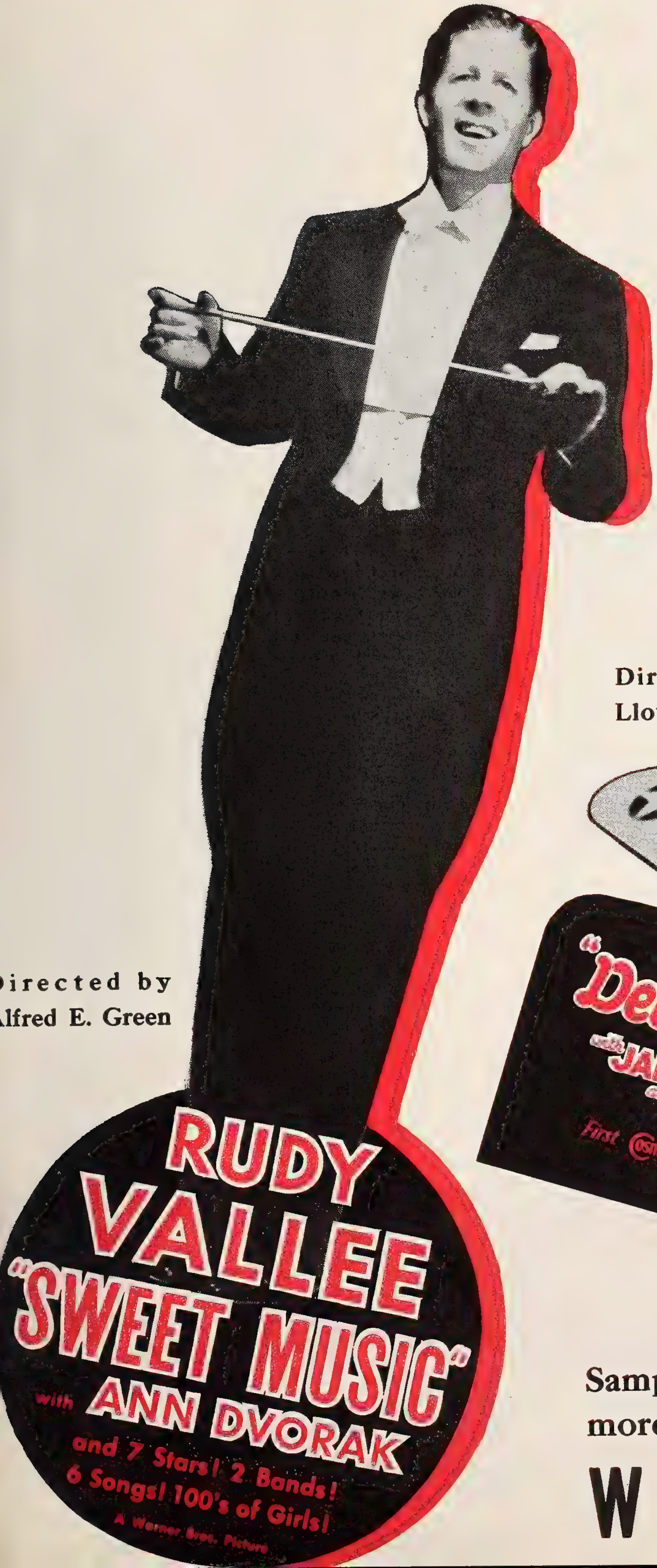
**at the Capitol**

And records are going to the *Dickens* as Leo's glorious hit starts NATIONWIDE clean-up. Are you all set for Extra playing time?

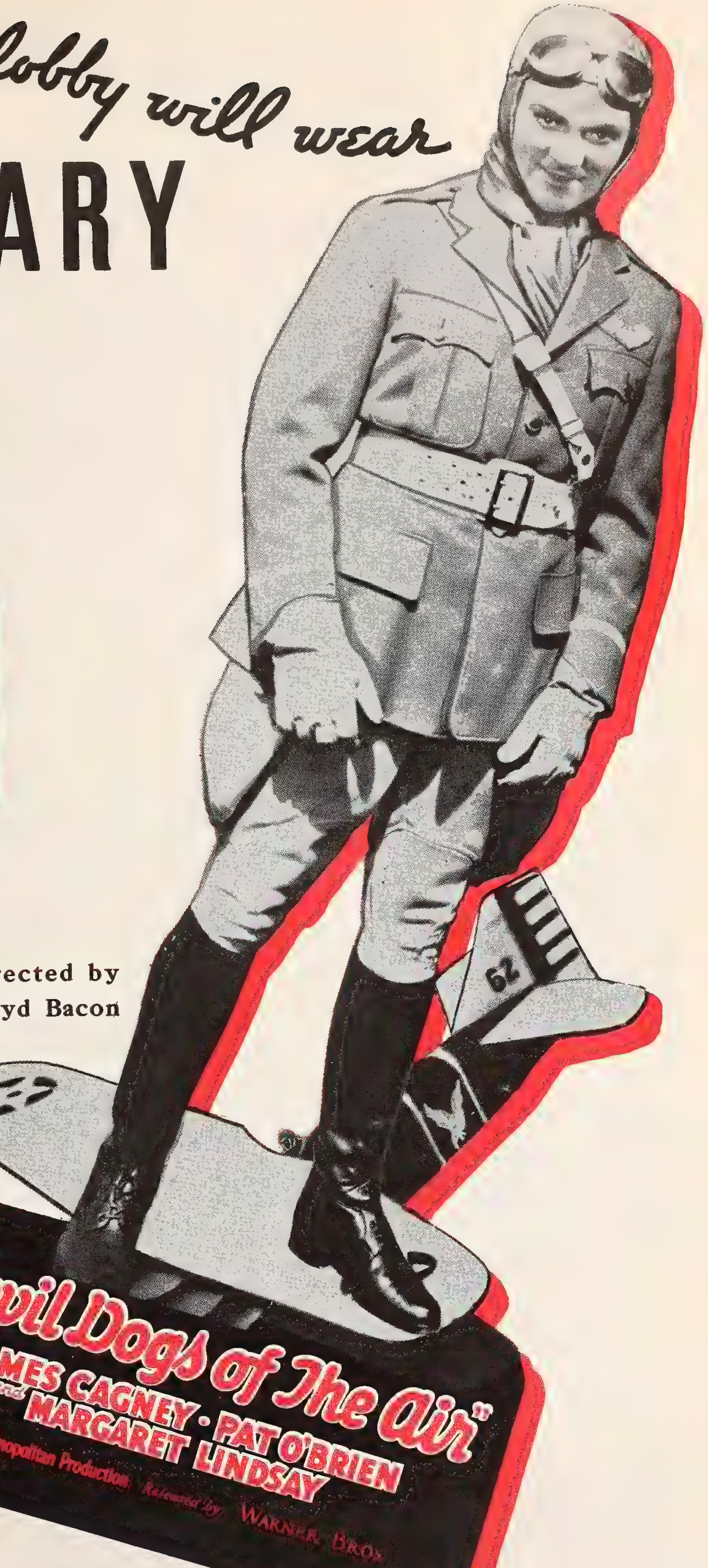
**TAKE A TIP!** SEE PAGE 19

*What the well-dressed lobby will wear*

# FOR FEBRUARY


RUDY
VALLEE
"SWEET MUSIC"
with ANN DVORAK
and 7 Stars! 2 Bands!
6 Songs! 100's of Girls!
A Warner Bros. Picture

Directed by
Alfred E. Green


"Devil Dogs of The Air"
with JAMES CAGNEY · PAT O'BRIEN
and MARGARET LINDSAY
First Cosmopolitan Production Released by WARNER BROS.
62

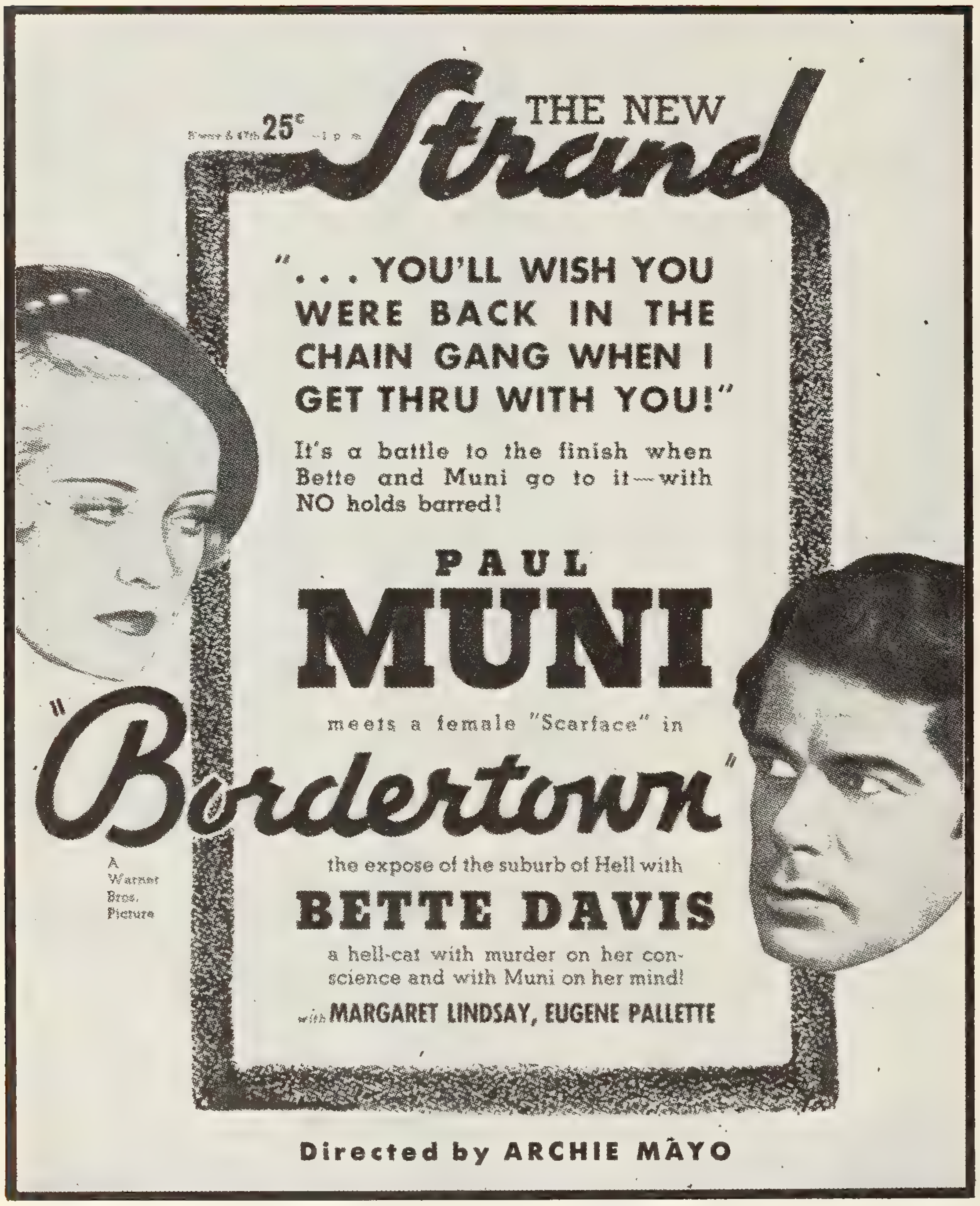
Directed by
Lloyd Bacon

Samples of the grand promotion material for 2 more grand hits coming in a single month from

# WARNER BROS.

*Speaking of*

# THIS ADVERTISING *is one reason why* THESE C



B'way & 47th 25c —1 p. m.

THE NEW

*Strand*

". . . YOU'LL WISH YOU WERE BACK IN THE CHAIN GANG WHEN I GET THRU WITH YOU!"

It's a battle to the finish when Bette and Muni go to it—with NO holds barred!

PAUL

**MUNI**

meets a female "Scarface" in

*"Bordertown"*

A Warner Bros. Picture

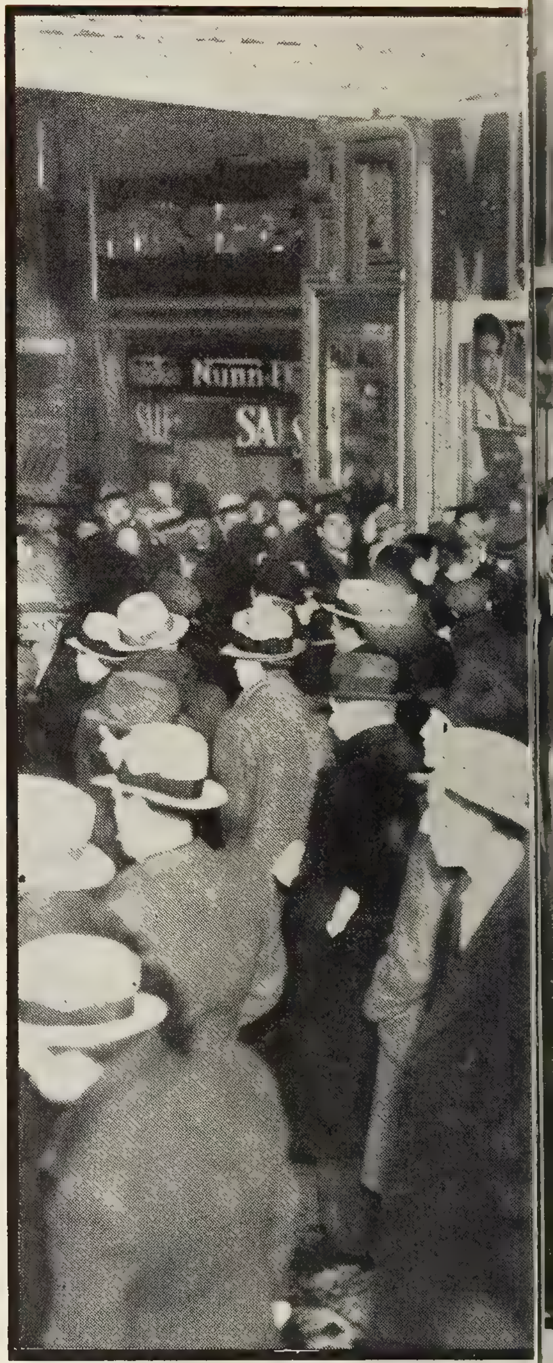
the expose of the suburb of Hell with

**BETTE DAVIS**

a hell-cat with murder on her conscience and with Muni on her mind!

with MARGARET LINDSAY, EUGENE PALLETTE

Directed by ARCHIE MAYO



**THE SLANT** that helped pull "biggest business in 6 months at Los Angeles' Hillstreet and Hollywood" . . . made *Bordertown* "Pittsburgh's bet" at the Stanley . . . "rang up a merry gross at the Michigan, Detroit" — and now . . .

## 'BORDERTOWN' *is one reason why all eyes are fo*

**"DEVIL DOGS OF THE AIR"†**
with **JAMES CAGNEY—PAT O'BRIEN**

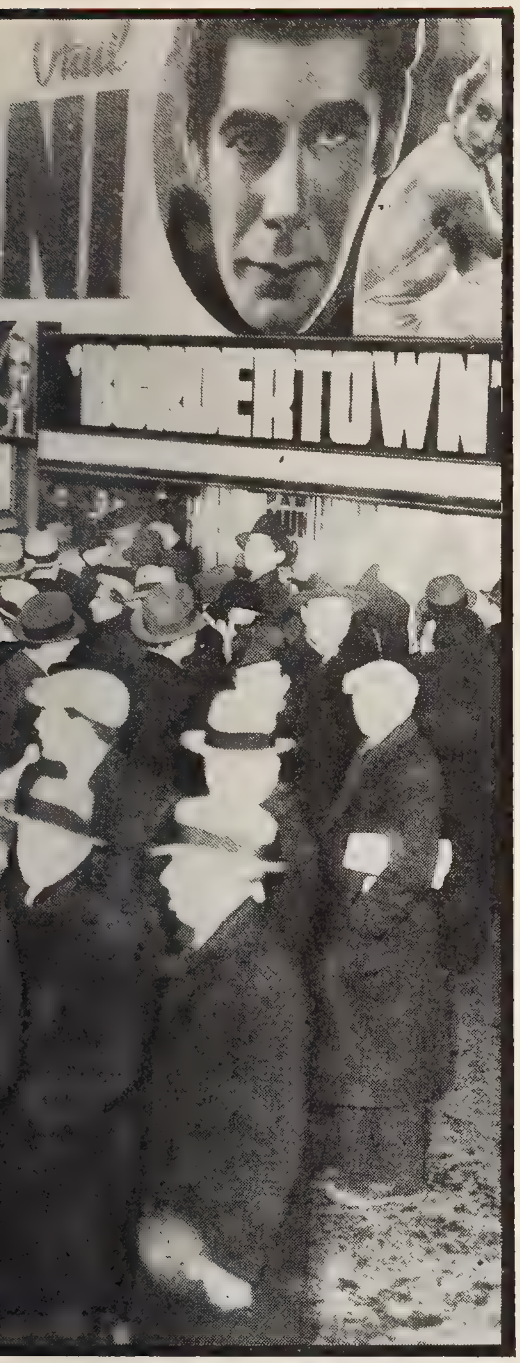
**"GOLD DIGGERS OF 1935"°**
with 12-star cast headed by **DICK POWELL**

**"IN CALIENTE"** Starring **DOLORES DEL RIO**
with Pat O'Brien, Glenda Farrell, The DeMarcos, etc.

†A Cosmopolitan Production
*A Warner Bros Picture
°A First National Picture
Vitagraph, Inc., Distributors

# Reason-Why Advertising . . .

## ROWDS are setting records for THIS GREAT SHOW



**BLOCK-LONG LINES** in year's worst storm register royal response to his same sure-fire copy angle at gala Strand reopening, with holdover week assured as famous New York critics declare that . . . . . . . . .

"**BORDERTOWN** is punch-packed drama"—"vastly exciting story"—"powerful, red-blooded melodrama"—"no praise too great for Muni"—"Bette Davis superb"—"Archie Mayo's direction adds suspense and thrill!" . . . .

## ussed on 'THE BIG SHOTS' from WARNER BROS.

**RUDY VALLEE** in **"SWEET MUSIC"*** with **ANN DVORAK**

**AL JOLSON** and **RUBY KEELER** in **"GO INTO YOUR DANCE"°**

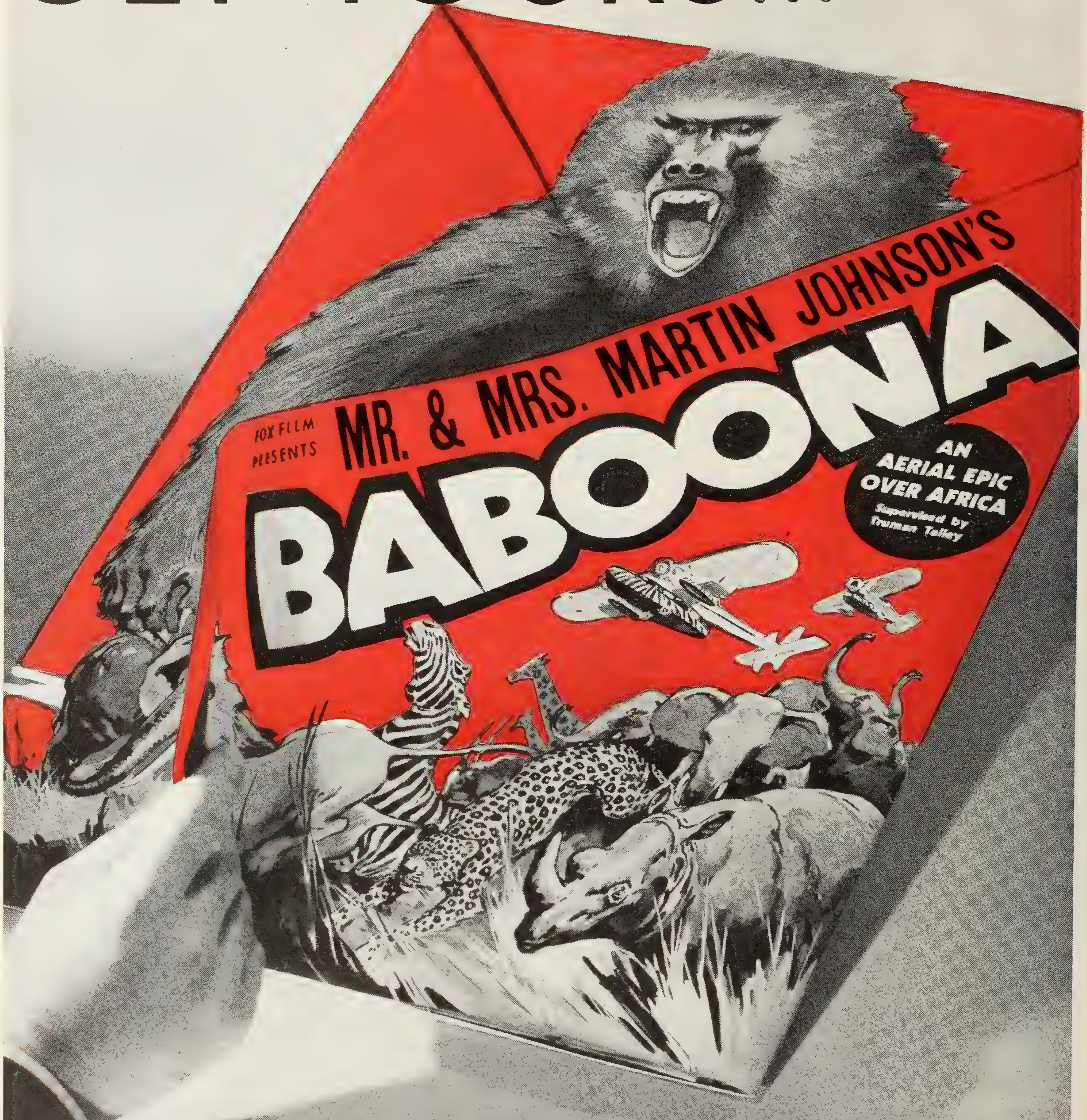
**"OIL FOR THE LAMPS OF CHINA"*** with **Pat O'BRIEN, Josephine HUTCHINSON**

**KAY FRANCIS** in **"LIVING ON VELVET"°** with **WARREN WILLIAM—GEO. BRENT**

**PAUL MUNI** in **"BLACK FURY"°** with **KAREN MORLEY**

**ROBT. DONAT** in **"CAPTAIN BLOOD"°** by **RAFAEL SABATINI**

# GET YOURS...


FOX FILM PRESENTS
MR. & MRS. MARTIN JOHNSON'S
BABOONA
AN AERIAL EPIC OVER AFRICA
Supervised by Truman Talley

● As crammed with showmanship as "Baboona" is crowded with thrills. Get your copy today at the FOX Exchange and plan the campaign of your life!

# MOTION PICTURE HERALD

Vol. 118, No. 5
February 2, 1935

## PARAMOUNT'S COMMITTEE

A FEW WEEKS ago we ventured to suggest Mickey Mouse for a seat on Paramount's new board of directors. The board has been set up without any heed to our nomination, and also apparently with much more consideration for Paramount's financial past than there has been for Paramount's motion picture future.

Neither Paramount nor any other motion picture company is going to make any money yesterday. The motion picture is entirely and absolutely a business of the today and now.

It seems that the present design is to have the corporation operated by an "executive committee."

No committee ever ran anything. No committee ever was a showman.

If there is to emerge an executive able and dominant enough to run the executive committee and make a showman of it, it will be just as well to let him run the company.

What Paramount and the exhibitor now need is some arrangement to restore Paramount to the show business, and leave it there.

« « «

Speaking of Paramount and its plight also brings to mind a situation that helps us understand something of the process by which bankers and banking have achieved their current status in the public mind.

Paramount, as everyone knows, has had to borrow thirteen million dollars from an array of banks, and, being in the position that it has, Paramount has had to pay a pretty price for those millions at neat rates of interest.

**And so, naturally enough, in the customary order of business, Paramount has had to deposit its funds chiefly with those creditor banks. It chances that Paramount currently has about twenty millions in cash and that the banks which are charging Paramount so roundly for thirteen millions loaned, have thirteen millions of Paramount funds on deposit on which they pay Paramount precisely no interest at all.**

Of such is the kingdom of finance, and so do bankers build their fame.

△ △ △

## CAREERS

CONSIDERING the evanescence of motion picture careers and the whimsical fickleness of screen fortune in general, there is interest in the discovery that Mr. Edmund Lowe is celebrating his eleventh year with the Fox organization. It is beginning to look like a steady job.

Also there is consistency and solid continuity exemplified in the case of Mr. George Seitz, who on the twenty-fifth anniversary of his entry into motion pictures, with the old Pathe company, and these many years a top rank director, has signed a new contract with the Metro-Goldwyn-Mayer organization. Few of the early adventurers in production have kept so well abreast of the screen's swift progress.

△ △ △

## OUIJA A LA RUSSE

ONE Mr. David Platt—or maybe he should be called Comrade Platt—contributes to the *New Theatre*—entry as second class matter pending—editorial cousin to the *New Masses*—a quite red piece entitled "The Movie Front", in which he says, for instance:

> *that the Legion of Decency movement is a movement for federal and state censorship of films,*
>
> *that the NRA has brought an unprecedented political guidance over the motion picture industry,*
>
> *that Mr. Will Hays was appointed "by President Harding to the self-censoring apparatus of the industry".*

The *New Theatre,* it will be recalled, is the organ in which Mr. Richard Watts of the New York *Herald Tribune* announced his discovery of "frank and vicious anti-radical propaganda" in a motion picture, and that the producers were "furtively on the side of the established order".

Mr. Platt probably gets his material from a Russian ouija board.

△ △ △

## PROBLEM

THE motion picture is not alone among the industries as a victim of problems posed by the inventors and technicians. Consider the National Association of Retail Clothiers and Furnishers, in convention in Chicago, faced with the zipper problem. The official report soberly relates:

> *While the retailers reported that the slide fastener has come into great popularity, especially among young men, some harrowing tales were told of distressing incidents caused by the mechanism going awry. In one or two instances, the slide fastener worked prematurely, it was reported, while in others the wearer found it impossible to make it work at all and was thus locked in his trousers.*

At the moment we can not decide which condition might, in given circumstances, be considered the most invasive of the goodwill of the pants zipper industry.

MOTION PICTURE HERALD
MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## TIEUPS INCREASE

Reported is increased exhibitor use of tieups with educational and other groups, considered valuable in obtaining cooperation and patronage of these special organizations, and arranged through the Motion Picture Producers and Distributors of America. The latest is a booklet on MGM's "Sequoia," featuring a national essay contest, and one on "David Copperfield." . . .

## SCREEN CREDITS

Studying nominations for Academy of Motion Picture Arts and Sciences awards the Acedamy discovered that major screen credits were distributed among a greater number of players last year than in the previous year. Eligible for the 1935 achievement awards are 362 films, providing more than 2,000 important roles. . . .

## BIG 4 RECEIVER

Signed by supreme court Justice Aaron Steuer in New York was an order naming Morton Wild receiver of the Big 4 film assets assigned to John R. Freuler. The receivership of Big 4 was obtained by Agfa Raw Film Corporation, holding a judgment of $24,000 against Mr. Freuler's company. . . .

## DU-ART VS. UNIVERSAL

The New York supreme court's appellate division last week vacated the injunction issued to Du-Art Film Laboratory in its action against Universal over printing. Du-Art's counsel declared it proposed pressing the action for trial and at that time would seek reinstatement of the injunction. An alternative course is seeking damages of $500,000. The action involves alleged shifting of Universal laboratory work to Consolidated Films. . . .

## MALOY INDICTED

Indicted by the Chicago federal grand jury for income tax evasion was Tom Maloy, head of the local projectionists' union. Government investigation discloses Maloy's four-year income (1929-1933) was $350,000 above his salary as union head, which it is claimed he failed to report.

## FILM RECORDS

Washington's National Bureau of Standards plans a study of the stability of motion pictures for historical purposes. With an appropriation of $5,000 by the National Research Council, the bureau will determine the life of film without deterioration and a method for prolonging it. Convenience of storage leads scientists to believe films are the best method of recording history. . . .

## SOVIET FILM TROUBLE

With the censor at Ontario, Canada, strangely enough keeping hands off, municipal and police authorities of the province are at odds with the Workers' Sport Association, sponsoring local exhibition of the Soviet film, "Ten Days That Shook the World." The film has been shown without censor approval, that body maintaining it has no jurisdiction since the film is of substandard width. In this case municipalities have set up their own censorship, a condition which is alarming exhibitors. . . .

## TENNIS PICTURES

The British Lawn Tennis Association voted to support a motion before the International Federation to permit amateur tennis players to accept payment for action films. The move is seen as a last resort means of holding Fred Perry, world champion, in the amateur ranks, Perry having made a tennis film. . . .

## DESMOND RETURNS

Back to the MGM studio for the first time since 1915 has gone William Desmond, one of the screen's earliest and best known western and serial stars, for a role in "Naughty Marietta." . . .

## *In This Issue*

100 Chicago independent and circuit theatres adopt premium policy Page 9
Paramount's 16 directors named Page 10
Map of Loew's 143 theatres in the United States Page 12
Theatres of the World Page 27
Australia's showmen busy undoing harm caused by "big talk" of earlier days Page 35

### FEATURES

Editorial Page 7
The Camera Reports Page 15
The Hollywood Scene Page 50
J. C. Jenkins—His Colyum Page 67
Asides and Interludes Page 29

### DEPARTMENTS

What the Picture Did for Me Page 85
Showmen's Reviews Page 55
Managers' Round Table Page 93
Letters from Readers Page 63
The Cutting Room Page 49
The Code Question Box Page 66
Technological Page 69
Chicago News Notes Page 68
The Release Chart Page 77
Box Office Receipts Page 72
Classified Advertising Page 102

## JUVENILE ATTENDANCE

Two serious accidents at non-theatrical film showings this winter in Quebec, Canada, have led theatre owners to renew agitation for removal of the government's ban on juvenile attendance at theatres, contending that no accidents have occurred at inspected houses. . . .

## MEXICAN FIELD

Responding to indications from American distributors that they may withdraw from the Mexican field after February 18 unless tax relief is forthcoming, organized film employees of Mexico City held a mass meeting under the auspices of the Federation of Workers and Peasants, resolved in favor of government expropriation of all houses. This would permit operation of the houses by cooperative employee groups. . . .

## MUNICIPAL CIRCUIT

The effects of the proposed municipal circuit of legitimate theatres, suggested by the drama department of the New York department of public welfare, is to be studied by a committee of four from the League of New York Theatres, including Chairman Dr. Henry Moskowitz, Brock Pemberton, Herman Shumlin, George Haight. Low admission, outlying locations, are the key points in the proposal. . . .

## PRODUCTION SPEED

With an extensive production program in work, Warner, at its three Coast plants, is affording employment to 5,000 people, the greatest number in the company's history, declares production head Jack L. Warner. Eight features, a two-reel comedy are now in production, with several others in preparation and ready for early shooting. . . .

## SUES PARAMOUNT

Filing suit in Portland, Ore., Frankie Baker, reputed to be the original heroine of the song "Frankie and Johnnie," asks damages of $100,000 from Paramount and Mae West, charging the portrayal of incidents from her life in "She Done Him Wrong." . . .

## MAJESTIC PRODUCTION

Conferences concluded last week, Majestic Pictures announced tentative production plans for next season for from 12 to 18 films. Conferring were Larry Darmour, production head; Herman Gluckman, president, and E. H. Goldstein, executive vice-president. Production costs are expected to be increased. . . .

# PREMIUM POLICY SPREADS TO 100 CHICAGO THEATRES

## Code Grievance Board Issues 300 Ballots, Then Announces Petitioner Has Withdrawn Complaint, on Eve of Count

## Warner, Essaness and Schoenstadt Adopt Plan; Even Balaban & Katz, Opposing Practice, Uses It at One Theatre

By HARRY HOLQUIST
*Chicago Correspondent*

One hundred theatres in Chicago are dispensing kitchen utensils and dishware by the carload in an effort to entice patronage by the premium giveaway method. Assuming the proportions of the Chicago double feature "war" of a few years ago, the practice of giving premiums on the purchase of admission has reached the stage where local theatres are dispensing more free kitchenware, more dishes each week than some of of the city's largest department stores retail over their sales counters. Even the protests and strategems of exhibitor leaders have proved unavailing, and the movement is spreading rapidly to the other 225 Chicago theatres.

**Independent theatre owners are said to have started Chicago's premium competition, circuits falling in line to protect their properties after it became apparent that the practice was running out of control. The policy has now spread to six of 23 theatres of the Essaness circuit and to seven of the 17 Warner houses. Schoenstadt & Sons, operating 12 theatres, are using them extensively, as are the six Jacob Lasker houses. All these circuits are prepared to extend the policy to their other properties as the competition grows.**

The lone exception among the circuits appears to be Balaban and Katz, with 34 of its theatres in Chicago and environs. Only one of these—the Belmont—is using premiums. The circuit management, controlled by Paramount Publix, said the Belmont was forced to adopt the policy to meet the competition for feminine trade created by the giving of premiums by the Lincoln Hippodrome directly around the corner.

### 200 Deals for Premiums

The 100 theatres using premiums have made some 200 "deals" with premium distributors, since practically every one of the houses employs the device at least two nights each week, some three nights. A few are handing out gifts five nights a week.

The average cost is 10 cents an item, per patron. Larger and more expensive pieces are usually the first to be given away in launching a particular set at the theatre.

With each premium contract goes protection from the premium distributor on the specific set to be given away. No competitive exhibitor in the same area can buy the rights to that set. However, one exhibitor may give away a different type of set obtained from the same distributor, or from another, and this is the usual practice. Theatres are using kitchenware one night and shifting to dishes or ovenware another night of the same week. Minimum contracts are for 52 weeks.

---

## *Producers Grant Actor Demands*

**Hollywood producers Wednesday suddenly capitulated to demands of their week-by-week and day-by-day actor employees for improved conditions.**

**The producers' answer to the actors' plea to the NRA was virtually a complete agreement to their requisitions as set forth by an actors' committee.**

**The new producers' agreement, in which they are giving actors all they ask, embraces a new players' contract, to remain in effect for five years and to replace the present Academy-Producer Standard Player Contract, which expires March 1.**

**Sol A. Rosenblatt, NRA compliance director, had been unable to bring the producers and players together.**

---

The giveaway problem in Chicago first came into focus some months ago when an order for discontinuance of the practice was issued by the police department after complaints had been received by the municipal government from neighborhood merchants, who said the premium giveaways were jeopardizing their business. The Chicago Independent Theatre Owners Association, functioning aggressively at the time, engaged former assistant states attorney Charles Bellows, who obtained a court ruling ordering the police department to cease interfering because the issue was beyond the jurisdiction of the city authorities.

A few weeks ago a petition was filed for a vote on giveaways as provided under the motion picture code, the balloting to be conducted by the Local Grievance Board. The petitioner, according to reports, was Jack Rose, an unaffiliated exhibitor and a member of the local Clearance and Zoning Board.

Ballots were mailed to 300 theatres in the Chicago area, but they were so worded that they constituted a means of voting premiums out of existence in that territory only when they were properly filled in and returned to the Grievance Board office. A ballot that was not returned, therefore, was tantamount to a vote for retaining premiums.

While the ballots were in the hands of exhibitors, some aggressive efforts were made by premium distributors and theatremen. Members of the local unit of the Allied States Association of Motion Picture Exhibitors were reported to have campaigned against the premium. Aaron Saperstein, president, denied this, but at the same time declared that the majority of Allied's members were opposed to the practice.

**All the campaigning exploded somewhat mysteriously when, on the eve of the counting of ballots, the code representatives let it be known that the petitioner had withdrawn his petition and therefore no premium case existed.**

There is a difference of opinion in Chicago today as to which way a count of the ballots would have swayed the premium question. It is rather generally believed, however, that the premium opponents had failed to muster enough strength.

Some of the country's large exhibitor groups, principally the Motion Picture Theatre Owners of America, have in the past month severely criticized the ineffectiveness of the clause in the code which is supposed to control premiums. The clause in its present form allows premiums and gifts when they do not involve lucky number contests and provided that a gift is made to each patron entering a theatre, or to each of any class of patron, such as to each man, or woman or child.

Opponents of premiums would amend the voting provision so that only 50 per cent of all owners, grouping independent and affiliated owners as one, would be necessary to bar the practice. In its present form, if 75 per cent or more of the independent operators voted to bar premiums the action would have no effect unless at least 75 per cent of the affiliated owners voted similarly.

As a result of this complication, premium antagonists have not been able to effect a ban against the policy in any territory.

### Concentrated in Large Cities

Premiums have made little or no progress in the smaller towns or rural communities, their use being confined almost solely to large centers where competition is stronger.

The general subject presents an interesting cross section of views among Chicago exhibitors. Balaban and Katz officials regard giveaways as "bad business." How-

Other Chicago circuits, such as Essaness and Warner, frankly say they are ready to go the limit wherever the giveaways of competitors cut deeply into their receipts.

Jack Miller, head of the Chicago Exhibitors Association, and long known as one of the stoutest opponents of premiums, has now capitulated and two of the houses which he operates with Simon Simansky are using them.

Aaron Saperstein is opposed to premiums and says most of his members are, and that many of Allied's members now using giveare optimistic. Their long line of customers is increasing, they say, citing this as an indication that theatres do appreciate the need of a stimulant.

# 16 NAMED TO PARAMOUNT BOARD; DISSENSION OF GROUPS IS EASED

### All Important Interests Represented; Zukor and Schaefer for Management, Two Others Have Experience in Industry

### John Hertz Represents Lehman Brothers; Stephen Callaghan Selection Is Expected to End Allied Owners' Opposition

## *New Directorate For Paramount*

**WILLIAM S. GRAY, JR.**, vice-president of Central Hanover Bank & Trust Co., representing creditor banks.

**PERCY H. JOHNSTON**, chairman of the board, Chemical Bank & Trust Co., representing creditor banks.

**CHARLES A. McCULLOUGH**, director of the First National Bank of Chicago, and a director of Balaban & Katz, representing creditor banks.

**ROBERT K. CASSATT**, Cassatt & Co., New York and Philadelphia investment house, representing bondholders.

**FRANK A. VANDERLIP**, retired financier, representing common stockholders.

**DUNCAN G. HARRIS**, vice-president of Brown, Wheelock & Harris, New York realtors, representing bondholders.

**GERALD BROOKS**, E. F. Hutton & Co., representing common stock holders.

**MAURICE NEWTON**, Hallgarten & Co., director of Commercial National Bank & Trust Co., Manufacturers Trust Co. and Thompson-Starrett Co., representing common stockholders.

**STEPHEN CALLAGHAN**, trustee in bankruptcy for Allied Owners Corp., a large Paramount creditor, representing Allied Owners.

**HENRY R. LUCE**, publisher and editor of *Time* and *Fortune*.

**FLOYD B. OLDUM**, president and director of Atlas Utilities Corp.; vice-president Electric Bond and Share Co., and a director of National Power & Light Co., representing the creditor, Atlas.

**H. A. FORDINGTON**, representative of British insurance companies, including the Royal, holding Paramount investments.

**ADOLPH ZUKOR**, president of Paramount Publix Corporation.

**GEORGE J. SCHAEFER**, general manager of Paramount Publix.

**CHARLES E. RICHARDSON**, former Fox Film treasurer and former Paramount trustee in bankruptcy, representing Electrical Research Products, Inc.

**JOHN D. HERTZ**, vice-president of Lehman Bros. and a former Balaban & Katz director, representing Lehman Bros.

---

Dissension among Paramount bondholders, creditor banks, stockholders and other groups concerned with reorganization of the company was eased this week when completion of selection of personnel of the new board showed all important interestes represented. Financial interests had a majority of the places. Two members—Adolph Zukor and George J. Schaefer—represent the management, and two others have had considerable experience in the industry. These are: Charles E. Richardson, former treasurer of Fox Film Corporation, and more recently a trustee of Paramount, and John D. Hertz, vice-president of Lehman Bros., former chairman of the Paramount finance committee and a former director of Balaban & Katz, Chicago.

The complete board of directors for Paramount Publix Corporation is listed in the adjoining column.

Mr. Hertz, who during the year prior to the Paramount receivership and subsequent bankruptcy was chairman of the company's finance committee, was elected to the new board, it is understood, by the Continental Illinois National Bank and by independent bond and stock holders of appreciable size and his election removes much opposition from these quarters.

### Richardson for Merchandise Creditors

Mr. Richardson is said to be representing the merchandise creditors' committee on the board, the same committee also supporting Mr. Zukor and Mr. Schaefer.

Floyd B. Odlum, president of Atlas Utilities Corp., which is said to have large Paramount holdings in bonds not deposited with the bondholders' committee, is another new member of the board, as is Mr. Fordington, who represents about $2,100,000 of Paramount bonds.

Another addition to the board announced several weeks ago is William S. Gray, Jr., vice-president of Central Hanover Bank & Trust Co. Mr. Gray replaces Max D. Howell, who previously had been named to the board in a temporary capacity.

A further replacement in the original board is the substitution of Robert K. Cassatt, New York and Philadelphia financier, who was named in place of Dr. Julius Klein. Mr. Cassatt represents, together with Mr. Vanderlip and Duncan G. Harris, the Vanderlip bondholders' committee.

The appointment of Stephen Callaghan to the directorate again removes potential opposition to the Paramount reorganization plan on the part of Allied Owners Corporation, one of the largest individual creditors of Paramount.

Although no agreement on the future presidency of Paramount had been reached by the various reorganization groups up to press time, the probability that Mr. Zukor would be continued in the post was indicated by many groups. There is, on the other hand, strong support for Mr. Schaefer as a prospective candidate.

Austin Keough, Paramount secretary, and Walter B. Cokell, treasurer of the company, were elected temporarily to the new board in December, along with Max D. Howell, and are now eliminated from the directorate.

Only Samuel Zirn, counsel for a small bondholders' group, and Archibald Palmer, counsel for a small stockholders' group, remain in opposition to the plan. Claims for representation of Lazard Freres and Frank Altschul apparently have been ignored, and the indicated opposition of the Munger debenture committee, represented by Szold & Brandwen, was not made clear until this week.

Kuhn, Loeb & Co., which handled Paramount's first public financing 15 years ago, appears to have been completely eliminated from all Paramount affairs.

George Medalie, representing H. A. Fordington-British insurance company investors, Allied Owners, the merchandise creditors' committee, John Hertz and the Floyd B. Odlum-Atlas investment group, told Judge Coxe on Wednesday that unless provisions are made for annual election of directors, his group will oppose the plan.

### Favor Voting Trustees

On Monday four representatives of small creditor groups, including the Zirn and Palmer groups, the Szold & Brandwen interests and Louis Boehm, representing a small stockholders' group, voiced their opposition to the reorganization plan. Opposition of the Zirn and Palmer and Szold & Brandwen groups centered mainly on phases of the Paramount bank debt settlement, the provisions for taking care of stockholders and the personnel of the new directorate.

Szold and Boehm said they favored the naming of voting trustees by the court in place of a creditor-elected directorate, or the naming by the court of a temporary board to serve for at least one year after reorganization. Mr. Palmer made a similar request later.

Allied Owners, although not opposing the general plan of reorganization, announced Monday that it would voice objections to certain phases of the Paramount Broadway plan, which is part of the parent reorganization.

Motion of counsel for the Paramount trustees for leave to appeal from the order of district court Judge Murray W. Hulbert setting fees of $32,500 each for Charles D. Hilles, Eugene W. Leake and Charles E. Richardson for their services for the 14 day in New York by the U. S. Circuit Court months ended last June 27, was denied Mon- of Appeals. The trustees originally asked for $100,000 each.

Judge Coxe this week approved the leasing by Paramount News of the Astoria studio, held by a subsidiary.

Meanwhile in New Orleans this week moves to reorganize Saenger Theatre Company and Saenger Realty Company, were adjudged fair by Federal Judge Borah, who authorized the acceptance of bonds for deposit and the issuance of certificates.

# BLOCK BOOKING BILL AND DEMAND FOR ERPI INQUIRY COME UP AGAIN

### Culkin Introduces Patman Measure but It's Expected to Sleep with Proposals for Federal Regulation and Other Bills

With the introduction in Congress of the socalled Patman block booking bill, the usual annual quota of anti-film industry measures was reached and observers in Washington anticipated few additional motion picture developments of importance this session. The fact that the bill, presented last year by Representative Patman of Texas, was introduced this year by Representative Culkin of New York, caused considerable speculation in the capital as to whether Mr. Patman contemplates absolute withdrawal from sponsorship of adverse film legislation.

Bills on federal control and on interstate shipment of prizefight pictures had been reintroduced before the Patman proposal was revived, but it is believed that none of them will receive serious consideration, at least until Congress disposes of its more important problems.

**As was expected, last week came introduction of a measure in both houses to pave the way for an investigation of Electrical Research Products, Inc., in connection with the inquiry into American Telephone & Telegraph Company by the Federal Communications Commission. Senator Wheeler of Montana and Representative Rayburn of Texas jointly presented resolutions for $750,000 for the Commission's investigation of the A. T. & T.**

The resolutions were so worded as to authorize a study of the telephone company's film interest. The legislation was introduced following a hearing by the Senate interstate commerce committee at which officials of the Commission appeared and there was some discussion of the activities of the telephone company. It was explained by Senator Wheeler that he was interested in having a study made of the company's film interests, particularly with respect to Erpi.

Drastic changes in California's governmental structure, including imposition of more than $107,000,000 in new tax levies for general expenditures and more than $47,000,000 in additional taxes for unemployment relief, have been recommended to the state legislature by Governor Frank F. Merriam. Among the new sources of revenue proposed is a tax on admissions to theatres and sporting events, the suggested tax being one cent on each ten cents, with the first 20 cents exempt. This alone is expected to return $4,000,000 annually to the state. A huge tax levy against motion picture film, designed to raise $46,000,000 a year, was proposed by Assemblyman Morgan, Rep., Santa Monica. He would tax films at the rate of one cent a foot.

Unless theatre men in Delaware come through with some form of support for the bill, introduced by Representative Dr. Willard R. Pierce of Milford, to permit the showing of films on Sunday throughout the state, the bill will be dropped. The bill will call for a tax of three cents on each ticket, the revenue going to hospitals, and under its terms theatres could not open before 9 p.m. on Sundays.

New Orleans' council has voted an occupational tax on industry.

The Georgia legislature was considering a 5 per cent tax on admission prices.

In Massachusetts, Thomas Dorgan has revived his bill, defeated last year, to prohibit children under 14 years from attending motion picture theatres except when the film being shown has been rated suitable by a board representing religious groups.

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, sent out an appeal to every exhibitor in Missouri to oppose inclusion of theatre admissions in the 2 per cent sales tax bills to be presented to the General Assembly by Governor Guy B. Park.

A 2 per cent sales tax which includes theatre admissions is provided for in a bill in the Nebraska legislature.

A 10 per cent admission tax is before the Missouri legislature.

Theatre operators in New Jersey were encouraged over the growing opposition to the sales and income taxes proposed by Governor Harold G. Hoffman. He indicated elimination of theatres from his sales tax measure.

State Senator John T. McCall this week in Albany introduced a bill to revise machinery for examination, approval and licensing of films exhibited for pay in New York State. He said his purpose was to protect the young from unwholesome films. The measure called for a $100 fee on each thousand feet of film and for censorship inspection of all advertising matter. Another McCall bill would tax exhibitors 10 cents for each 100 feet of film shown and require theatre registration at 50 cents per seat annually.

Placards, billboards and various advertising materials sold or leased by film exchanges to theatres are taxable within the meaning of the state's new sales levy, according to an opinion of the Ohio Tax Commission.

---

## *Loew's 143 U.S. Theatres Average $12,600 Weekly Box Office Intake*

Loew's, Inc., the first major motion picture theatre circuit in the business, and the only circuit of national importance which consistently kept above water and free of receivership and bankruptcy during the past five years, enters 1935 with 143 theatres on its roster, a net profit for the fiscal year of 1934 amounting to $7,479,897, and an outlook for 1935 which augurs even greater earnings than last year.

A color map showing the locations of Loew theatres in the United States, the number in each state and total seating capacities, appears on the following two pages. The theatres are listed in detail on page 14.

Loew's today is the only theatre structure of any size which has remained intact in that it has not been forced, in spite of the universal economic stringency, to turn any theatres over to the administration of operating partners.

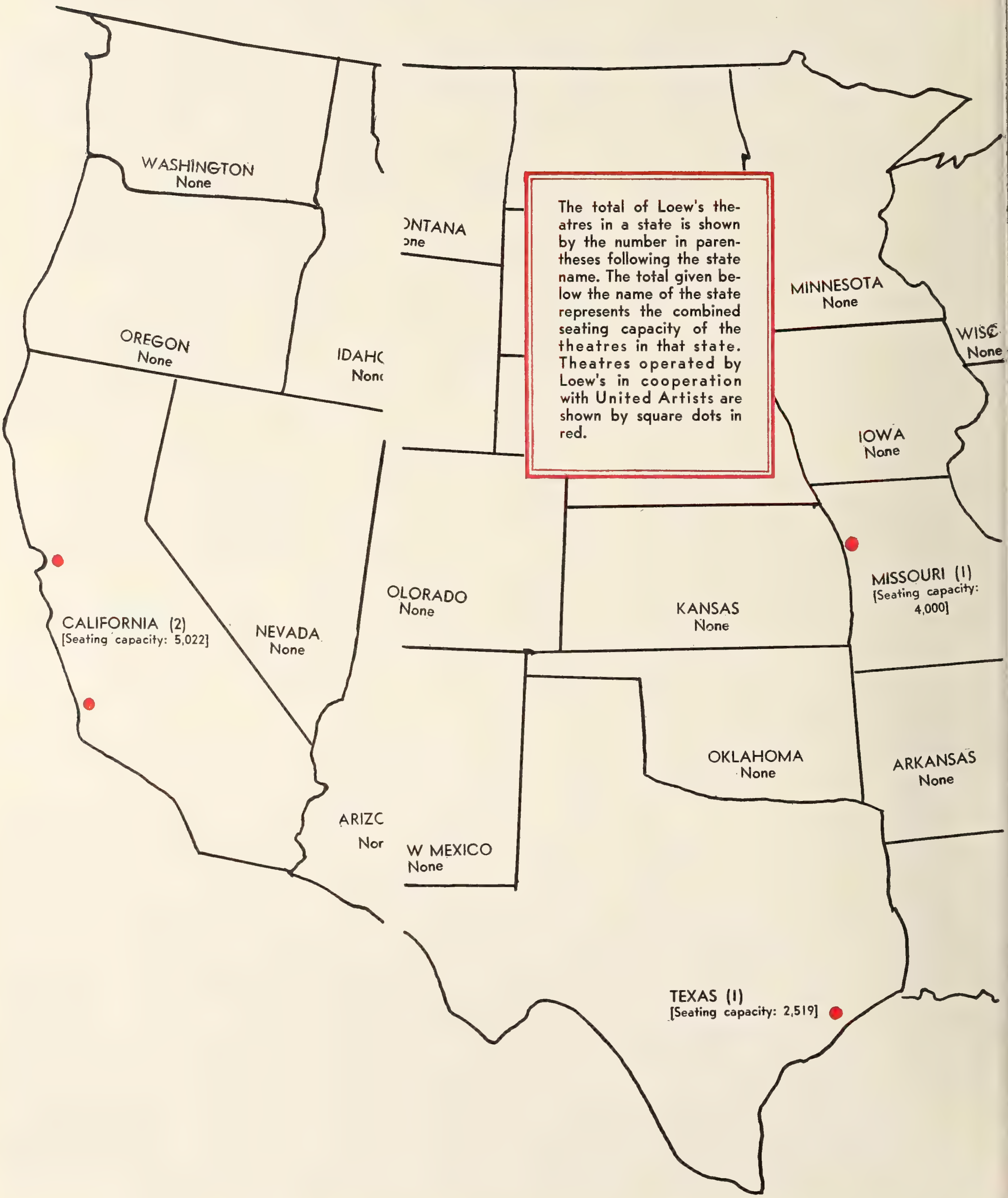
The figures for the fiscal year of 1934 bear out the success of the 143 theatres, whose weekly box office intake last year averaged $12,600. The annual intake per theatre on the basis of the 1934 figures is $655,791. Theatre receipts of $93,778,125 and operating expenses for the theatre company in 1934 amounting to $29,291,088 gave Loew's a profit from operations of its theatres alone of $64,467,037.

The Loew theatre circuit is one of the few today wherein all promotions are made directly from the ranks of its managers and where, in every instance, divisional supervisors and executives have come from the ranks.

Despite the fact that Loew's has not been troubled by serious financial difficulties during the depression, there was a time when all of its theatres were not showing steady profits. These, for the most part, were theatres held on lease, and they were either turned back to the original landlords or closed. Since 1930 Loew's has given up control of 52 houses.

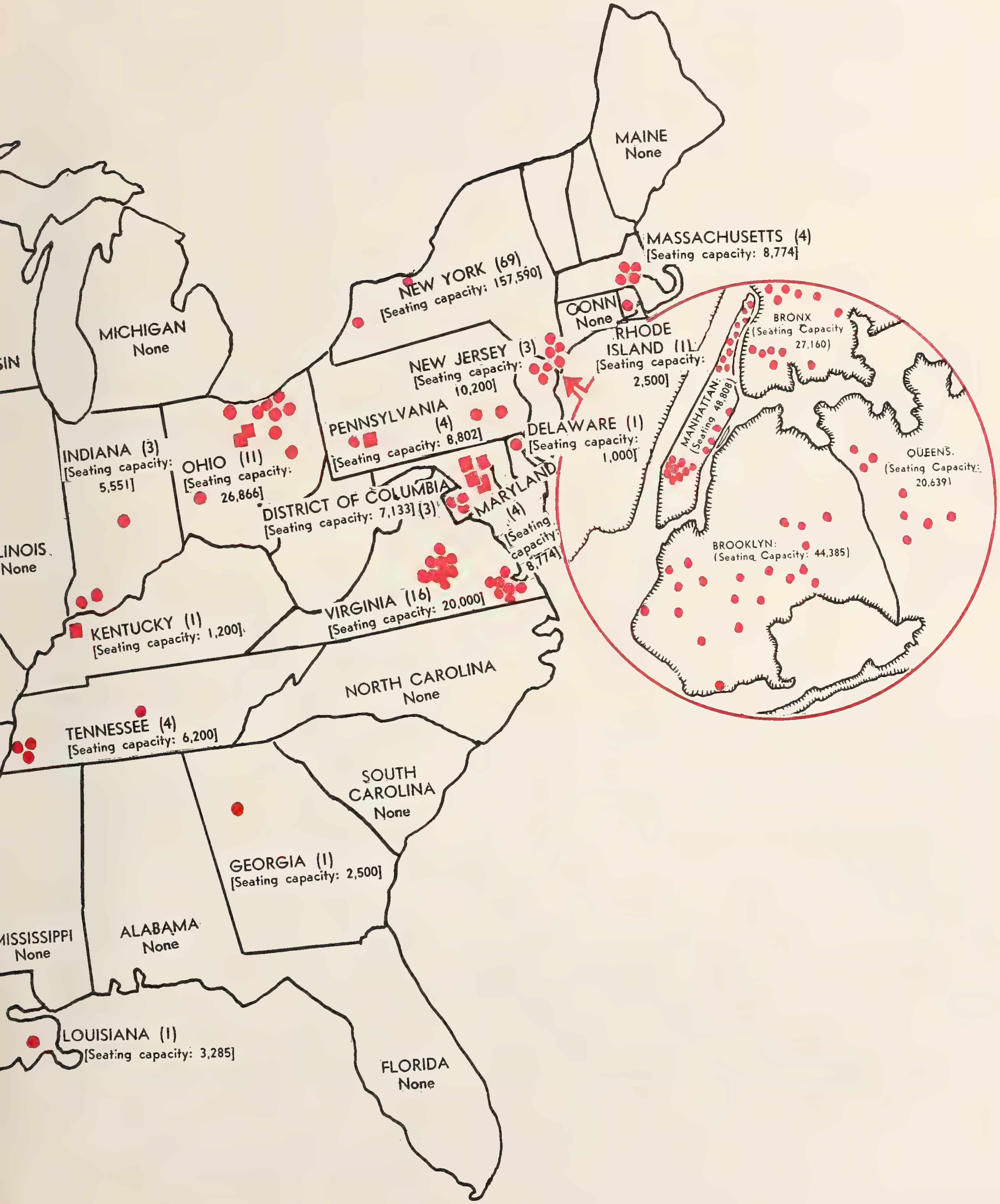
Four theatres were dropped in Alabama; eight in California; one in Connecticut, and two in Georgia. In Maine, the circuit dropped four theatres; in Massachusetts, two; Michigan, three, and Missouri, five. Nine houses were disposed of in Ohio, while in Pennsylvania the circuit dropped six more, together with five in Texas, two in Washington and one in Utah. These theatres were not all relinquished at the same time; their disposition was carried on over a four-year period.

# Loew's 143 Theatres


WASHINGTON
None
ONTANA
one
MINNESOTA
None
OREGON
None
IDAH
Non
WISC
None
IOWA
None
MISSOURI (1)
[Seating capacity: 4,000]
OLORADO
None
KANSAS
None
CALIFORNIA (2)
[Seating capacity: 5,022]
NEVADA
None
OKLAHOMA
None
ARKANSAS
None
ARIZ
Non
W MEXICO
None
TEXAS (1)
[Seating capacity: 2,519]

The total of Loew's theatres in a state is shown by the number in parentheses following the state name. The total given below the name of the state represents the combined seating capacity of the theatres in that state. Theatres operated by Loew's in cooperation with United Artists are shown by square dots in red.

# *In the United States*


MAINE
None
MASSACHUSETTS (4)
[Seating capacity: 8,774]
NEW YORK (69)
[Seating capacity: 157,590]
CONN
None
RHODE ISLAND (1)
[Seating capacity: 2,500]
BRONX
(Seating Capacity 27,160)
MANHATTAN:
(Seating 48,808)
QUEENS.
(Seating Capacity: 20,639)
BROOKLYN:
(Seating Capacity: 44,385)
MICHIGAN
None
SIN
NEW JERSEY (3)
[Seating capacity: 10,200]
PENNSYLVANIA (4)
[Seating capacity: 8,802]
DELAWARE (1)
[Seating capacity: 1,000]
INDIANA (3)
[Seating capacity: 5,551]
OHIO (11)
[Seating capacity: 26,866]
DISTRICT OF COLUMBIA (3)
[Seating capacity: 7,133]
MARYLAND (4)
[Seating capacity: 8,774]
LINOIS
None
KENTUCKY (1)
[Seating capacity: 1,200]
VIRGINIA (16)
[Seating capacity: 20,000]
NORTH CAROLINA
None
TENNESSEE (4)
[Seating capacity: 6,200]
SOUTH CAROLINA
None
GEORGIA (1)
[Seating capacity: 2,500]
MISSISSIPPI
None
ALABAMA
None
LOUISIANA (1)
[Seating capacity: 3,285]
FLORIDA
None

# LOEW'S THEATRES LISTED BY STATES

## DISTRICT OF COLUMBIA (3)

**(Seating Capacity: 7,133)**

| | | |
|---|---|---|
| WASHINGTON: | Columbia | 1,000 |
| | Fox | 3,433 |
| | Palace | 2,700 |

## GEORGIA (1)

**(Seating Capacity: 2,500)**

| | | |
|---|---|---|
| ATLANTA: | Grand | 2,500 |

## CALIFORNIA (2)

**(Seating Capacity: 5,022)**

| | | |
|---|---|---|
| LOS ANGELES: | Loew's State | 2,422 |
| SAN FRANCISCO: | Loew's Warfield | 2,600 |

## DELAWARE (1)

**(Seating Capacity: 1,000)**

| | | |
|---|---|---|
| WILMINGTON: | Loew's | 1,000 |

## INDIANA (3)

**(Seating Capacity: 5,551)**

| | | |
|---|---|---|
| EVANSVILLE: | Victory | 2,110 |
| | Majestic | 1,000 |
| INDIANAPOLIS: | Palace | 2,441 |

## KENTUCKY (1)

**(Seating Capacity: 1,200)**

| | | |
|---|---|---|
| LOUISVILLE: | State | 1,200 |

## LOUISIANA (1)

**(Seating Capacity: 3,285)**

| | | |
|---|---|---|
| NEW ORLEANS: | State | 3,285 |

## MARYLAND (4)

**(Seating Capacity: 8,774)**

| | | |
|---|---|---|
| BALTIMORE: | Century | 5,075 |
| | Parkway | 925 |
| | Stanley | 3,287 |
| | Valencia | 1,487 |

## MASSACHUSETTS (4)

**(Seating Capacity: 9,750)**

| | | |
|---|---|---|
| BOSTON: | Columbia | 2,200 |
| | Fine Arts | 750 |
| | Orpheum | 3,100 |
| | State | 3,700 |

## MISSOURI (1)

**(Seating Capacity: 4,000)**

| | | |
|---|---|---|
| KANSAS CITY: | Midland | 4,000 |

## NEW JERSEY (3)

**(Seating Capacity: 10,200)**

| | | |
|---|---|---|
| JERSEY CITY: | Loew's | 5,500 |
| NEWARK: | State | 2,600 |
| NORTH BERGEN: | Embassy | 2,100 |

## NEW YORK (69)

**(Seating Capacity: 157,590)**

### MANHATTAN:

**(Seating Capacity: 48,808)**

| | |
|---|---|
| *Astor | 1,141 |
| Avenue B | 1,800 |
| Canal | 2,379 |
| Commodore | 2,830 |
| Delancey | 1,788 |
| 86th Street | 1,400 |
| 83rd Street | 2,633 |
| 42nd Street | 1,221 |
| Inwood | 1,860 |
| Lexington | 2,440 |
| Lincoln | 1,539 |
| New York | 1,633 |
| New York Roof | 1,068 |
| 175th Street | 3,444 |
| 116th Street | 1,809 |
| Orpheum (E. 86th Street) | 2,230 |
| Rio | 2,603 |
| Seventh Avenue | 1,606 |
| 72nd Street | 3,200 |
| Sheridan | 2,512 |
| State | 3,327 |
| Victoria | 2,345 |
| Ziegfeld | 2,000 |

## 143 THEATRES SEAT 310,764

*Loew's 143 motion picture theatres, operating in 17 states and the District of Columbia and Canada, have a total seating capacity of 310,764, or an average of 2,173 seats per theatre.*

### BROOKLYN:

**(Seating Capacity: 44,385)**

| | |
|---|---|
| Alpine | 2,163 |
| Bay Ridge | 1,796 |
| Bedford | 2,208 |
| Boro Park | 2,395 |
| Brevoort | 2,059 |
| Broadway | 2,088 |
| Century | 1,477 |
| Coney Island | 2,500 |
| 46th Street | 2,675 |
| Gates | 2,868 |
| Kameo | 1,458 |
| Kings | 3,676 |
| Melba | 2,229 |
| Metropolitan | 3,618 |
| Oriental | 2,728 |
| Palace | 1,644 |
| Pitkin | 2,817 |
| Premier | 2,580 |
| Warwick | 1,406 |

### BRONX:

**(Seating Capacity: 27,160)**

| | |
|---|---|
| Boulevard | 1,975 |
| Burland | 1,896 |
| Burnside | 3,178 |
| Elsmire | 1,500 |
| Fairmount | 2,504 |
| Freeman | 1,604 |
| Grand | 2,430 |
| National | 2,333 |
| 167th Street | 2,321 |
| Paradise | 3,840 |
| Spooner | 1,807 |
| Victory | 1,772 |

### QUEENS:

**(Seating Capacity: 20,639)**

| | |
|---|---|
| Astoria | 2,753 |
| Triboro | 3,287 |
| Plaza | 2,122 |
| Prospect | 2,249 |
| Hillside | 2,584 |
| Valencia | 3,544 |
| Willard | 2,300 |
| Woodside | 1,800 |

| | | |
|---|---|---|
| MT. VERNON: | Mt. Vernon | 2,388 |
| NEW ROCHELLE: | New Rochelle | 2,042 |
| ROCHESTER: | Rochester | 4,000 |
| SYRACUSE: | State | 2,908 |
| WHITE PLAINS: | State | 1,548 |
| | Strand | 1,100 |
| YONKERS: | Yonkers | 2,612 |

## OHIO (11)

**(Seating Capacity: 26,866)**

| | | |
|---|---|---|
| AKRON: | Loew's | 2,982 |
| CANTON: | Loew's | 2,126 |
| COLUMBUS: | Broad | 2,800 |
| | Ohio | 2,800 |
| CLEVELAND: | Alhambra | 1,328 |
| | Granada | 2,165 |
| | Park | 3,287 |
| CLEVELAND: | State | 3,570 |
| | Stillman | 1,872 |
| DAYTON: | Loew's Dayton | 2,500 |
| TOLEDO: | Loew's | 1,436 |

## PENNSYLVANIA (4)

**(Seating Capacity: 8,802)**

| | | |
|---|---|---|
| PITTSBURGH: | Aldine | 2,000 |
| | Penn | 3,500 |
| HARRISBURG: | Loew's State | 2,074 |
| READING: | Loew's State | 1,228 |

## RHODE ISLAND (1):

**(Seating Capacity: 2,500)**

| | | |
|---|---|---|
| PROVIDENCE: | State | 2,500 |

## TENNESSEE (4)

**(Seating Capacity: 6,200)**

| | | |
|---|---|---|
| MEMPHIS: | State | .... |
| | Palace | 2,200 |
| | Strand | 1,200 |
| NASHVILLE: | Vendome | 1,800 |

## TEXAS (1)

**(Seating Capacity: 2,519)**

| | | |
|---|---|---|
| HOUSTON: | State | 2,519 |

## VIRGINIA (16)

**(Seating Capacity: 20,000)**

| | | |
|---|---|---|
| NORFOLK: | Academy | .... |
| | Colonial | .... |
| | Granby | 1,000 |
| | Vorva | .... |
| | State | 3,200 |
| | Strand | 1,000 |
| | Victory | .... |
| RICHMOND: | Bijou | 1,200 |
| | Broadway | 650 |
| | Colonial | 1,500 |
| | Isis | .... |
| | Lyric | .... |
| | Loew's | 2,000 |
| | National | 1,500 |
| | Rex | .... |
| | Strand | .... |

## CANADA (5)

**(Seating Capacity: 10,838)**

| | | |
|---|---|---|
| HAMILTON: | Capitol | 2,218 |
| | Palace | 2,233 |
| | Tivoli | 1,307 |
| LONDON: | Loew's | 1,965 |
| MONTREAL: | Loew's | 3,115 |

*In addition, Loew's also operates a number of theatres in cooperation with United Artists, as follows:*

## KENTUCKY (1)

**(Seating Capacity: 3,050)**

| | | |
|---|---|---|
| LOUISVILLE: | Loew's-United Artists | 3,050 |

## MARYLAND (4)

**(Seating Capacity: 8,774)**

| | | |
|---|---|---|
| BALTIMORE: | Century | 3,075 |
| | Parkway | 925 |
| | Loew's Stanley | 3,287 |
| | United Artists Valencia | 1,487 |

## OHIO (2)

**(Seating Capacity: 5,600)**

| | | |
|---|---|---|
| COLUMBUS: | Loew's-United Artists Broad | 2,800 |
| | Loew's-United Artists Ohio | 2,800 |

## PENNSYLVANIA (1)

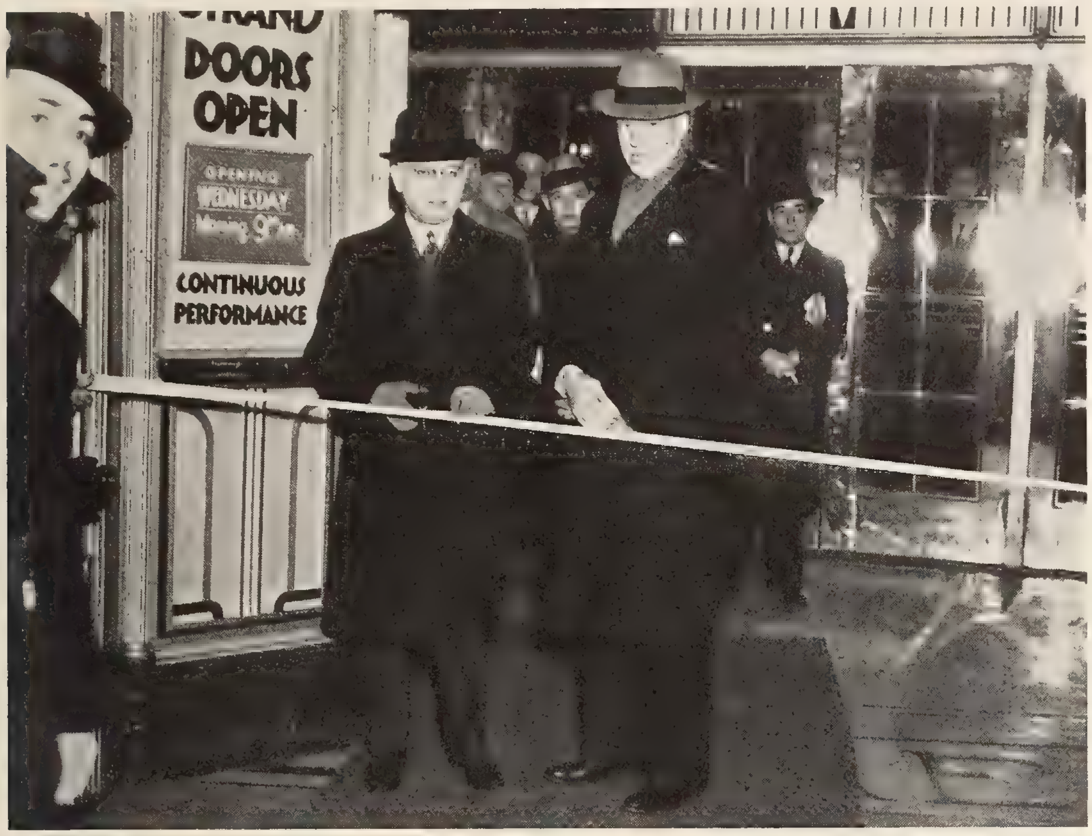
**(Seating Capacity: 3,500)**

| | | |
|---|---|---|
| PITTSBURGH: | Loew's-United Artists Penn | 3,500 |

---

*Leased to Walter Reade.

# THE CAMERA REPORTS

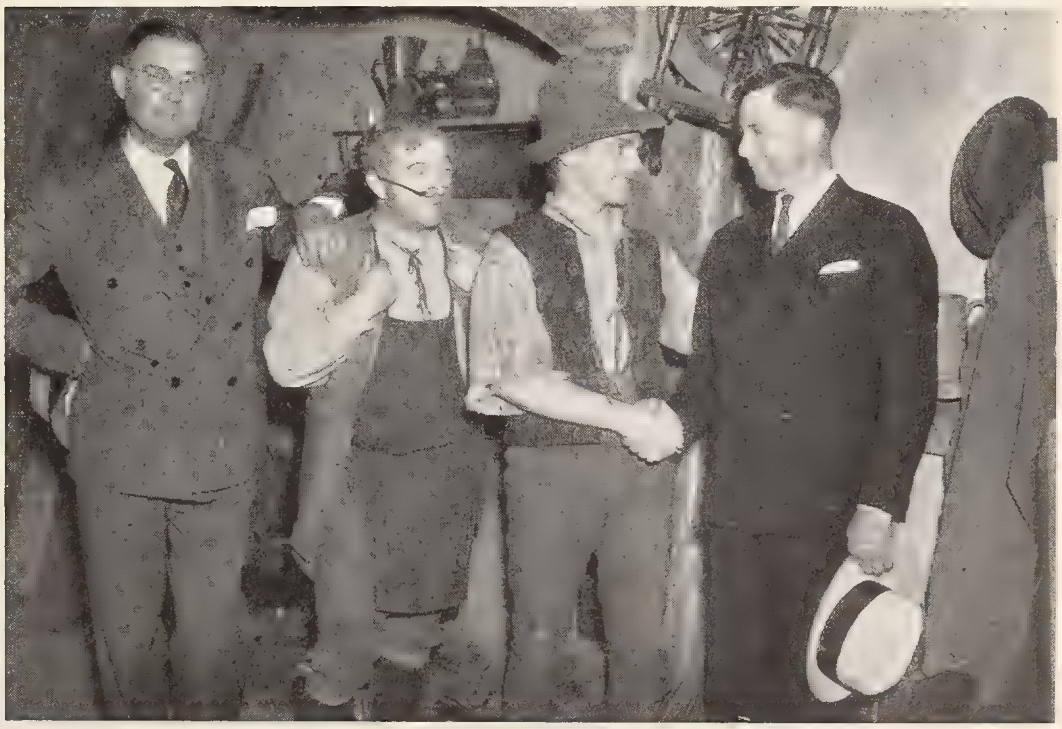


THEATRE REOPENED. Bernard S. Deutsch, president of the New York Board of Aldermen, and Andy Smith, Warner executive, officiating at the reopening of the Strand on Broadway, following completion of remodelling necessitated by fire.

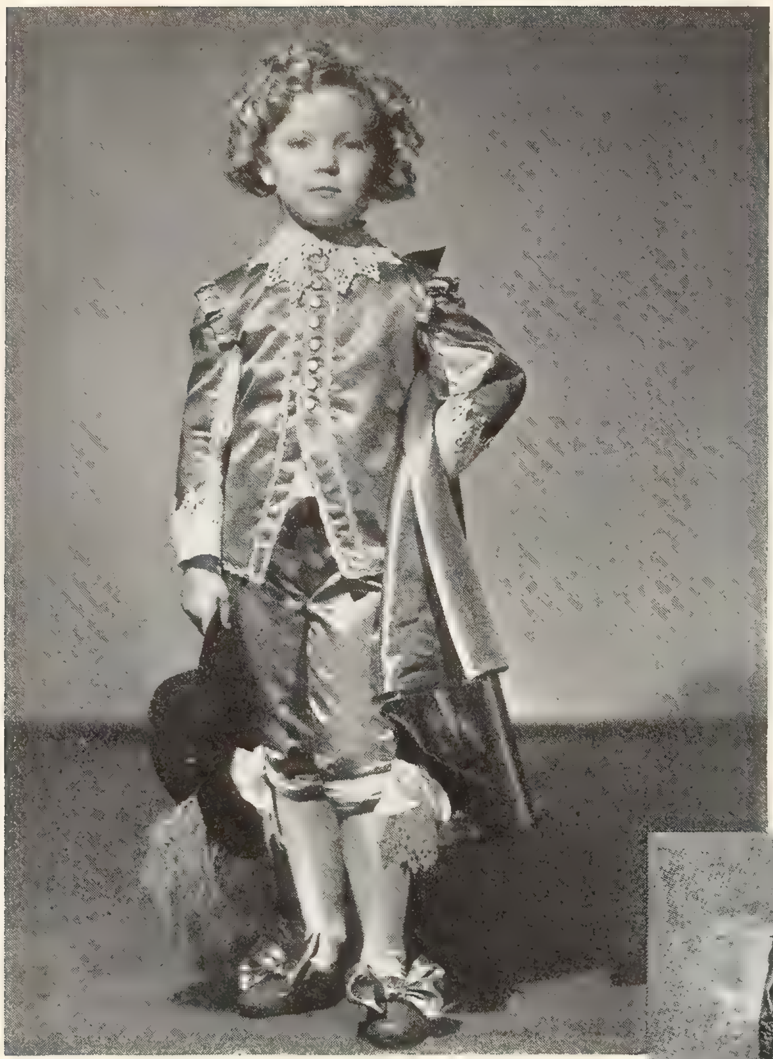
GET FILM CONTRACTS. Two new players for MGM releases: Betty Dumbris (above), showgirl and model signed by Hal Roach; and Constance Collier (below), stage star, who makes her debut in MGM's "Shadow of Doubt."

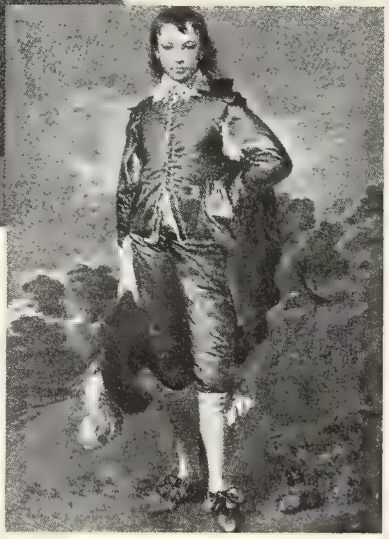
IN ROMANTIC SERIES. (Left) Warren Hull, radio performer and member of Educational's Eastern production company, who is opposite Sylvia Froos in "Moon Over Manhattan," made for release in the Young Romance series.

CHAPLIN CHOICE. The first studio picture of Paulette Goddard, who has the leading feminine role in "Production No. 5," working designation of the new comedy Charles Chaplin is making at the Chaplin plant for United Artists release.

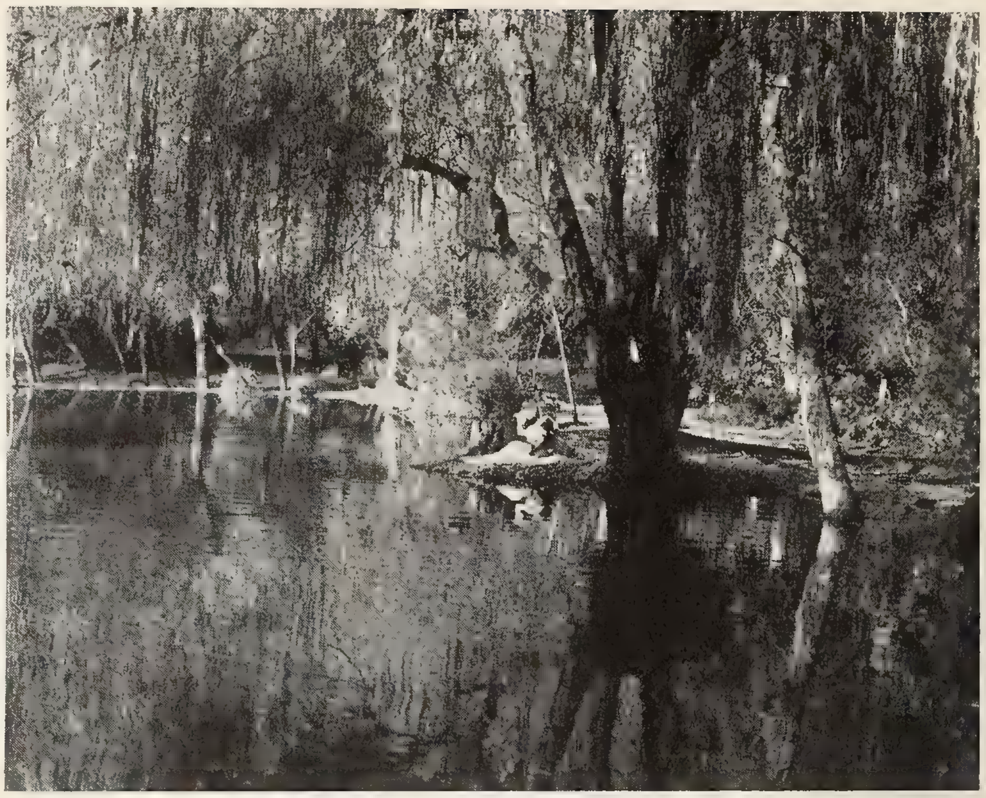


EXHIBITORS GUESTS OF STUDIO. Two of the nation's prominent showmen, Harold Robb and Ed Rowley of the Robb & Rowley circuit covering a large section of the Southwest, on a set for "Midsummer Night's Dream" at the Warner Brothers Burbank establishment, with Frank McHugh and James Cagney, two members of the cast of the Shakespearean fantasy.





MASTERPIECE IN REPLICA. Shirley Temple garbed and posturing, above, in emulation of Gainsborough's "Blue Boy," long celebrated as one of the great treasures of art. The painting, pictured at right, hangs in the Huntington Museum, Pasadena, which is not far from Movietone City, where Shirley herself is quite an attraction, too.



NATURAL SETTING. Not an ingenious studio effect, but actual woodland beauty subtly diffused through the foliage and up from the still depths of a lazy pond, as properly used, upon its discovery, for sequences of "Transient Lady," a forthcoming Universal production, with Gene Raymond and Francis Drake.

YEAR'S FINAL AWARD. As Bill Hendricks, manager of the Warner theatre in Memphis, Tenn., received a plaque designating him co-winner of the Quigley Award for December. Making the presentation is Col. James Hammond, publisher of the Memphis Commercial-Appeal. Looking on are Col. Howard Waugh, Warner division head; Moe Gurain, Warner Theatres.

ENDS ABSENCE FROM SCREEN. A portrait by Lippmann of Tala Birell, former Viennese actress, who will be seen again when, on February 22, Columbia releases "Let's Live Tonight," in which she has a role in support of Lilian Harvey and Tullio Carminati.

## W. C. Quimby Dies, A Pioneer Showman

W. Clyde Quimby, pioneer exhibitor and for 20 years a dominant figure in theatre operation in Fort Wayne, Ind., died in St. Joseph's Hospital there last week. An acute case of tonsilitis resulted in an infection of the blood stream, necessitating several blood transfusions in the two weeks Mr. Quimby was at the hospital.

At the time of his death Mr. Quimby operated and leased the Emboyd, Paramount and Jefferson and was part owner and operated the Palace locally. Recently he dropped leases on the Strand and Allen. He was a vice-president of the Dime Trust and Savings Bank and the Randall Investment Company, and was interested in other local enterprises. He began operation of Fort Wayne theatres in 1914 when he leased the Jefferson. He sold his leases on the other houses in 1930 to RKO, but resumed them in 1933. In the theatre business for 30 years, Mr. Quimby was credited with opening the first motion picture theatre in Ohio, the Pictorium in Dennison, O., on February 7, 1905. He later operated houses in various other Ohio towns and one in Clinton, Pa.

A colorful career included ownership of a tug boat and a show boat and a period as a bicycle racer. Surviving are his wife, Mrs. Helen M. Quimby; a sister, Mrs. James Porter, and a brother, Earl Quimby.

## Tax Increase Plan Fought By New York Theatres

New York theatre heads this week were marshalling their forces in opposition to proposed tax increases of from 400 to 900 per cent in common show license fees facing New York City theatre men as their contribution to help end a $6,488,969 deficit. Theatre executives met Wednesday with License Commissioner Paul E. Moss.

Theatres seating up to 599, now paying $50, would be taxed $250. Theatres seating 600 or more would be raised from $150 to $1,500.

## Pennsylvania Owners to Aid Independent Exchanges

Independent exchanges and distributors will be aided by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware (Lewen Pizor, president) which this week launched a movement to secure booking dates for product.

"Unless we support the 'indie' producers with dates and fair prices they will go out of business," said a statement announcing the drive.

## Pathe Sues Greenblatt

Pathe Exchange, Inc., this week entered a bankruptcy petition against Arthur Greenblatt, Inc., in U. S. district court, New York, on a claim of $984. Greenblatt is an independent exchange.

## Fox Managers Meet February 11

District managers of Fox Film Corporation will meet at the Congress hotel in Chicago, February 10-11. John D. Clark, general sales manager, will preside.

# MEXICO'S FEATURE FILM OUTPUT IS INCREASED

### Thirty Pictures Made Last Year; One-Third More Than in '33; Thirty-six for New Season

By JAMES LOCKHART
*Mexico City Correspondent*

Mexico's output of feature length talkers has increased steadily since production in 1931 of the first spoken picture, "Santa" ("Saintess"), based upon the classic novel of the same name that recounts the tribulations of a good-bad girl and has made three generations of Mexicans bawl. During the four years since 1931, ended December 31 last, Mexican producers had made and released 60 full-length features. Their output in 1934 was 30 such pictures. That was about one-third more than in 1933 and a 75 per cent increase over production in 1932. At the end of last year, Mexican producers had four features in the making. These are to be finished this winter.

Last year was the best twelve months Mexican producers had in point of volume of output and box office results in Mexico. The past year was featured by production and presentation of the most elaborate and costly production Mexicans ever turned out. It is "Juarez y Maximiliano" ("Juarez and Maximilian"), a spectacle of episodes and customs of the brief, gilded period in the mid '60s when Mexico was ruled by the gentlemanly Austrian archduke, an era that ended with the salvo of a firing squad. This production, released by Columbia, was advertised to have cost 500,000 pesos (approximately $140,000), not much for a super production in the U. S. A., but a colossal expenditure in Mexico, where the average talking picture costs its makers from 45,000 to 50,000 pesos. "Santa" cost 60,000 pesos. The 1934 spectacular picture did fairly well at the box offices here and in some other Latin-American countries. Some Mexican critics criticized it, contending that it wasn't drama, just a series of episodes and clothes horses.

About the best artistic and monetary achievement of native producers last year was "Chucho El Roto" ("Joe the Bum"), the plot of which was supplied by the exploits of a good bandit of the '80s, a sort of urban Robin Hood. Critics acclaimed this picture; the public agreed with them, and the box office did well in Mexico.

The production schedule of Mexican producers for 1935 calls for turning out 36 features by next New Year Eve. This output is apart from the four features prepared in the studios, hang-overs from last year. This program does not include a single short. It appears that Mexico intends to concentrate upon features, even though there is such a marked demand for shorts, especially comedies and newsreels, that this country's first house of the kind, a "grind" called Cinelandia, has opened up in a Mexican city downtown office building and is doing well. This cinema functions from noon to midnight daily and exhibits foreign subjects exclusively at popular prices. It is operated by a native syndicate, in which Arcady Boytler, French director-actor, is a moving spirit.

There is a decided trend among Mexican producers to make scenarios of their country's history and folklore. The first of this type of picture is being made by the Compañia Cinematografica Mexicana, S. A. It is titled "Janitzio" and is named for a picturesque and romantic island of that name in a lake of Michoacan state. A 12-reel picture is being made of the life, deeds and times of Netzahualcoyotl, poet king of the Texcocans, allies of the Aztecs, who flourished in the mid-15th century. Considerable foreign business is expected for both these productions.

All this activity of Mexican picture makers need not cause American producers any anxiety. Of the some 600 pictures exhibited in Mexico annually, more than 95 per cent are imported, principally from the United States.

#### Free Show Repercussion

The free show proposition has come to Mexico at last. A Mexico City savings bank has hired the Cine Principal, a recently converted stage house, for a series of gratis Sunday morning shows for its customers. Each pass book is a ticket to these shows, which are composed of one second-run feature and six shorts, all imported productions.

War pictures that show up in all their unvarnished unloveliness the horror of mass armed strife are hits in Mexico City. These pictures are in line with the general demand for peace and tranquility in Mexico, now that more and more evidence is piling up every day as to how profitable peace is for this land. At this writing, the two biggest picture hits in the Mexican capital are Fox's "The First World War" and "Forgotten Men." The last-named was retitled "The Horrors of War" here and was prefaced by an intensive publicity campaign.

President Cardenas has approved a bill passed by congress which places all branches of the film industry under federal jurisdiction. This law is held by its sponsors to be a benefit for the industry as it will make for greater coordination of regulations. Heretofore the industry was hampered by numerous state and municipal regulations, besides those of the federal government.

## Hollywood Honors Roosevelt

Hollywood studio employees, including actors and studio labor, joined in a birthday party in honor of President Roosevelt at the Warner Sunset studio Tuesday night. Among those who entertained were Bing Crosby and Wallace Beery. Sid Grauman and Norman Manning were the entertainment committee.

## Coast Tax Fight Advanced

The U. S. district court in Los Angeles Tuesday accepted the brief of United Artists, MGM, Fox and Paramount in their action for an injunction preventing Los Angeles county from levying excess taxes on properties bordering the studios.

# "March of Time" Released Friday

The "March of Time" in motion pictures, sponsored by Time Magazine, Henry R. Luce, publisher, will be released to theatres Friday, through First Division Exchanges. Formal presentation of the reel was made Tuesday afternoon, at the Waldorf-Astoria hotel in New York. The first showing will take place on Broadway at the Capitol, Loew-controlled, on Friday afternoon.

Dramatizing news events of the day, in two reels, released once a month, "March of Time" will average six events per subject. Roy Larsen, treasurer of *Time Magazine,* its promotional manager and producer of Time radio broadcasts, has executive supervision of the new motion picture subjects.

Highlighting the first subject is the story of Japan today, woven around Prince Kimmochi Saionji, "the wise old man of Okitsu," who has been twice premier of the Empire; the point at issue being: The men of war versus the men of peace in Japan.

The next sequence is the "inside" of how the owners of New York's "21 Club" defeated the federal prohibition agents during raids conducted before repeal. London's Transport Minister Leslie Hore-Belisha and his beacon safety lights and the part both played in a safety campaign is the subject of the third episode, followed by the defiance of the Blue Eagle by Fred Perkins, Pennsylvania battery manufacturer, whose case was supported voluntarily by a million dollars worth of legal talent anxious to test the NRA.

Concluding subjects tell about Gatti-Cazazza and his 28th and final "first night" of opera at the old Metropolitan Opera House on Broadway, and one Moe Buchsbaum, American citizen, arrested in France who refused to pay his $6.60 fine unless to the American Government by way of reducing the French war debt.

## Pathe News Makes Housing Propaganda

The Federal Housing Administration at Washington plans production of an undetermined number of single reel motion pictures for national distribution to stimulate borrowing by the public for repairing and modernizing homes and commercial buildings—if and when the Administration officers make up their collective mind on the type of picture which would fit in best with the program.

The commercial department of Pathe News already has been commissioned by the Administration to produce one subject—at a price, and officials are continuing discussions and negotiations with several other companies. The plan was discussed some time ago with Erpi's Audio Productions, producer licensee.

The Pathe reel will be turned over to the Administration, in charge of John C. Moffitt, to be distributed directly to theatres by the government agency. There will be no rental charges, obviously, because of the propaganda nature of the material, exhibitors being asked to contribute their screens for the cause.

Cooperation already extended by theatre owners everywhere in furthering the aims of the Housing Administration by using slides, posters and lobby displays, has been commended by Washington.

The general idea is to have shorts made outlining some of the most appealing features of the Administration's building modernization efforts, together, possibly, with some "before and after" material showing how the public can avail itself of the Government's housing program.

This is the first instance under the Roosevelt administration that expenditures have been made by an "emergency" agency for the production of motion pictures for propaganda purposes. Heretofore the effort has been concentrated exclusively in newsreels.

## Trust Law Violations Charged in Two Suits

Separate suits under the Sherman and Clayton antitrust acts were filed yesterday in Chicago against large distributors and circuits. Jack Rubin, of the Public theatre, naming Balaban & Katz, Warner Bros. and Essaness, charged inability to obtain product for ten cent showings and for double featuring. James Roden of the Loop Astor theatre, named virtually all large distributors in his $300,000 action, which charges conspiracy by B. & K., Warner and Essaness.

## Allvine Resigns Post as RKO Associate Producer

Glendon Allvine, RKO Radio associate producer, resigned this week. He did not reveal his plans for the future. Mr. Allvine entered the film industry after the war in a publicity post for Famous Players Lasky Corporation, subsequently acting in a similar capacity for Samuel Goldwyn and Fox Film. Later he was named assistant to Merian C. Cooper, RKO Radio producer, and then associate producer. His last RKO picture was "Silver Streak."

## Green, at Code Hearing, Demands Shorter Hours

William Green, president of the American Federation of Labor, was the first witness Wednesday at the opening of NRA's Washington hearings for code labor changes. He demanded shorter hours and full participation of labor on all Code Authorities.

## Parents Group Meets

The Long Island District of the New York State Congress of Parents and Teachers will hold a meeting in Garden City, February 8. Mrs. Robbins Gilman will speak.

## First Division Has Preview

First Division held a special showing of "Hei Tiki" on the *Rex* in New York on Thursday. The film was produced by Alexander Markey on the Isle of Ghosts off New Zealand.

## Code Vaudeville Changes Up

The Code Authority Thursday officially received amendments to the vaudeville section of the motion picture code. A hearing on the changes recently was held by the National Industrial Recovery Board in Washington.

# Demand Statewide Ban on Bank Nights

The Independent Theatres Protective Association of Wisconsin and Upper Michigan this week unanimously resolved that unless the use of "Bank Nights" in all theatres in the Wisconsin exchange territory ceases before February 5 the exhibitor members of the organization will ignore the Code Authority decision against bank nights, and will institute the policy.

The Los Angeles grievance board this week presented its case to federal district attorney Pierson M. Hall, who will defend it against a court order requiring it to show cause why a cease and desist order should be applied to the Mission theatre in San Gabriel on the bank night complaint filed by the Granada of Alhambra. The order also applied to MGM, Vitagraph, United Artists and Paramount.

In Oklahoma City, Federal Judge Vaught issued a restraining order preventing enforcement of code bans on bank nights against the Gem and Cozy theatres, Tulsa, pending a decision by the United States circuit court of appeals in the Huffman case which originated in Denver. The appeal of Harry Huffman to prevent Denver exchanges from obeying the Denver grievance board order to distributors to stop his supply of film unless he ends automobile giveaways was concluded in Denver on Friday after a two-day hearing. The court decision as to whether a permanent injunction will be issued or a temporary injunction dissolved was to be announced late this week.

## Newsreel Punch

Charging that a newsreel sequence in which the bullet-riddled body of the slain gangster, Baby-Face Nelson, was shown, was the cause of a miscarriage, Mrs. Doris Preisler, of Los Angeles, last week filed suit for damages amounting to $150,000 against Universal Pictures, Universal Exchanges and the Hollywood Pantages Theatre. Sidney Preisler, the husband, also claims to have been injured in health as a result of his wife's experiences.

## Lubitsch Loses German Rights

The Propaganda Ministry in Berlin confirmed on Tuesday reports that Ernst Lubitsch, motion picture director in Hollywood, has had his German citizenship revoked, according to a cable dispatch received in New York by Associated Press.

Mr. Lubitsch arrived in Hollywood in 1923 to direct Mary Pickford in "Rosita" and has directed motion pictures in California since.

## Columbia Directors Meet

The board of directors of Columbia Pictures Corporation held a regular meeting at the home offices in New York on Wednesday. The meeting had been postponed from Friday because Jack Cohn, vice-president, was in Florida for a holiday.

## Pictorial Library Opens

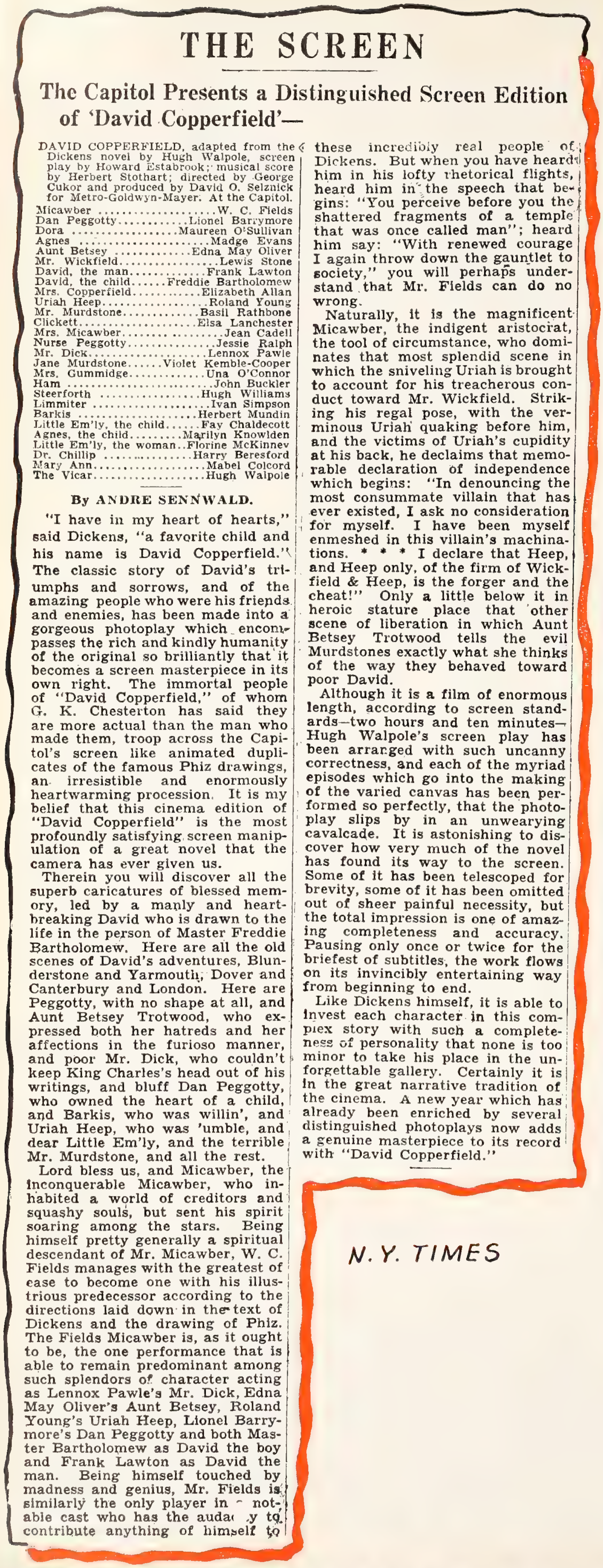
Pictorial Film Library, working with stock library film sequences, has opened quarters at 729 Seventh avenue, New York.

# 7382 HAPPY WORDS!

(By the Critics)

*And each little word says:* **"GET EXTRA PLAYING TIME FOR 'DAVID COPPERFIELD'."**

(You'll see!)



# THE SCREEN

## The Capitol Presents a Distinguished Screen Edition of 'David Copperfield'—

DAVID COPPERFIELD, adapted from the Dickens novel by Hugh Walpole, screen play by Howard Estabrook; musical score by Herbert Stothart; directed by George Cukor and produced by David O. Selznick for Metro-Goldwyn-Mayer. At the Capitol.

| | |
|---|---|
| Micawber | W. C. Fields |
| Dan Peggotty | Lionel Barrymore |
| Dora | Maureen O'Sullivan |
| Agnes | Madge Evans |
| Aunt Betsey | Edna May Oliver |
| Mr. Wickfield | Lewis Stone |
| David, the man | Frank Lawton |
| David, the child | Freddie Bartholomew |
| Mrs. Copperfield | Elizabeth Allan |
| Uriah Heep | Roland Young |
| Mr. Murdstone | Basil Rathbone |
| Clickett | Elsa Lanchester |
| Mrs. Micawber | Jean Cadell |
| Nurse Peggotty | Jessie Ralph |
| Mr. Dick | Lennox Pawle |
| Jane Murdstone | Violet Kemble-Cooper |
| Mrs. Gummidge | Una O'Connor |
| Ham | John Buckler |
| Steerforth | Hugh Williams |
| Limmiter | Ivan Simpson |
| Barkis | Herbert Mundin |
| Little Em'ly, the child | Fay Chaldecott |
| Agnes, the child | Marilyn Knowlden |
| Little Em'ly, the woman | Florine McKinnev |
| Dr. Chillip | Harry Beresford |
| Mary Ann | Mabel Colcord |
| The Vicar | Hugh Walpole |

By ANDRE SENNWALD.

"I have in my heart of hearts," said Dickens, "a favorite child and his name is David Copperfield." The classic story of David's triumphs and sorrows, and of the amazing people who were his friends and enemies, has been made into a gorgeous photoplay which encompasses the rich and kindly humanity of the original so brilliantly that it becomes a screen masterpiece in its own right. The immortal people of "David Copperfield," of whom G. K. Chesterton has said they are more actual than the man who made them, troop across the Capitol's screen like animated duplicates of the famous Phiz drawings, an irresistible and enormously heartwarming procession. It is my belief that this cinema edition of "David Copperfield" is the most profoundly satisfying screen manipulation of a great novel that the camera has ever given us.

Therein you will discover all the superb caricatures of blessed memory, led by a manly and heartbreaking David who is drawn to the life in the person of Master Freddie Bartholomew. Here are all the old scenes of David's adventures, Blunderstone and Yarmouth, Dover and Canterbury and London. Here are Peggotty, with no shape at all, and Aunt Betsey Trotwood, who expressed both her hatreds and her affections in the furioso manner, and poor Mr. Dick, who couldn't keep King Charles's head out of his writings, and bluff Dan Peggotty, who owned the heart of a child, and Barkis, who was willin', and Uriah Heep, who was 'umble, and dear Little Em'ly, and the terrible Mr. Murdstone, and all the rest.

Lord bless us, and Micawber, the inconquerable Micawber, who inhabited a world of creditors and squashy souls, but sent his spirit soaring among the stars. Being himself pretty generally a spiritual descendant of Mr. Micawber, W. C. Fields manages with the greatest of ease to become one with his illustrious predecessor according to the directions laid down in the text of Dickens and the drawing of Phiz. The Fields Micawber is, as it ought to be, the one performance that is able to remain predominant among such splendors of character acting as Lennox Pawle's Mr. Dick, Edna May Oliver's Aunt Betsey, Roland Young's Uriah Heep, Lionel Barrymore's Dan Peggotty and both Master Bartholomew as David the boy and Frank Lawton as David the man. Being himself touched by madness and genius, Mr. Fields is similarly the only player in [illegible] notable cast who has the audacity to contribute anything of himself to these incredibly real people of Dickens. But when you have heard him in his lofty rhetorical flights, heard him in the speech that begins: "You perceive before you the shattered fragments of a temple that was once called man"; heard him say: "With renewed courage I again throw down the gauntlet to society," you will perhaps understand that Mr. Fields can do no wrong.

Naturally, it is the magnificent Micawber, the indigent aristocrat, the tool of circumstance, who dominates that most splendid scene in which the sniveling Uriah is brought to account for his treacherous conduct toward Mr. Wickfield. Striking his regal pose, with the verminous Uriah quaking before him, and the victims of Uriah's cupidity at his back, he declaims that memorable declaration of independence which begins: "In denouncing the most consummate villain that has ever existed, I ask no consideration for myself. I have been myself enmeshed in this villain's machinations. * * * I declare that Heep, and Heep only, of the firm of Wickfield & Heep, is the forger and the cheat!" Only a little below it in heroic stature place that other scene of liberation in which Aunt Betsey Trotwood tells the evil Murdstones exactly what she thinks of the way they behaved toward poor David.

Although it is a film of enormous length, according to screen standards—two hours and ten minutes—Hugh Walpole's screen play has been arranged with such uncanny correctness, and each of the myriad episodes which go into the making of the varied canvas has been performed so perfectly, that the photoplay slips by in an unwearying cavalcade. It is astonishing to discover how very much of the novel has found its way to the screen. Some of it has been telescoped for brevity, some of it has been omitted out of sheer painful necessity, but the total impression is one of amazing completeness and accuracy. Pausing only once or twice for the briefest of subtitles, the work flows on its invincibly entertaining way from beginning to end.

Like Dickens himself, it is able to invest each character in this complex story with such a completeness of personality that none is too minor to take his place in the unforgettable gallery. Certainly it is in the great narrative tradition of the cinema. A new year which has already been enriched by several distinguished photoplays now adds a genuine masterpiece to its record with "David Copperfield."

*N. Y. TIMES*

**"A SCREEN MASTERPIECE"**

*says Mr. Sennwald of the N. Y. Times*

and Leo says:

**"EXTRA PLAYING TIME MEANS EXTRA DOUGH!"**

"Extended Runs
are here again—"

N.Y. HERALD-
TRIBUNE

# ON THE SCREEN

By Richard Watts Jr.

## 'David Copperfield"—Capitol

**"DAVID COPPERFIELD,"** a screen drama, adapted by Hugh Walpole from the Charles Dickens novel, directed by George Cukor and presented by Metro-Goldwyn at the Capitol Theater, with the following cast:

| | |
|---|---|
| Micawber | W. C. Fields |
| Dan Peggotty | Lionel Barrymore |
| Dora | Maureen O'Sullivan |
| Agnes | Madge Evans |
| Aunt Betsey | Edna May Oliver |
| Mr. Wickfield | Lewis Stone |
| David, the man | Frank Lawton |
| David, the child | Freddie Bartholomew |
| Mrs. Copperfield | Elizabeth Allan |
| Uriah Heep | Roland Young |
| Mr. Murdstone | Basil Rathbone |
| Clickett | Elsa Lanchester |
| Mrs. Micawber | Jean Cadell |
| Nurse Peggotty | Jessie Ralph |
| Mr. Dick | Lennox Pawle |
| Jane Murdstone | Violet Kemble-Cooper |
| Mrs. Gummidge | Una O'Connor |
| Ham | John Buckler |
| Steerforth | Hugh Williams |
| Limmiter | Ivan Simpson |
| Barkis | Herbert Mundin |
| Little Em'ly, the child | Fay Chaldecott |
| Agnes, the child | Marilyn Knowlden |
| Little Em'ly, the woman | Florine McKinney |
| Dr. Chillip | Harry Beresford |
| Mary Ann | Mable Colcord |
| The Vicar | Hugh Walpole |

The screen adaptation of "David Copperfield" is that miracle of motion pictures; a drama that should satisfy the most literal-minded of the Dickens fans, the advocates of first-rate photoplays and the devotees of cinema wholesomeness at the same time. A film that runs for more than two hours without causing you to squirm in your seat unhappily, it seems so right in its atmosphere, characterization and story-treatment and so intelligent in its dramatization that it becomes a warm and comforting delight. Of course, it does a bit of plot telescoping here and there, and occasionally omits a fairly minor character, but on the whole it is not only so faithful but so intelligent in its fidelity that it can be recommended with heartiness, admiration and loud cheering. If you are a Dickens enthusiast, you should be a set-up for the new film at the Capitol, and it is my guess that you will enjoy it almost equally even if you are not one of the addicts.

It would be pretty much a waste of your time and mine to attempt to remind you of the plot of "David Copperfield." It should be enough to say that it begins with the arrival of the eccentric Aunt Betsey at the Copperfield home upon the eve of David's birth and ends when the grown David finally gets around to marrying the faithful and slightly dull Agnes. At this point, I might just as well confess that I am an ardent partisan of Dora, the sweet little half-wit who was David's child wife, and add that I have never quite forgiven him for marrying again after her death. Anyway, there is neither reason nor room here for doing anything in the way of criticism of novel or picture, when all of the space should be devoted to hymns of enthusiasm for the casting and the playing of all the rich, famous and slightly caricatured roles of a really immortal work.

The fear sometimes strikes me that in my old age I am beginning to weaken in my feud with child actors. Certainly Freddy Bartholomew, a handsome and sensitive-looking English boy, is beautifully moving as David in his younger days, playing the part in a manner approaching perfection. Then, too, as a surprising feat of casting, he is succeeded by a man who looks as if he might be a grown-up edition of him when Frank Lawton follows in the part of the man-sized David. It should not be necessary to add that W. C. Fields is a superb Micawber, reminding us again that he is not only the funniest of living men but a thoroughly fine actor as well. Roland Young smirks and cringes in properly sinister fashion as the evil hypocrite, Uriah Heep, while Lionel Barrymore as the loyal old sailor, Dan Peggotty; Edna May Oliver, as the eccentric Aunt, and Jessie Ralph as the faithful nurse are just as Dickens must have meant. Maureen O'Sullivan is lovely and moving as the prettily helpless Dora, leaving her rival, Agnes, as much in the background as Dickens unintentionally left her. Madge Evans is a realistic Agnes.

The lesser roles are equally successful in their handling. I would recommend particulary Lennox Pawle as the amiable madman, Mr. Dick, although Elizabeth Allan, a gentle and touching Mrs. Copperfield, and Hugh Williams, a dashing and faithless Steerforth, are especially good. Basil Rathbone and Violet Kemble-Cooper are the evil Murdstones to the life, while the pretty Florine McKinney, as the unfortunate Emily; Lewis Stone, as the alcoholic Mr. Wickfield, and John Buckler, as the valiant Ham Peggoty, are excellent. So, for that matter, is Hugh Walpole, who plays the vicar, in addition to writing the adaptation in such brilliant fashion as to make the new film a thoroughgoing treat.

*Maureen O'Sullivan*

*In "David Copperfield"*

**"A MIRACLE OF MOTION PICTURES,"** *says Mr. Watts of the Tribune,* and Leo says: **"EXTRA DAYS TO YOU, MR. SHOWMAN!"**

(Yes, yes, go on!)

# 'DAVID COPPERFIELD,' MASTERLY PICTURE

N.Y.
MIRROR

## Dickens' Tale Keeps Beauty As Film Play

By BLAND JOHANESON.

'DAVID COPPERFIELD" *at the Capitol.*

***A magnificent adaptation of the Dickens classic. Don't miss it.***
***Produced by M-G-M; directed by George Cukor.***

THE CAST:

| | |
|---|---|
| The Vicar | Hugh Walpole |
| Dan Peggotty | Lionel Barrymore |
| Dora | Maureen O'Sullivan |
| Agnes | Madge Evans |
| Aunt Betsey | Edna May Oliver |
| Mr. Wickfield | Lewis Stone |
| David, the man | Frank Lawton |
| David, the child | Freddie Bartholomew |
| Mrs. Copperfield | Elizabeth Allan |
| Uriah Heep | Roland Young |
| Mr. Murdstone | Basil Rathbone |
| Clickett | Elsa Lanchester |
| Mrs. Micawber | Jean Cadell |
| Nurse Peggotty | Jessie Ralph |
| Mr. Dick | Lennox Pawle |
| Jane Murdstone | Violet Kemble-Cooper |
| Mrs. Gummidge | Una O'Connor |
| Ham | John Bucker |
| Steerforth | Hugh Williams |
| Limmiter | Ivan Simpson |
| Barkis | Herbert Mundin |
| Little Em'ly, the child | Fay Chaldecott |
| Agnes, the child | Marilyn Knowlden |
| Little Em'ly, the woman | Florine McKinney |
| Dr. Chillip | Harry Beresford |
| Mary Ann | Mable Colcord |
| The Vicar | Hugh Walpole |

OBVIOUSLY, it was a formidable task to make a satisfying film version of a book so well-known and universally dear as "David Copperfield." Metro has done it. From its tender and beautiful adaptation by Hugh Walpole, to the most inconsequential detail, "David Copperfield" is a fine, important, beautiful production.

Actors were drafted from every film company to play the familiar roles. The large cast is truly all-star. The boy, Freddie Bartholomew, who plays Davey as a child, and Frank Lawton, who plays the David grown, give flawless performances.

**THEIR SUPPORT** includes such stars as W. C. Fields, Lionel Barrymore, Edna May Oliver, Lewis Stone, Roland Young. Elsa Lanchester (Mrs. Charles Laughton) plays Clickett. With Elizabeth Allan as Mrs. Copperfield, Maureen O'Sullivan as Dora, Madge Evans as Agnes, the charming feminine roles are in competent and graceful hands.

**STUNNING SETTINGS** vividly recreate the familiar old English scenes. A delightful musical score by Herbert Stothart interprets the moods of the situations.

There is vast pathos in the play, tender romance, and great humor. Mr. Cukor, who directted "Little Women,," gave "David Copperfield" the same sensitive and reverent treatment.

**THE STORY OF DAVID,** best known and best beloved of the Dickensian characters, needs no repetition. All who love it may fearlessly approach the movie, for it does no violence to the immortal book.

It is a wholly fine, beautiful, touching and impressive picture. Don't miss it.

---

N.Y. AMERICAN

# Dickens Characters Live Again in Movie 'David Copperfield'

## SCREEN

### Movies Appraised

By REGINA CREWE

'DAVID COPPERFIELD,' a Metro-Goldwyn-Mayer picture, adapted by Howard Estabrook and Hugh Walpole from a novel by Charles Dickens, directed by George Cukor and presented at the Capitol Theatre.

THE CAST.

David.......... { Freddie Bartholomew
Lucy ........... { Frank Lawton
Micawber ..............Elizabeth Allan
Betsey ..............W. C. Fields
Peggotty ..............Edna May Oliver
...............Jessie Ralph

Charles Dickens may or may not be destined for literary immortality, but thanks to all those who have a hand in bringing "David Copperfield" to the screen of the Capitol Theatre, the Briton who peopled his books with so many quaint characters will at least survive a century. For in "David Copperfield" a new generation will meet the folk who delighted their fathers and their grandfathers as Mr. Micawber, Nurse Peggotty, Mrs. Gummidge, Uriah Heep, Betsey Trotwood, Steerforth, Barkis and the rest leap to life from the yellowed pages of the author's heavy tome as warm and human and vivid as they were in 1850.

Considering the involved character of the autobiographical novel, its multiplicity of interwoven incident, and the numbers of important, strongly limned individuals that populated its paragraphs, a stupendous task faced both adaptors and director. What to include? What eliminate? Could Barkis be disposed of? Or Little Em'ly? Or even Mr. Dick? A thousand voices would shout sacrilege in the name of Dickens! So they're all there, the old familiar faces, and if more briefly than originally conceived, at least effectively.

Indeed, it might be wished that Director Cukor had been a bit less faithful, a little ruthless in slashing here and there, for the film's one fault is its monstrous length.

In any event, Mr. Micawber waits hours for something to turn up. Unless cuts are made, we fear the introduction of the movie masses to the classics will prove tedious. Yet, not a scene from the first half of the film may be ommitted, for here true, full flavor predominates. Later, however, and against formula, perhaps, there is room for the blue-pencil in the love story of David and the futile Dora. And in other spots precious moments may be saved.

It is presumptuous to delineate the plot of "David Copperfield," but be it known that it follows the career of that Dickens' favorite from prenatality to marriage, indeed second marriage, which in itself is something, inasmuch as life in the movies seems to end at the altar, or en route to the aisle down which no bachelor returns. The early struggles of the little orphan against the brutalities of a flinty stepfather, his ultimate exile to London, his flight to Aunt Betsey at Dover are gloriously portrayed. And when we leave the David of Freddie Bartholomew to greet the maturer youth in Frank Lawton, the romances of Dora and Agnes, the tragedy of Steerforth, the villainy of Heep, are all encountered.

Truly, each characterization is a cameo. The simile may be trite, but this time it has the virtue of being true. To list the laurels would be to mention each of the thirty troupers, so we'll compromise by naming small Freddie Bartholomew as the bright, particular star of the piece and letting the chips of approbation fall where they may.

George Cukor's direction is inspired with the ability to perpetuate the Dickens tradition. He captures the letter and the spirit of the time and the characters and the indefinable atmosphere without which the fable must have languished. A bow, as well, in the direction of Howard Estabrook in recognition of the genius evidenced in the screen play. We wish "David Copperfield" all the popular approval it so richly merits as a courageous effort and a noble accomplishment.

N.Y. EVE. JOURNAL

# 'DAVID COPPERFIELD'

## Dickens Novel Pictured Faithfully by Galaxy Of Screen Stars

By ROSE PELSWICK.

M-G-M has made a beautiful picture of "David Copperfield." In bringing the Dickens novel to the screen, Director George Cukor and writers Hugh Walpole and Howard Estabrook have handled their assignments with skill and charm and reverence.

ROSE PELSWICK.

The entire production breathes of a meticulous attention to detail, from the exquisite sets that reproduce scenes made famous by the book, to the large and able group of players who, in several instances, look as though they might have stepped out of a Cruickshank illustration.

Most of us read Dickens when we were young and formed lasting mental images of the characters that peopled his pages. So, in commenting on the film, there is no saying that this or that portrait is perfect. After all, each person who comes to the Capitol Theatre this week comes there with preconceived ideas.

This column, for instance, couldn't quite see Roland Young, despite his excellent performance, as Uriah Heep; two equally enthusiastic and reminiscent spectators, however, insisted that Mr. Young was just as they had always imagined Uriah Heep to be. Each member of the audience is bound to judge the screen characterizations by his or her own personal and indelible impressions.

### Chosen with Care

The cast that M-G-M assembled was chosen with great care and understanding. In the role of David as a child is Freddie Bartholomew, an engaging English youngster who brings both intelligence and feeling to an exacting part. The sensitive David grown up is marvelously well played by Frank Lawton.

W. C. Fields, with the Fields' hat slipping trick, is the hopeful Micawber. Basil Rathbone is the villainous Mr. Murdstone of shuddery memory. Elizabeth Allen, utterly enchanting in the costumes of the period, is David's lovely and helpless mother. And there are Edna May Oliver as the tyrannical Aunt Betsy Trotwood; Lionel Barrymore as the hearty Dan Peggotty; Maureen O'Sullivan as David's child wife; Madge Evans as the faithful Agnes And Violet Kemble-Cooper, who couldn't be improved upon as Mr. Murdstone's harsh sister; Jessie Ralph, heart-warming as David's devoted nurse; Jean Cadell as the long-suffering Mrs. Micawber; Una O'Connor as the wailing and lone Mrs. Gummidge; Lennox Pawle, a magnificent caricature of the gently mad Mr. Dick, and Lewis Stone as the kindly Mr. Wickfield who is robbed by Roland Young's Uriah Heep.

### Faithful to Novel

It's a sincere and affecting picture, and if it runs a bit too long—something over two hours—it's because the director and scenarists tried to incorporate as many of the incidents in the book as possible. It follows the novel faithfully and frequently in episodic manner, depicts young David's happiness with his mother; the heartbreak and misery caused by his cruel stepfather; the boy's apprenticeship in the London bottling works and his friendship with the Micawbers; his flight to Dover where aunt Betsy lived and Mr. Dick flew his kite; his school days in Canterbury; his entry into London to become a writer and his hero-worship for the dashing Steerforth who was later to become responsible for Little Emily's suicide; his marriage to the extravagant and impractical Dora, and finally his return to Agnes.

Mr. Cukor tells his story with the same sympathy and appreciative sentiment that distinguished his direction of "Little Women." The backgrounds, costumes and photography are superb, and much credit goes to those who undertook the difficult task of translating Dickens, whose genius was words, into an entirely alien medium. You'll find the cinematic "David Copperfield" an important and outstanding production.

### 'David Copperfield'

At the Capitol Theatre. A Metro-Goldwyn-Mayer picture directed by George Cukor from the novel by Charles Dickens. Adaptation by Hugh Walpole. Screenplay by Howard Estabrook.

THE CAST:

| | |
|---|---|
| Micawber | W. C. Fields |
| Dan Peggotty | Lionel Barrymore |
| Dora | Maureen O'Sullivan |
| Agnes | Madge Evans |
| Aunt Betsey | Edna May Oliver |
| Mr. Wickfield | Lewis Stone |
| David, the man | Frank Lawton |
| David, the child | Freddie Bartholomew |
| Mrs. Copperfield | Elizabeth Allan |
| Uriah Heep | Roland Young |
| Mr. Murdstone | Basil Rathbone |
| Clikett | Elsa Lanchester |
| Mrs. Micawber | Jean Cadell |
| Nurse Peggotty | Jessie Ralph |
| Mr. Dick | Lennox Pawle |
| Jane Murdstone | Violet Kemble-Cooper |
| Mrs. Gummidge | Una O'Connor |
| Ham | John Buckler |
| Steerforth | Hugh Williams |
| Limmiter | Ivan Simpson |
| Barkis | Herbert Mundin |
| Little Emily, the child | Fay Chaldecott |
| Little Emily, the woman | Florine M'Kinney |
| Dr. Chillip | Harry Beresford |
| Mary Ann | Mable Colcord |
| The Vicar | Hugh Walpole |

---

"DON'T MISS IT!"

*says Miss Johaneson of the Mirror.*

"THANKS TO ALL"

*says Miss Crewe of the American.*

"OUTSTANDING!"

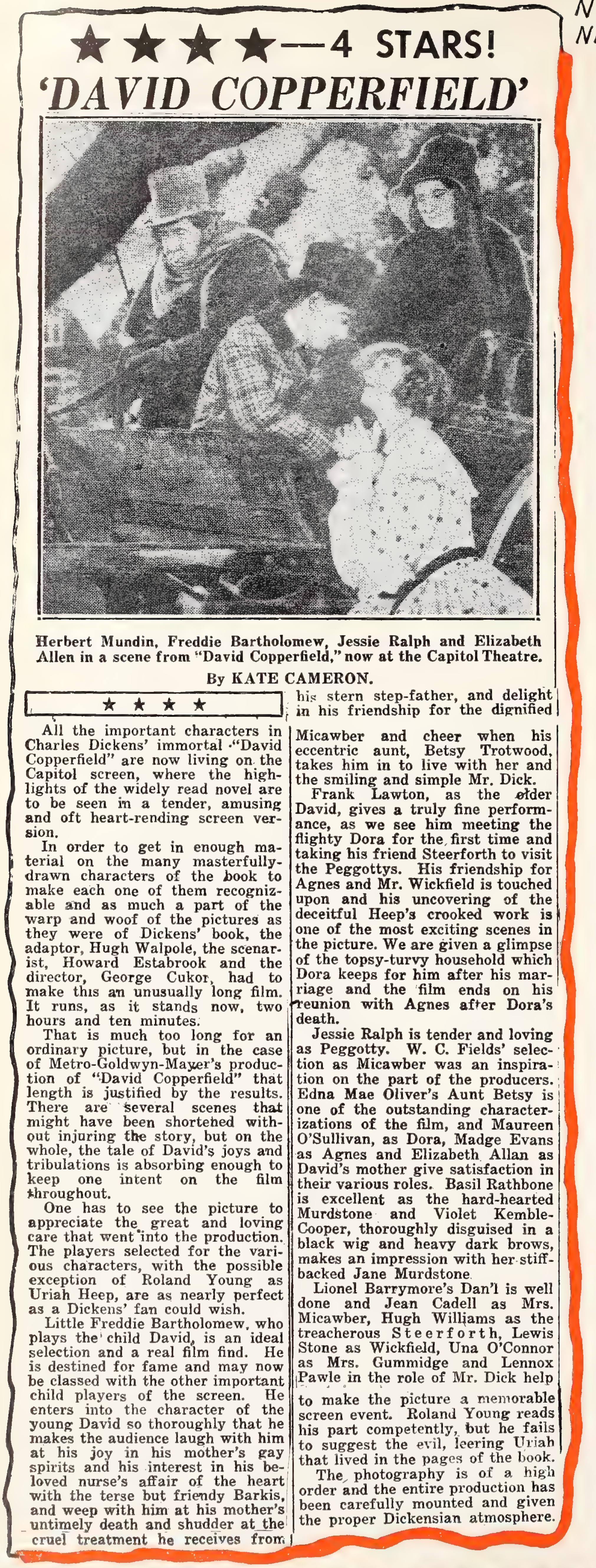
*says Miss Pelswick of the Journal.*

SWEET MUSIC THAT SAYS

**"Arrange for EXTRA PLAYING TIME NOW!"**

*(and more pretty words on next page)*

N.Y.
NEWS



# ★★★★—4 STARS!

# 'DAVID COPPERFIELD'

Herbert Mundin, Freddie Bartholomew, Jessie Ralph and Elizabeth Allen in a scene from "David Copperfield," now at the Capitol Theatre.

By KATE CAMERON.

★ ★ ★ ★

All the important characters in Charles Dickens' immortal "David Copperfield" are now living on the Capitol screen, where the highlights of the widely read novel are to be seen in a tender, amusing and oft heart-rending screen version.

In order to get in enough material on the many masterfully-drawn characters of the book to make each one of them recognizable and as much a part of the warp and woof of the pictures as they were of Dickens' book, the adaptor, Hugh Walpole, the scenarist, Howard Estabrook and the director, George Cukor, had to make this an unusually long film. It runs, as it stands now, two hours and ten minutes.

That is much too long for an ordinary picture, but in the case of Metro-Goldwyn-Mayer's production of "David Copperfield" that length is justified by the results. There are several scenes that might have been shortened without injuring the story, but on the whole, the tale of David's joys and tribulations is absorbing enough to keep one intent on the film throughout.

One has to see the picture to appreciate the great and loving care that went into the production. The players selected for the various characters, with the possible exception of Roland Young as Uriah Heep, are as nearly perfect as a Dickens' fan could wish.

Little Freddie Bartholomew, who plays the child David, is an ideal selection and a real film find. He is destined for fame and may now be classed with the other important child players of the screen. He enters into the character of the young David so thoroughly that he makes the audience laugh with him at his joy in his mother's gay spirits and his interest in his beloved nurse's affair of the heart with the terse but friendy Barkis, and weep with him at his mother's untimely death and shudder at the cruel treatment he receives from his stern step-father, and delight in his friendship for the dignified Micawber and cheer when his eccentric aunt, Betsy Trotwood, takes him in to live with her and the smiling and simple Mr. Dick.

Frank Lawton, as the elder David, gives a truly fine performance, as we see him meeting the flighty Dora for the first time and taking his friend Steerforth to visit the Peggottys. His friendship for Agnes and Mr. Wickfield is touched upon and his uncovering of the deceitful Heep's crooked work is one of the most exciting scenes in the picture. We are given a glimpse of the topsy-turvy household which Dora keeps for him after his marriage and the film ends on his reunion with Agnes after Dora's death.

Jessie Ralph is tender and loving as Peggotty. W. C. Fields' selection as Micawber was an inspiration on the part of the producers. Edna Mae Oliver's Aunt Betsy is one of the outstanding characterizations of the film, and Maureen O'Sullivan, as Dora, Madge Evans as Agnes and Elizabeth Allan as David's mother give satisfaction in their various roles. Basil Rathbone is excellent as the hard-hearted Murdstone and Violet Kemble-Cooper, thoroughly disguised in a black wig and heavy dark brows, makes an impression with her stiff-backed Jane Murdstone.

Lionel Barrymore's Dan'l is well done and Jean Cadell as Mrs. Micawber, Hugh Williams as the treacherous Steerforth, Lewis Stone as Wickfield, Una O'Connor as Mrs. Gummidge and Lennox Pawle in the role of Mr. Dick help to make the picture a memorable screen event. Roland Young reads his part competently, but he fails to suggest the evil, leering Uriah that lived in the pages of the book.

The photography is of a high order and the entire production has been carefully mounted and given the proper Dickensian atmosphere.

# PARDON THE INTERRUPTION

## *please!*

*—we've got to halt the flow of critical adjectives for a moment to tell you that "David Copperfield" is just the start of M-G-M's 1935 parade of hits. For instance:*

"SEQUOIA," pronounced See-quo-yah, and already pronounced the unique exploitation success of the year. Held over second week, Seattle! Going strong everywhere.

WALLACE BEERY'S happiest rough-and-ready role in "West Point of the Air" positively another "Hell Divers" at the box-office!

HELEN HAYES and ROBERT MONTGOMERY thrillingly romantic in "Vanessa: Her Love Story."

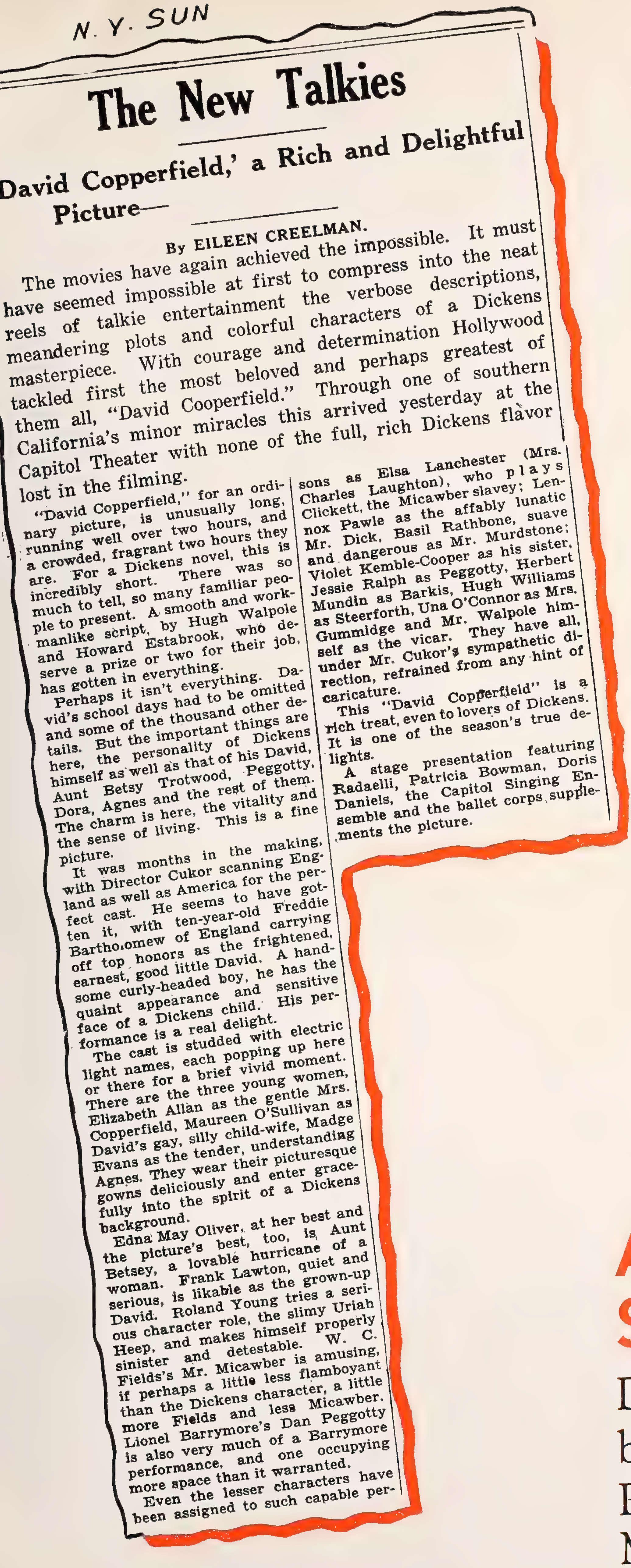
JEAN HARLOW, WILLIAM POWELL top the all-star musical melodrama, "Reckless." Advance tip-off from the Coast predicts one of the year's BIGGEST!

CLARK GABLE, your *top* male audience draw, is a charming woman-tamer, co-starring with CONSTANCE BENNETT in "After Office Hours." Made for the millions!

JEANETTE MacDONALD and operatic-favorite NELSON EDDY in Victor Herbert's glorious musical hit, "*Naughty* Marietta"—but *nice!*

—and, of course, "FORSAKING ALL OTHERS" is still in the headlines with Crawford, Gable, Montgomery getting the huzzahs! And watch for "THE WINNING TICKET," the howling sweepstakes comedy, and "SOCIETY DOCTOR," successor to "Men in White," and more Roars from Leo to come!

*and so we go merrily on...*



N. Y. SUN

# The New Talkies

## David Copperfield,' a Rich and Delightful Picture—

By EILEEN CREELMAN.

The movies have again achieved the impossible. It must have seemed impossible at first to compress into the neat reels of talkie entertainment the verbose descriptions, meandering plots and colorful characters of a Dickens masterpiece. With courage and determination Hollywood tackled first the most beloved and perhaps greatest of them all, "David Cooperfield." Through one of southern California's minor miracles this arrived yesterday at the Capitol Theater with none of the full, rich Dickens flavor lost in the filming.

"David Copperfield," for an ordinary picture, is unusually long, running well over two hours, and a crowded, fragrant two hours they are. For a Dickens novel, this is incredibly short. There was so much to tell, so many familiar people to present. A smooth and workmanlike script, by Hugh Walpole and Howard Estabrook, who deserve a prize or two for their job, has gotten in everything.

Perhaps it isn't everything. David's school days had to be omitted and some of the thousand other details. But the important things are here, the personality of Dickens himself as well as that of his David, Aunt Betsy Trotwood, Peggotty, Dora, Agnes and the rest of them. The charm is here, the vitality and the sense of living. This is a fine picture.

It was months in the making, with Director Cukor scanning England as well as America for the perfect cast. He seems to have gotten it, with ten-year-old Freddie Bartholomew of England carrying off top honors as the frightened, earnest, good little David. A handsome curly-headed boy, he has the quaint appearance and sensitive face of a Dickens child. His performance is a real delight.

The cast is studded with electric light names, each popping up here or there for a brief vivid moment. There are the three young women, Elizabeth Allan as the gentle Mrs. Copperfield, Maureen O'Sullivan as David's gay, silly child-wife, Madge Evans as the tender, understanding Agnes. They wear their picturesque gowns deliciously and enter gracefully into the spirit of a Dickens background.

Edna May Oliver, at her best and the picture's best, too, is Aunt Betsey, a lovable hurricane of a woman. Frank Lawton, quiet and serious, is likable as the grown-up David. Roland Young tries a serious character role, the slimy Uriah Heep, and makes himself properly sinister and detestable. W. C. Fields's Mr. Micawber is amusing, if perhaps a little less flamboyant than the Dickens character, a little more Fields and less Micawber. Lionel Barrymore's Dan Peggotty is also very much of a Barrymore performance, and one occupying more space than it warranted.

Even the lesser characters have been assigned to such capable persons as Elsa Lanchester (Mrs. Charles Laughton), who plays Clickett, the Micawber slavey; Lennox Pawle as the affably lunatic Mr. Dick, Basil Rathbone, suave and dangerous as Mr. Murdstone; Violet Kemble-Cooper as his sister, Jessie Ralph as Peggotty, Herbert Mundin as Barkis, Hugh Williams as Steerforth, Una O'Connor as Mrs. Gummidge and Mr. Walpole himself as the vicar. They have all, under Mr. Cukor's sympathetic direction, refrained from any hint of caricature.

This "David Copperfield" is a rich treat, even to lovers of Dickens. It is one of the season's true delights.

A stage presentation featuring Radaelli, Patricia Bowman, Doris Daniels, the Capitol Singing Ensemble and the ballet corps supplements the picture.

## "MEMORABLE SCREEN EVENT—★★★★ 4 STARS!"

*says Miss Cameron of the News.*

## "HUMAN, TOUCHING"

*says Mr. Boehnel of the Telegram.*

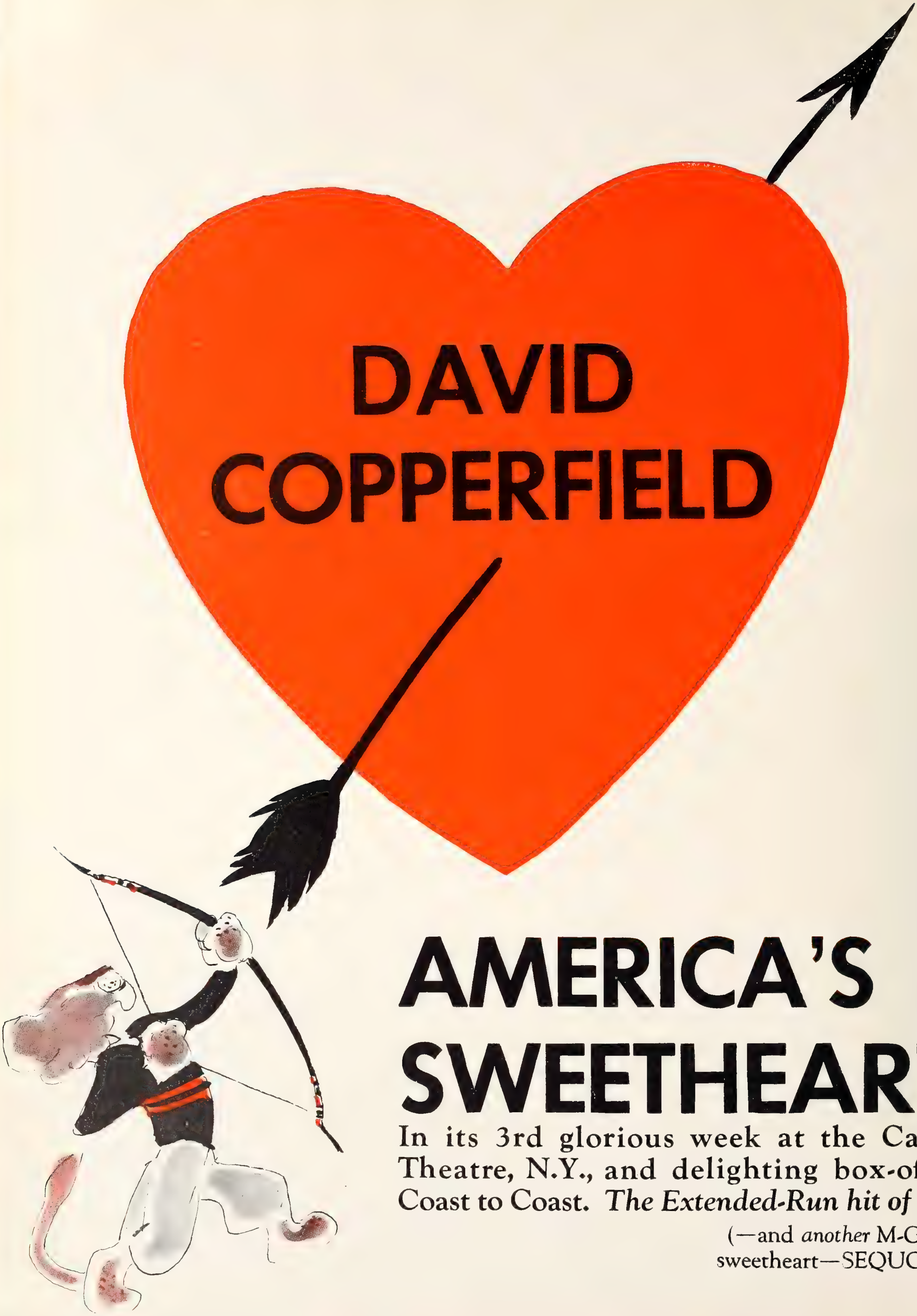
## "SEASON'S TRUE DELIGHT"

*says Miss Creelman of the Sun.*

## AND LEO SAYS:

Do it NOW! And there'll be no regrets later! EXTRA PLAYING TIME! EXTRA MONEY IN THE BANK!

*Because—*



# DAVID COPPERFIELD

# AMERICA'S SWEETHEART!

In its 3rd glorious week at the Capitol Theatre, N.Y., and delighting box-offices Coast to Coast. *The Extended-Run hit of 1935!*

(—and *another* M-G-M
sweetheart—SEQUOIA)

# *40,869 Theatres Wired of World Total of 60,918*

Sound-equipped theatres of the world have decreased by almost 1,000 in numbers, according to the Motion Picture Division of the Department of Commerce, which this week reported 40,869 of the 60,918 theatres in existence at beginning of this year were wired, contrasted with 41,823 at the start of 1934. However, in its latest figures the Division has used the results of the Bureau of the Census survey of December, 1934, in reaching the total for the United States. The Bureau total was 10,143 wired theatres in the States, as against the 15,000 estimate for the previous year. This difference accounts for the decrease and at the same time reflects an increase in other countries.

Both those totals are at variance with the summarizations from reports made last week by the Film Boards of Trade of the Motion Picture Producers and Distributors of America, Inc. In the Film Board totals, which appeared in detail in the January 26th issue of MOTION PICTURE HERALD, the number of theatres in the United States listed as in operation was 14,552, while the total of theatres of all classifications was given as 18,263, all as of January 1, 1935.

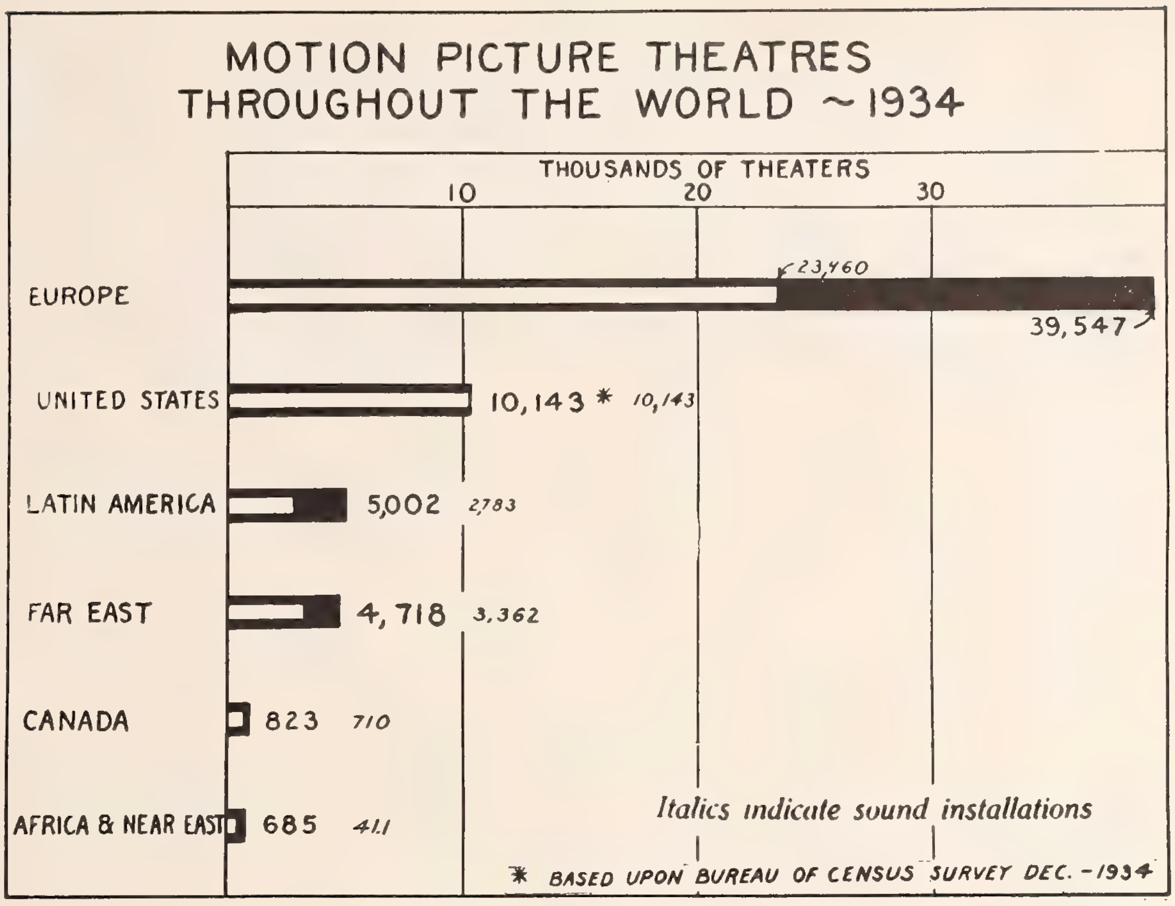
On the following page appears a three-year comparison of the Department of Commerce totals of all theatres and wired houses, the world over.

**While the Department of Commerce records showed fewer wired theatres throughout the world in the past year than in the previous calendar year, there was an increase of 3,914 over 1932.**

In countries other than the United States the Division showed a definite gain in number of sound-equipped houses—23,460 compared with 20,934 in 1933. Germany led the increase, with 489 more than in 1933, and France had 2,900 as against 2,550.

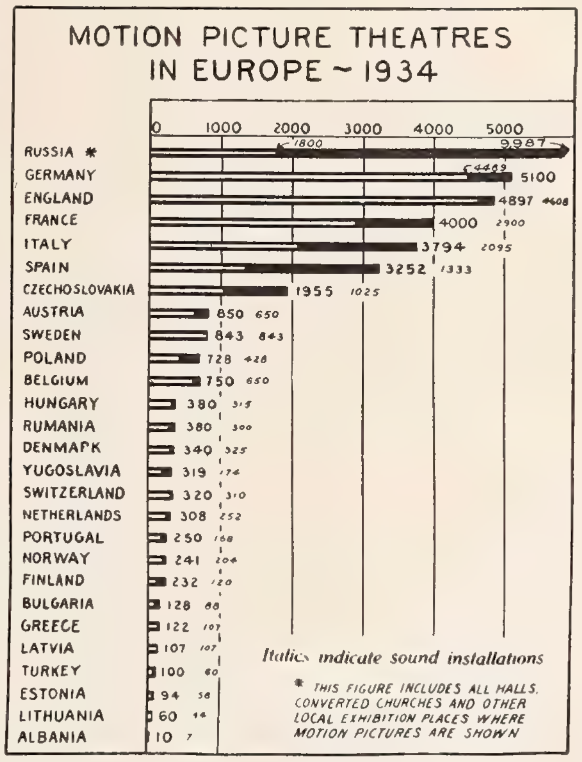
The reports showed a very high percentage of sound theatres in the Scandinavian countries. For Sweden the estimate re-

(*Continued on following page*)


MOTION PICTURE THEATRES THROUGHOUT THE WORLD ~ 1934

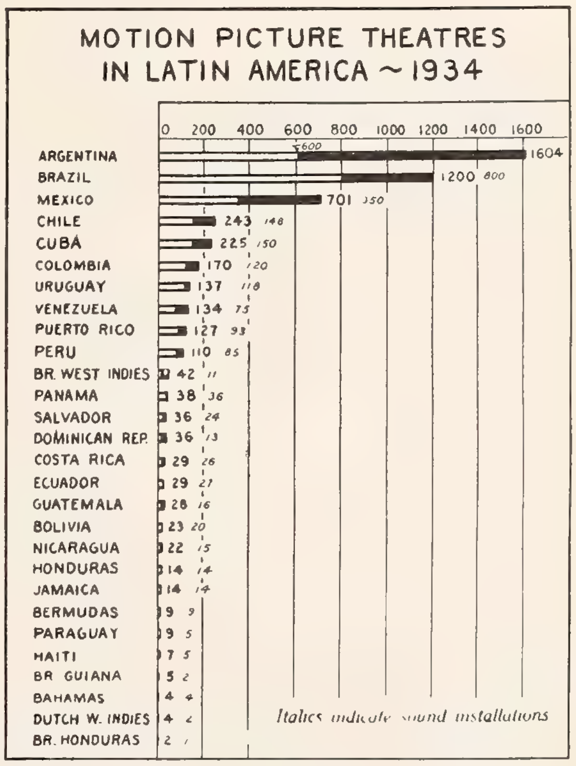
*Italics indicate sound installations*

* BASED UPON BUREAU OF CENSUS SURVEY DEC. - 1934

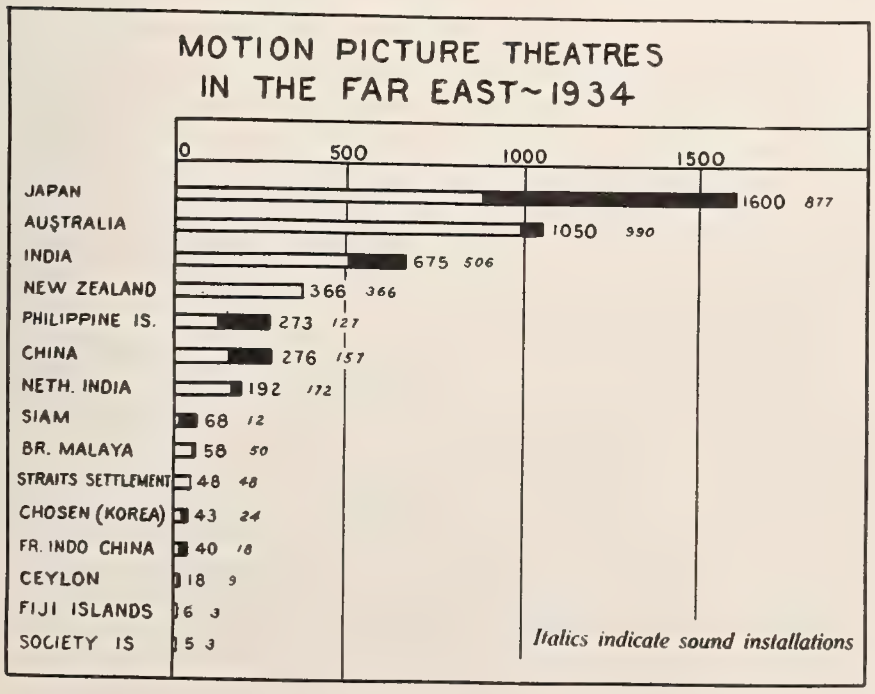

MOTION PICTURE THEATRES IN EUROPE ~ 1934

*Italics indicate sound installations*

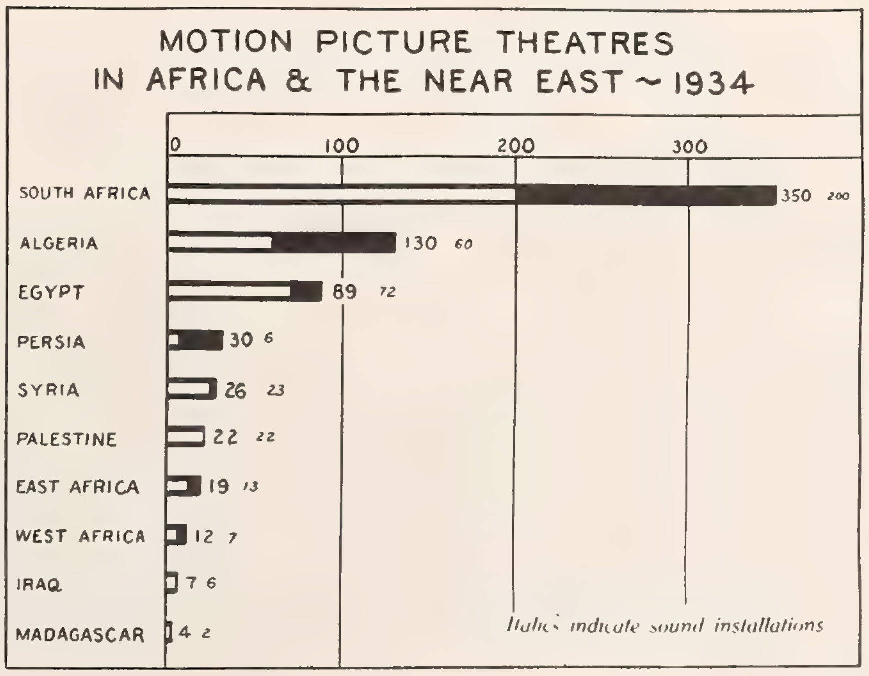
* THIS FIGURE INCLUDES ALL HALLS, CONVERTED CHURCHES AND OTHER LOCAL EXHIBITION PLACES WHERE MOTION PICTURES ARE SHOWN


MOTION PICTURE THEATRES IN LATIN AMERICA ~ 1934

*Italics indicate sound installations*


MOTION PICTURE THEATRES IN THE FAR EAST ~ 1934

*Italics indicate sound installations*


MOTION PICTURE THEATRES IN AFRICA & THE NEAR EAST ~ 1934

*Italics indicate sound installations*

# WORLD THEATRES—WIRED HOUSES

## WORLD TERRITORIES

| | 1934 | | 1933 | | 1932 | |
|---|---|---|---|---|---|---|
| | Total | Wired | Total | Wired | Total | Wired |
| Europe | 39,547 | 23,460 | 29,693 | 20,934 | 30,623 | 17,822 |
| United States | 10,143† | 10,143 | 19,000 | 15,000 | 19,042 | 14,000 |
| Latin-America | 5,002 | 2,783 | 5,270 | 2,208 | 5,546 | 1,830 |
| Far East | 4,718 | 3,362 | 4,639 | 2,539 | 4,922 | 2,147 |
| Canada | 823 | 710 | 1,100 | 710 | 1,100 | 777 |
| Africa & Near East | 689 | 411 | 645 | 432 | 691 | 391 |
| Totals | 60,918 | 40,869 | 60,347 | 41,823 | 61,924 | 36,955 |

---

†Based upon Bureau of Census survey, December, 1934.

## EUROPE

| Country | 1934 | | 1933 | | 1932 | |
|---|---|---|---|---|---|---|
| | Total | Wired | Total | Wired | Total | Wired |
| Russia* | 9,987 | 1,800 | 2,000 | 2,000 | 3,200 | 3,000 |
| Germany | 5,100 | 4,489 | 5,100 | 4,000 | 5,071 | 3,700 |
| England | 4,897 | 4,608 | 4,672 | 4,414 | 4,950 | 4,228 |
| France | 4,000 | 2,900 | 3,900 | 2,550 | 3,300 | 1,450 |
| Italy | 3,794 | 2,095 | 2,500 | 1,079 | 2,500 | 1,000 |
| Spain | 3,252 | 1,333 | 2,600 | 1,500 | 2,600 | 500 |
| Czechoslovakia | 1,955 | 1,025 | 2,024 | 818 | 1,900 | 640 |
| Austria | 850 | 650 | 850 | 570 | 850 | 435 |
| Sweden | 843 | 843 | 1,100 | 750 | 1,100 | 750 |
| Poland | 728 | 428 | 759 | 353 | 900 | 110 |
| Belgium | 750 | 650 | 650 | 400 | 750 | 250 |
| Hungary | 380 | 315 | 633 | 267 | 505 | 198 |
| Roumania | 380 | 300 | 350 | 250 | 400 | 165 |
| Denmark | 340 | 325 | 350 | 303 | 300 | 200 |
| Switzerland | 320 | 310 | 310 | 302 | 325 | 200 |
| Yugoslavia | 319 | 174 | 338 | 184 | 300 | 100 |
| Netherlands | 308 | 252 | 255 | 240 | 253 | 233 |
| Portugal | 250 | 168 | 250 | 107 | 400 | 88 |
| Norway | 241 | 204 | 220 | 175 | 235 | 107 |
| Finland | 232 | 120 | 220 | 120 | 220 | 111 |
| Bulgaria | 128 | 88 | 145 | 109 | 145 | 109 |
| Greece | 122 | 107 | 100 | 100 | 100 | 70 |
| Latvia | 107 | 107 | 107 | 87 | 80 | 56 |
| Turkey | 100 | 60 | 80 | 52 | 80 | 37 |
| Esthonia | 94 | 58 | 93 | 44 | 82 | 39 |
| Lithuania | 60 | 44 | 80 | 53 | 77 | 46 |
| Albania | 10 | 7 | 10 | 7 | .. | .. |
| Totals | 39,547 | 23,460 | 29,693 | 20,934 | 30,623 | 17,822 |

---

*Includes all halls, converted churches and other local places of exhibition.

## LATIN-AMERICA

| Country | 1934 | | 1933 | | 1932 | |
|---|---|---|---|---|---|---|
| | Total | Wired | Total | Wired | Total | Wired |
| Argentina | 1,604 | 600 | 1,634 | 542 | 1,608 | 580 |
| Brazil | 1,200 | 800 | 1,125 | 525 | 1,600 | 330 |
| Mexico | 701 | 350 | 701 | 265 | 701 | 265 |
| Chile | 243 | 148 | 215 | 160 | 212 | 85 |
| Cuba | 225 | 150 | 400 | 131 | 400 | 123 |
| Colombia | 170 | 120 | 385 | 60 | 220 | 30 |
| Uruguay | 137 | 118 | 127 | 110 | 125 | 110 |
| Venezuela | 134 | 75 | 134 | 44 | 125 | 24 |
| Porto Rico | 127 | 93 | 112 | 87 | 112 | 87 |
| Peru | 110 | 85 | 100 | 77 | 100 | 40 |
| British West Indies | 42 | 11 | 42 | 11 | 42 | 11 |
| Panama | 38 | 36 | 33 | 25 | 33 | 25 |
| Salvador | 36 | 24 | 47 | 11 | 47 | 7 |
| Dominican Republic | 36 | 13 | 20 | 14 | 25 | 15 |
| Costa Rica | 29 | 26 | 27 | 26 | 21 | 9 |
| Ecuador | 29 | 27 | 22 | 22 | 25 | 20 |
| Guatemala | 28 | 16 | 28 | 12 | 28 | 9 |
| Bolivia | 23 | 20 | 25 | 19 | 17 | 8 |
| Nicaragua | 22 | 15 | 21 | 14 | 21 | 12 |
| Honduras | 14 | 14 | 18 | 18 | 26 | 10 |
| Jamaica | 14 | 14 | 14 | 8 | 11 | 3 |
| Bermudas | 9 | 9 | 9 | 9 | 13 | 13 |
| Paraguay | 9 | 5 | 9 | 6 | 9 | 4 |
| Haiti | 7 | 5 | 7 | 3 | 9 | 2 |
| British Guiana | 5 | 2 | 5 | 2 | 5 | 1 |
| Bahamas | 4 | 4 | 4 | 4 | 5 | 5 |
| Dutch West Indies | 4 | 2 | 4 | 2 | 4 | 1 |
| British Honduras | 2 | 1 | 2 | 1 | 2 | 1 |
| Total | 5,002 | 2,783 | 5,270 | 2,208 | 5,546 | 1,830 |

## FAR EAST

| Country | 1934 | | 1933 | | 1932 | |
|---|---|---|---|---|---|---|
| | Total | Wired | Total | Wired | Total | Wired |
| Japan | 1,600 | 877 | 1,699 | 450 | 1,485 | 216 |
| Australia | 1,050 | 990 | 1,050 | 990 | 1,500 | 1,050 |
| India | 675 | 506 | 685 | 340 | 685 | 220 |
| New Zealand | 366 | 366 | 335 | 324 | 397 | 306 |
| China | 276 | 157 | 238 | 120 | 200 | 90 |
| Philippines | 273 | 127 | 300 | 105 | 300 | 105 |
| Neth. East Indies | 192 | 172 | 180 | 131 | 180 | 104 |
| Siam | 68 | 12 | 68 | 12 | 68 | 6 |
| British Malaya | 58 | 50 | 45 | 36 | 40 | 28 |
| Straits Settlements | 48 | 48 | .. | .. | .. | .. |
| Chosen (Korea) | 43 | 24 | .. | .. | .. | .. |
| French Indo-China | 40 | 18 | 40 | 18 | 40 | 12 |
| Ceylon | 18 | 9 | 18 | 7 | 16 | 6 |
| Fiji Islands | 6 | 3 | 6 | 3 | 6 | 2 |
| Society Islands | 5 | 3 | 5 | 3 | 5 | 2 |
| Totals | 4,718 | 3,362 | 4,639 | 2,539 | 4,922 | 2,147 |

## AFRICA AND NEAR EAST

| Country | 1934 | | 1933 | | 1932 | |
|---|---|---|---|---|---|---|
| | Total | Wired | Total | Wired | Total | Wired |
| South Africa | 350 | 200 | 291 | 195 | 350 | 180 |
| Algeria | 130 | 60 | 150 | 95 | 150 | .. |
| Egypt | 89 | 72 | 89 | 72 | 87 | 70 |
| Persia | 30 | 6 | 30 | 6 | 33 | 6 |
| Syria | 26 | 23 | 20 | 20 | 20 | 7 |
| Palestine | 22 | 22 | 25 | 16 | 19 | 16 |
| East Africa | 19 | 13 | 17 | 13 | 9 | 4 |
| West Africa | 12 | 7 | 12 | 7 | 12 | 5 |
| Iraq | 7 | 6 | 7 | 6 | 7 | 4 |
| Madagascar | 4 | 2 | 4 | 2 | 4 | 2 |
| Totals | 689 | 411 | 645 | 432 | 691 | 391 |

## *40,869 of World Theatres Wired*

*(Continued from preceding page)*

flected a 100 per cent adoption of sound apparatus

Latin-America, at the beginning of this year, had 575 more sound theatres than the year before. Brazil reported the largest increase, with 275 added to the sound-equipped theatre column. On the other hand, reports to the Department from its representatives overseas showed a decline in Chile, Honduras, the Dominican Republic and Paraguay. In Europe fewer sound theatres were reported for Russia, Spain, Austria, Yugoslavia, Bulgaria, Lithuania.

The Far East was second only to Europe as a sound equipment market, with the gain of 823 wired theatres, made chiefly in Japan and India.

From the standpoint of total theatres, sound and silent, throughout the world, the Motion Picture Division reported a gain of 571 over the preceding year's 60,347. The 1934 total, on the other hand, was practically identical with that for 1932.

For Europe the Government figures were 39,547, almost 10,000 more than for the previous year. The total included all halls and other places of amusement in Russia. Latin-America dropped off 268 from 1933. The Far East increased its theatre holdings to 4,718 from the 4,639 of the previous year. Africa and the Near East added 44 but its wired theatre total dropped.

## Universal Theatres Dividend

Universal Chain Theatres has paid a liquidating dividend of $7.50 per share on the eight per cent preferred stock. Stock certificates were presented at the corporation's Baltimore office.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**ARGUMENTS with parents over the eligibility of their offspring to half-fare rates, and the difficulties encountered in trying to unloosen the carcasses of young ones from their seats after they have seen the complete show at least thrice, are problems encountered daily by motion picture theatre owners everywhere, from the rockbound coast of Maine to California and Istanbul.**

**For the former, William Thacker, operating the Royal, at Salina, Kansas, favors the Chinese method for determining ages. Ticket-takers of the Nanking railways have had so many arguments with mothers over the ages of children that the authorities decided hereafter height, not age, would determine whether a child is entitled to ride at reduced fare.**

**The ticket-takers carry rulers. Children under 2 feet, 6 inches, are considered less than four years of age and ride free. Those measuring between 2 feet, 6 inches, and 4 feet, 4 inches, are rated as between 4 and 12 years of age and ride at half fare. All others are "adults."**

**A solution has been found for the second problem, too. When the young audience continued to hold its seats through a whole Sunday afternoon at a Milwaukee neighborhood house, and the management was faced with finding seats for early evening patrons who had been waiting for more than an hour, it announced from the stage that all children leaving the theatre at that time would be given candy. The trick worked like a charm and enough kids stampeded toward the exits to provide seats for the standing contingent.**

▽

*Social Note: Mrs. Ruby Laffoon, wife of Kentucky's greatest colonel creator, was in New York last week to confer with Colonel John Wilde Alicoate, editor of* Film Daily *and general of all Kentucky colonels, on plans for the participation of this merry army in the annual Derby Week festivities in the Blue Grass State in May. Two Kentucky-colonel regiments, including Broadway barbers, will ride the rails southward directly behind some 346 carloads of motion picture people, led by Charlie Pettijohn on a brewery horse. They will maneuver with mint juleps, Southern belles, horseflesh and African dominoes.*

▽

The normal procedure of printing periodicals was interrupted last Friday at the large plant of the C. J. O'Brien Press on Lafayette street in New York by the pleadings of a customer, the publishers of *Cine-Mundial*, to rush through the presses a reissue of the current edition. The editors explained in a breathless conversation that the original copies of this Spanish language motion picture fan and trade weekly, published for the South American market, had been lost in the sea in the Ward Liner's ill-fated Mohawk steamship.

▽

**On the same morning last week when Harry Bannister acted in a Los Angeles courtroom to take control of a daughter away from Ann Harding, his ex-wife, charging she is "unfit to have the custody of the child," Radio Pictures in New York sent to the press an announcement that, instead of "a tearful heroine of storm-tossed romance and scrambled domesticity," as her fans know her in films, they will see a new Ann Harding, "a gay and carefree girl," in her next production. That's first class irony.**

The motion picture industry is cracking its teeth trying to pronounce correctly the name of John Boettiger, new aide to Will Hays and newer son-in-law of President Roosevelt.

Some pronounce it like "Bettcha," as in "I'll bettcha dollar."

Others call it "Bird-digger," as a woodpecker does.

Correct official pronounciation is "Body Gur"—accented on the first syllable, like "Will Hays' body-gur."

▽

**D. W. Griffith is supposed to be lining up with MGM for a picture. And what could be more appropriate for his return than a starring part for Mr. and Mrs. Dionne in "The Rebirth of a Nation" with the Dionne quintuplets.**

▽

A train crew at Kansas City Union Station—resting place for steaming locomotives carrying passengers to and from New York and Los Angeles, was discussing the relative merits of prominent motion picture people as tippers.

"The only difference between Will Hays and John D. Rockfeller," said one, "is that Rockfeller gives you a shiny dime."

▽

*Jack Miller, Illinois exhibitor leader, is just an old fashioned Chicago sportsman at heart. He is reported to go duck hunting with a machine gun.*

▽

**Dayton, Ohio, movie fans with a flair for serials are inquiring whether they are to get an extra special break, having read in their newspapers an advertisement inserted by all too modest Loew's:**

Metro-Goldwyn-Mayer's
DAVID COPPERFIELD
Is the Ten Best Pictures
of 1935

▽

*All of the opposing Paramount bank and creditor groups want to reorganize the corporation along sound and progressive lines. Their chief difficulty is agreeing on the lines.*

▽

Ripleywise, there's a motion picture company which expends $26,000 weekly for home office and exchange operations and during the same period grosses only $9,000 from its product.

▽

*The interest of the Warner home office praise agents is so centered on Warner pictures and Warner stars and Warner this and Warner that as to cause them to send a letter to our Paul Mooney addressed: Paul Muni.*

▽

**Seen at a small-town Georgian theatre: "Liver of a Bengal Lancer." The real inside.**

▽

*Carole Lombard, being interviewed by Juliette Shelby in Hollywood, was asked how she liked to wear perfume. "I like to stink for blocks," retorted the gentle lady.*

▽

Add to the list of marquee oddities the Paramount theatre's double feature announcement at Marion, Indiana:

LIGHTNING STRIKES TWICE
THAT'S GRATITUDE

**THE dignified Fox Film publicity department in the home office, bordering on Hell's Kitchen at Tenth Avenue in New York, passes to the press, expecting publication, some reminiscences of the days long ago when John Boles, their Texan star, was a World War "gate crashing" spy in the employ of the Allies.**

**Young Mr. Boles, 34, covered enemy air raids. He admits to a deep-rooted sense of precaution at the time, usually leaving a dangerous spot "just in advance of a bombing." One day he was assigned to a debarkation point, from which American soldiers entrained for the front. The camp was located at the base of a hill, on the summit of which resided a very "suspicious woman." Agent Boles was detailed at once to investigate.**

**It seems that she had an inordinate hobby of drying her laundry on a clothesline which was so conspicuously situated on the hilltop that it could be viewed for miles around. Moreover, it was generally suspected by the camp's officers that with each fresh arrival of a shipload of American laddies, the lady would raise a red petticoat—on the line. But let the narrative continue from here on in the form in which we received it as "News from Fox," John Boles speaking:**

**"I soon discovered she was just a harmless, homely old peasant woman, who wore red petticoats, did her own washing, and was lonely. She lived alone on the hill, and the sight of thousands of young Americans whetted her appetite for companionship. She admitted she hoped that her red skirt dangling on the clothesline might serve as a signal to the men of her loneliness, and craving for companionship."**

***Hinkey, Dinkey Parley Vous.***

▽

*Bert Rogers, father of motion picture player Buddy, is now the presiding Cupid of Olathe's marrying parlor, the sweetest job within the gift of the voting people of Johnson County in Kansas. And was Bert Rogers dressed up a la Hollywood when he took the oath of office as judge of the town? Or was he dressed?*

*Attired in a blazing necktie, a nifty brown suit and shiny shoes to match, Judge Rogers was the handsomest Cupid that ever wore a celluloid collar around the neck or a tilted pencil behind an ear. Buddy would have got as much of a kick out of it as the prairie Kansan townsfolk. For the suit and the shoes his pop was wearing were discarded by the son before he departed these shores to make a picture for a British company. Buddy is bighearted that way.*

*The thrifty judge explained to all who would listen that he hated to throw the suit away, since it had been worn by Buddy in pictures. And he got the shoes when they became too small for Buddy as a result of standing on his feet conducting a Hollywood orchestra. It seems Buddy's feet spread out. He'll be sending along some hats, too.*

▽

**We expect to hear any day that Mary is spelling the name Pickfair, Hollywood estate, with a hyphen (Pick-Fair), or is it a minus sign?**

▽

Probably taking its cue from Jock Whitney's new promotion of Technicolor in motion pictures, a Kansas mining company has placed on the market a green-gold coal, the color effect being achieved by spraying. Next they'll be asking what flavor you prefer.

# IT HAPPEN

# COL

### A NATURAL!

"Full of worth-while entertainment quality as well as potential commercial assets . . . novel . . . different . . . packed with romance and laughter and bubbling over with life and joy . . . the picture is a natural."

*—Motion Picture Herald*

### NEW RECORDS IN DETROIT!

Broke all attendance records at the Michigan Theatre! Rolled up a full week's business in three days! Theatre spill retarded by patrons staying over to see the picture a second time. Check on audience comment places "THE GILDED LILY" definitely in the rave class!

### Just What the Customers Are Looking For!

"As fresh and sparkling as this week's New Yorker . . . it wouldn't surprise us to find 'THE GILDED LILY' blossoming into a box office sensation . . . just what the customers of 1935 are looking for . . . will build at the box office by leaps and bounds."

*—Hollywood Reporte*

CLAUDETTE COLBERT
GILDED LILY
The GILDED LILY
CLAUDETTE COLBE
GILDED LILY
CLAUDET

# "The GILDED LILY"

Paramount Pictures

# S AGAIN...

# BERT

### CROWDS IN NEW ORLEANS!

Box office gross soars to the best business in three months as crowds stampede the Saenger Theatre. Hailed by enthusiastic audiences as Colbert's very best picture without exception. Hold out lines from the start!

### BOX OFFICE EVERYWHERE!

"'THE GILDED LILY' should prove box office everywhere and will more than satisfy all audiences . . . dialogue that sparkles . . . Colbert does a top-notch job ...she doesn't miss a trick . . . MacMurray does a grand job."

—*Hollywood Variety*

### BUSINESS IN BUFFALO!

Buffalo Theatre reports best business in 10 weeks—which includes top holiday business. Pronounced by audiences as the most satisfying entertainment ever to hit the screen. Newspaper reviews hit the peak in the raves!

### A HIT!

"A delightful picture and box office entertainment that will click in any community. . . . good comedy and clever dialogue . . . . Colbert together with MacMurray put the story over with a punch."

—*Showmen's Round Table*

IDETTE COLBERT
THE GILDED LILY

**with Fred MacMurray**
**A Paramount Picture**
**Directed by Wesley Ruggles**

# TWO ACES WHO WILL ZOOM B

## A BOX OFFICE BULLS-EYE!

Something to see and ponder and admire . . . fascinating and exciting and thrilling . . . the finest drama of love and courage thus far hooked to this type of offering . . . its entertainment appeal will engage the most exacting audiences of the ace houses as well as the proletariat . . . Myrna Loy will continue by virtue of her extraordinary performance, to add to her queue of fans. Her love scenes are superb. She is enchanting . . . Cary Grant tops all his past work.

—Hollywood Variety

## FLASH!

First three days' business at the Palace Theatre, Rochester, zoomed box-office receipts to a normal week's gross! Pressure of ever-increasing crowds is pushing "WINGS IN THE DARK" into the top-notch money class of the season!

# MYRNA LOY · CARY GRAN

Paramount Pictures

# OX OFFICE RECEIPTS SKYWARD!

## SMASH ENTERTAINMENT!

May prove one of the season's surprise successes . . . capitalizes the full value of romance and drama . . . packed with human interest . . . an action picture telling a tender love story . . . gripping drama, romantic love interest and thrill suspense . . . comedy, realism, adventure.

—Motion Picture Herald

## FLASH! FLASH!

Metropolitan Theatre, Houston, flashes the news that "WINGS IN THE DARK" has already doubled the average week's business in three days! Audience reaction 100% favorable and word-of-mouth advertising spreading like wild fire all over town!

# "WINGS IN THE DARK"

# King George Film Abandoned; Trade Showing Is Snag

London Films, British producer, has suddenly dropped activity on the production of a film which was to have recorded, in celluloid, the highlights of the reign of King George V, and which was to have been exhibited throughout the British Empire during the Silver Jubilee. Winston Churchill wrote the scenario, no expense was to be spared in the acquisition of action material, and the production was to have cost $500,000.

London Films, officially explaining the abandonment of the ambitious picture, following considerable mystery as to the real reasons, said that in order to include incidents with actors and studio sets it would be necessary under the Cinematograph Act to trade show the film before booking by exhibitors. With an absolute May release date, there would be insufficient time between the film's completion and the release date. The film could be compiled from old newsreel shots, the statement said, and thus avoid the necessity of a trade show, but that was impracticable, particularly since at least one other company has announced its intention of giving away a jubilee film.

Pathe, in association with Sir Austen Chamberlain and John Drinkwater, plans to release "Twenty-five Years a King." This, like Gaumont British's planned free film, will be a compilation of newsreel material. It is understood principal circuits had booked the London Film production "blind" at 40 and 50 per cent.

# Theatres in Move To Halt ASCAP

Reports emanating from the Midwest this week indicated that there is a definite movement underway among exhibitors in the territory to enjoin collection of the music tax by the American Society of Composers, Authors and Publishers until the government's anti-trust suit against the organization is determined.

Exhibitor groups in one state are preparing to take action through the federal courts against collection by ASCAP of the increased schedule of fees which went into effect on October 1.

Counsel for these groups has been instructed to file an injunction suit against the Society on behalf of theatre owners jointly. It is planned to ask the court to impound fees already collected and to act as a repository for all fees to be paid by exhibitors. The court will be petitioned to hold the collections in escrow until the court hands down its decision in the anti-trust action. If ASCAP is found to be a monopoly and dissolved, the funds would be returned to the exhibitors.

Louisiana's new law taxing author-publishers $5,000 a year for each parish in which they collect royalties was challenged by Judge Dawkins, who said the law does not apply to "musical compositions."

## Censor Notes Fewer Cuts Since Production Code

Samuel D. Schwartz, retiring chairman of the Pennsylvania state board of censors, revealed that since the functioning of the Production Code Administration there have been few eliminations needed in current films, at a Philadelphia MPTO dinner in his honor last week.

From the beginning of his period as censor until the formation of the new code, Schwartz revealed that 69 per cent of the films viewed by his board required eliminations. In comparison, the Ohio board made eliminations in 48 per cent of the films and New York in 36 per cent. In the last 28 films he viewed, Mr. Schwartz stated that there were only minor eliminations in four, with the possibility of cuts in two of them being restored. He also revealed that he will join the Warner Brothers organization at the home office.

# Operators' Pay Fight Expected

Disagreement over provisions of the basic operators' wage scale for the Greater New York territory is expected to flare into an open fight when a hearing on the proposed scale finally reaches the floor in Washington on February 1. The hearing was again postponed this week, the previous date having been January 25.

Representatives of the fact-finding committee, which has been holding a series of meetings on the subject with Compliance Director Sol A. Rosenblatt during the past few weeks, will oppose the present basis, it is understood.

On still another side, the International Alliance of Theatrical Stage Employees, acting for Local 306, is against the 30-hour work week provided in the schedule, preferring to continue the present 40-hour basis. The Theatre Owners' Chamber of Commerce, representing a number of small theatres, is opposed to the 75-cent minimum clause as well as the $60 a week low for booth costs, their contention being that many small exhibitors are now paying from $35 to $45 a week and cannot stand the increase.

A new field for operators' unions was indicated this week when it was revealed that the unions are gradually encroaching on the sound equipment servicing field. Under arrangements with theatre operators projectionists would take over the job of servicing reproducers as well as operating the machines. The MPTO of Eastern Pennsylvania already has effected such an agreement with the Philadelphia operators' local.

## Columbia Closes With Osso for French Sales

Negotiations have been completed whereunder Adolphe Osso will distribute all Columbia product in France and Belgium the next two years. Mr. Osso returned to France Saturday and immediately will incorporate a new company to be known as Collosso Films. The arrangement is understood to be on a percentage basis with a minimum guarantee.

# Academy's Award Nominations in; Results Feb. 27

Nominations for the seventh annual awards of merit of the Academy of Motion Picture Arts and Sciences close on Thursday, January 31, the nominees to be announced about February 4, according to Frank Lloyd, Academy president. The balloting, by more than 600 members of the Academy, is now in progress, and counting of votes will begin shortly after the close of nominations.

Final ballots will be mailed February 12, the results to be announced at the annual awards dinner dance to be held February 27. Greater scope has been given the awards this year, with workers in other phases of production eligible for newly created merit awards, including music writing, music scoring, film editing and assistant direction or unit management.

Eleven assistant directors have been nominated for that award, including: Scott Beal, "Imitation of Life," Jasper Blystone, "Carolina"; William Cannon, "Wonderbar"; C. C. Coleman, "Broadway Bill"; James A. Duffy, "Night Alarm"; Ed Kelly, "Little Minister"; Robert Lee, "We Live Again"; Walter Mayo, "Catspaw"; Arthur Rosson, "Viva Villa"; Cullen Tate, "Cleopatra"; Mack Wright, "Shock."

Awards are made for best masculine performance, best feminine performance, best production, direction, cinematography, art direction, writing, sound reproduction, short subjects and scientific or technical achievement.

## Bernerd Compares Block Sales to Old English Method

Jeffrey Bernerd, general manager of GB Productions, speaking at a Philadelphia luncheon given for him and Arthur A. Lee, vice-president this week compared block booking in this country with the procedure in England before the government ordered the practice stopped a few years ago.

He said he cannot understand why playdates cannot be inserted in contracts when a salesman visits an exhibitor. He has not come from England to realign GB's personnel, as was reported.

He indicated that GB has an agreement with Fox calling for an exchange of stars. Next season's program will range from six to 16 pictures. Mark Ostrer, company head, arrives from London shortly.

"My Heart Is Calling," starring Jan Kiepura and Marta Eggerth, was previewed at the Waldorf-Astoria in New York last week, at a benefit for the National Plant, Flower and Fruit Guild. The gold medal of the Institute of Amateur Cinematographers for the best British film of 1934 has been awarded to the GB mystery firm, "The Man Who Knew Too Much."

Joseph F. Woodward has resigned from the GB Kansas City sales staff to join Fox as northern Kansas salesman. Leon Abraham, former Universal Omaha booker, has joined GB as salesman and booker.

# AUSTRALIAN INDUSTRY IS UNDOING HARM OF "SHOWING OFF" TO PUBLIC

## Average Film Rental $13,926 Now; Box-Office Receipts Off One-Third Since 1930; Salaries Are Down 14 Per Cent

By CLIFF HOLT
*Sydney Correspondent*

Unofficially, but none the less reliably, the gross earnings in the Commonwealth of the Australian-produced film, "On Our Selection," were reported as in the vicinity of £60,000. I remember that the New York office of an Australian distributing representative wrote down a quota of £45,000 on one of the first of the bigger musicals released here. "Rookery Nook," to mention but one of the highly successful British talking films first sold in Australia, realized a gross rental of £25,000. Yet authentic and official statistics show that the average rental of a film in Australia is now only £3,306. With the pound sterling at $3.91 as this is written, this week, that amounts to $13,926.

*A curious notion has ever existed in the minds of the Australian public that the motion picture industry has always wallowed in millions. We have only ourselves to blame. We have built huge, ornate cinemas and boasted of the terrific expense entailed in their construction. We have circulated a lot of blatherskite about our "million dollar productions." Like the nouveau-riche of fiction (and sometimes fact) we have flaunted our wealth before the envious gaze of the pop-eyed, gullible public, even if we haven't been so wealthy. And now we have to set about undoing all the harm we did, when, boyishly, we were busy showing off.*

As the first effectual step in this direction, the Motion Picture Distributors Association has gathered together some statistics that prove distinctly illuminating—far too illuminating, in fact. They have been compiled from the accounts of the companies which constitute the Association, and the figures have been certified by a chartered firm of accountants. From the £10,800,000 that flowed into motion picture box-offices in 1930, the figure shrunk to £7,300,000 in 1934. In other words nearly 33 per cent has disappeared in the space of four years.

In 1930 gross Australian film rentals stood at £2,162,109. Now they appear at £1,461,806. The amount available for remittance overseas has dropped from £1,022,534 to £580,932 in the same period. Further, the statistics show that out of every 1/— taken at the box-office, the producers receive approximately one penny farthing; and here's another striking point: Gross rentals in 1930 totaled £2,162,109, and the industry paid in duty, primage, etc., the sum of £309,180. Yet in 1934, when gross rentals slumped to £1,461,806, duty and primage stands at the colossal sum of £401,563.

It is a graphic illustration of what the industry has to contend with. Despite this, salaries have been maintained. In the boom year, 1930, the wages bill was £241,341. This year it stands at £207,886—a 14 per cent decrease, but a decrease that stands more than favorable comparison with the 33 per cent lost in total revenue.

In an endeavor to open the eyes of our politicians by plain facts—facts free of all biased propaganda—Sir Victor Wilson has sent a tabulation of the figures to every Parliamentarian in the Commonwealth. In his covering letter he refers to the false impression existing in Australia as to the true position of the film industry. He says, in part:

"It is common talk that 'millions' are sent out of Australia for films, whereas a careful perusal of the figures will show you that the total yearly remittances are actually in the vicinity of only half a million pounds, out of which the producers are called upon to provide for all the costs of preparation and manufacture of the entertainment for the whole of Australia. . . ."

It should be noted that the revenues of British Dominions Films and British Empire Films are not included in the statistics, these companies not being members of the MPDA.

## Decline of Rentals in Australia Compared with Salaries, Taxes

| | 1930 | 1931 | 1932 | 1933 | 1934 |
|---|---|---|---|---|---|
| | £ | £ | £ | £ | £ |
| Gross Australian rentals and sales of advertising posters | 2,162,109 | 1,858,075 | 1,504,608 | 1,361,381 | 1,461,806 |
| Australian operating expenses (not including salaries and taxation) and less sundry income | 260,164 | 245,498 | 242,008 | 181,046 | 199,011 |
| Salaries paid in Australia | 241,341 | 229,696 | 218,492 | 210,354 | 207,886 |
| Australian income tax | 67,226 | 53,325 | 43,584 | 38,319 | 28,731 |
| Duty, primage, print costs, inwards charges on films and accessories, paid in Austraila | 309,180 | 302,092 | 242,598 | 256,946 | 301,563 |
| Accessories purchased in Australia | 49,674 | 48,323 | 42,167 | 49,294 | 62,632 |
| | 927,585 | 878,934 | 788,849 | 735,959 | 799,823 |
| Net profits of Australian companies, excluding exchange | 211,990 | 81,451 | 48,668 | 48,699 | 81,051 |
| Total deductions | 1,139,575 | 960,385 | 837,517 | 784,658 | 880,874 |
| Amount available for remittances to producers and suppliers, before deducting exchange, American cost of production of films and posters, American administrative costs, etc. | 1,022,534 | 897,690 | 667,091 | 576,723 | 580,939 |
| Amount which would be received by producers after deducting average cost of exchange during financial years (based on exchange remitted each month | 988,872 | 761,005 | 399,431 | 333,455 | 467,375 |
| Amount which would have been received by producers out of each £ of revenue in Australia, assuming their proportion had been remitted each month | 9/2 | 8/2 | 5/4 | 4/11 | 6/5 |
| Amount in each £ received in Australia, paid as salaries in Australia | 2/3 | 2/6 | 2/11 | 3/1 | 2/10 |

# Court Rules on Midnight Shows

Express written permission of exchanges must be contained in the schedule of the exhibition contract to permit midnight exhibitions prior to the first scheduled play date when contracts so provide, and oral permission is not sufficient.

So ruled District Judge Gibson, sitting in the United States district court at Pittsburgh, last Saturday, in actions brought by United Artists and Metro-Goldwyn-Mayer against Bart Dattola, operating the Paramount theatre at New Kensington, Pa. The actions were for infringement of copyright arising out of alleged unauthorized "midnight" exhibitions commencing on the night prior to the first day of the scheduled run.

Bookers do not have the power to grant such oral permission, Judge Gibson ruled.

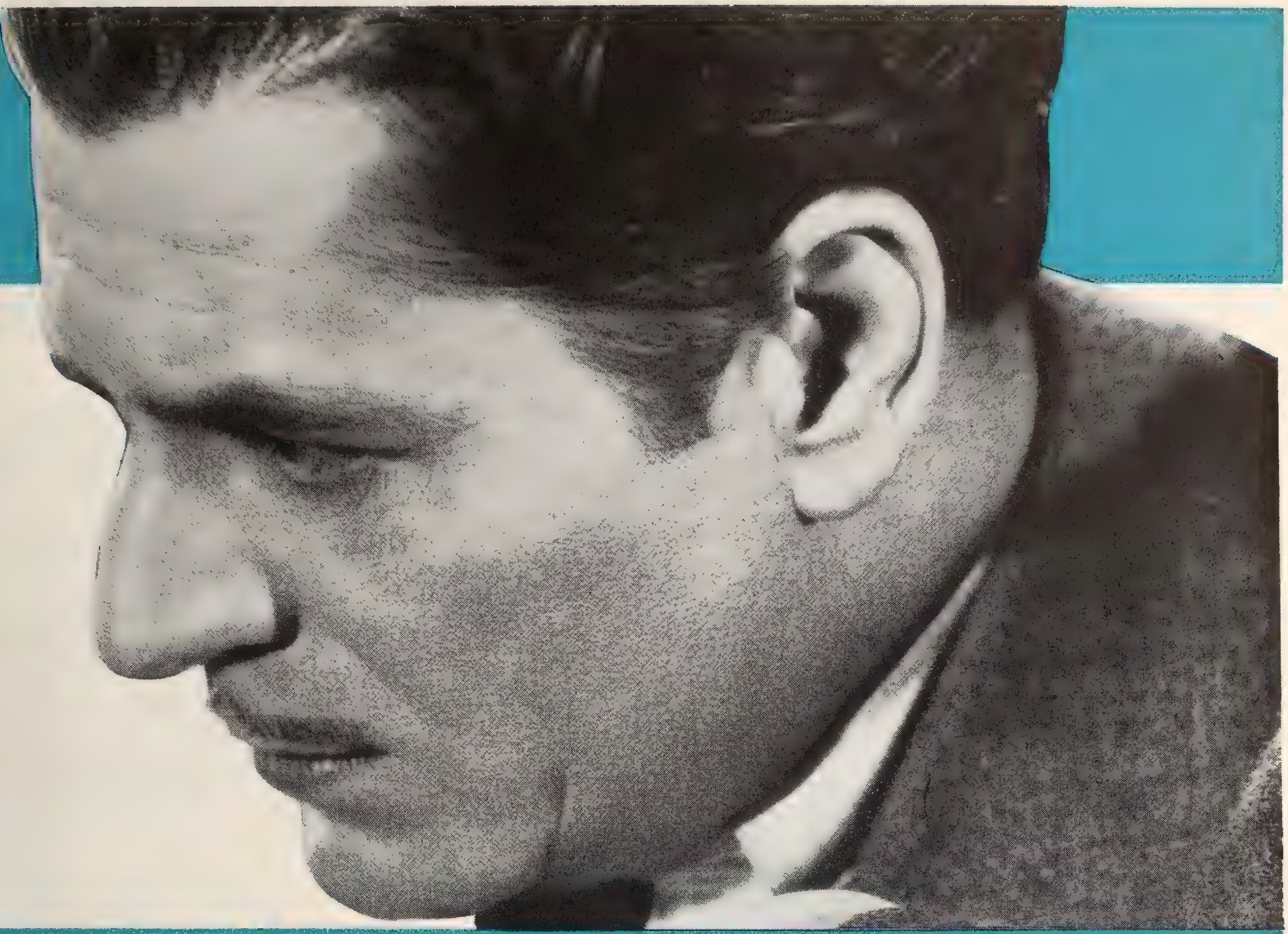
### Peter Fabacher Dies

Peter A. Fabacher, veteran theatre operator who retired several years ago, died last week in New Orleans. He is survived by his wife, six children and several grandchildren.

# THE STARS THAT BELONG *together*

## ...and your box office knows it!

**One more triumph for the beloved co-stars of "Daddy Long Legs" and "Paddy." From the pages of Robert Nathan's stirring best-seller comes this drama of today . . . down-to-earth in its moving sincerity . . . up-in-the-clouds with its limitless joy of living . . . to win new plaudits for its stars . . . new profits for you!**



*Janet* **GAYNOR** *Warner* **BAXTER**

in

# ONE MORE SPRING

From the novel by Robert Nathan

**WALTER KING · JANE DARWELL · ROGER IMHOF**

**GRANT MITCHELL · ROSEMARY AMES**

**JOHN QUALEN · NICK FORAN**

*and* **STEPIN FETCHIT**

Produced by Winfield Sheehan · Directed by Henry King

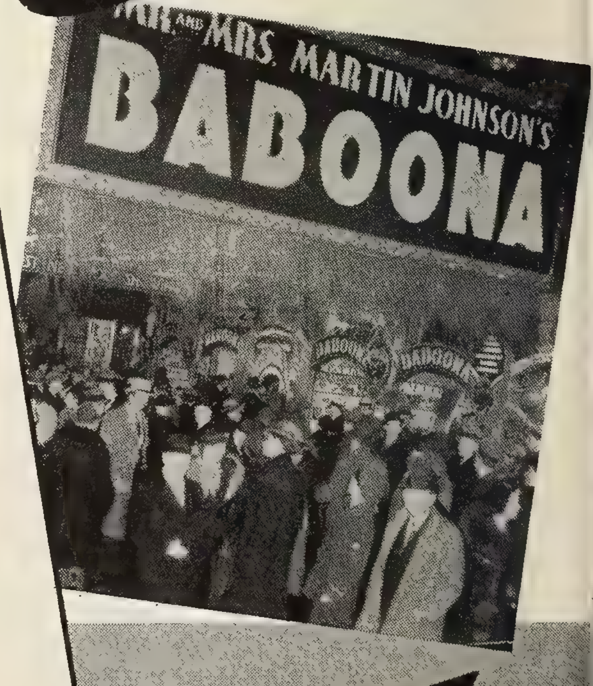
Screen play and dialogue by Edwin Burke

FOX

## "NOT ONLY THE
## . . . THE BEST
## A CORKING

## MR. & MRS. MARTIN JOHNSON'S

## BA



"One of the most interesting of the Mr. and Mrs. Martin Johnson series. No lover of jungle thrillers should miss it."
—N. Y. Mirror

"Fascinating...startling...breath-taking. None of the films dealing with the Dark Continent has seemed to me more continuously interesting."—N.Y. World-Telegram

"'Baboona' is lively, entertaining and surprisingly well-photographed."
—N.Y. Herald-Tribune

"Fine entertainment . . . novelty, thrills, pathos, humor. Shots that have never been seen before on the screen."
—Motion Picture Daily

"★★★! Mr. and Mrs. Martin Johnson have never made a more entertaining record. Something new under the African sun."
—N.Y. Daily News

"Certainly the most captivating picture the Martin Johnsons have brought back from Africa. Novel, exciting . . . highly amusing."
—N.Y. Post

"Unusual, remarkable, interesting achievement. There's a new kick in viewing the man-conquering continent from god-like heights."
—N.Y. American

"Possesses fascination. Striking scenes of elephants, rhinos, flamingoes, giraffes and other wild game."
—N. Y. Times

"Consistently absorbing . . . frequently fascinating...refreshingly different from most pictures of this type."
—Film Daily

"Unquestionably best of big game expedition films. Plenty of box office appeal for all. Get behind it."
—Showmen's Trade Review

FOX

# BEST OF THE MARTIN JOHNSON FILMS OF ALL EXPEDITION FILMS. GOOD SHOW!" . . . states New York Sun

# BOONA

## AN AERIAL EPIC OVER AFRICA

Supervised by
Truman Talley

## —and it's HELD OVER

Mr. and Mrs. MARTIN JOHNSON'S
BABOONA
SUPERVISED BY TRUMAN TALLEY
RIALTO
MR. & MRS. MARTIN JOHNSON'S "BABOONA" A DRAMA OF THE KINGDOM OF CLAW & FANG
BABOONA
MR. & MRS. MARTIN JOHNSON
BABOONA
FREE EXHIBIT
BABOONA

# PRESS CHAMPIONS HARASSED MANAGER

## Kansas City 'Times' Charges Film Theatres Are Breeding Ground for Young Hoodlums

Public and press finally have brought out into open discussion one of the oldest and most vexatious problems in theatre operation: disturbances created by too playful youngsters and, even more annoying, by hoodlums whose pranks menace the safety of those in the audience.

Having received complaints from readers, the Kansas City *Times* in Missouri last week made the bold declaration that motion picture theatres "have become the breeding ground for a certain type of youthful hoodlumism that disturbs the normal patrons, harms the theatre and does the children no good."

### Dialogue On and Off Screen

One of the *Times'* readers, Mrs. M. H. W., of the Rosedale district of neighboring Kansas City, Kan., forced the issue when she wrote this somewhat tolerant letter to the editor:

*"Certain parents and children make a visit to any neighborhood movie a thing of no joy whatsoever. My last five visits to widely situated neighborhood theatres have made me furious. Shouldn't there be any sort of etiquette taught to children? Isn't theatre etiquette as necessary as table etiquette or any other?*

"Some of the elders are almost as bad. Last evening, in a medium priced theatre, I reached the breaking point, or should I say the maddening point? Next to me sat two little boys who carried on an argument as to the hero's bravery. Behind me two women carried on a friendly gossip, while across the aisle a little boy kept insisting loudly that he wanted a drink.

"In the days of silent pictures it wasn't so bad, but with the presence of low-voiced dialogue if one loses a sentence the whole continuity may be lost. I realize the theatre managers are almost helpless, not desiring to offend their patrons."

### Dropping Bulbs Imperil Baby

Less gentle were other Kansas City *Times* accounts. "Earlier this year," said the publication, "it was reported a certain boy, who was old enough to know better, had thrown a lighted cannon cracker into a crowded Saturday night house and almost caused a riot. That boy needed a brisk massaging of his trousers and there wasn't a soul present who didn't hope that he eventually got it.

"Last week another such incident occurred. A young married couple went to a South Side theatre with their baby. They didn't particularly want to take the baby, it later developed, but they had no one to leave it with. Mother had been tied down to the apartment for so long that father urged her to go. The child was cradled in its mother's arms, so that the light from the screen would not reflect in its face.

"Suddenly a light bulb fell from the balcony, striking the father on the shoulder. Had it been six inches to the left it would have fallen in the baby's face. The father hastily shoved the wife and child into the aisle and as he did so another bulb fell where they had been sitting.

### Refuse to File Charges

**"Unnerved and indignant, the father ran to the house manager. He soon discovered that three boys between 11 and 14 years old had unscrewed light bulbs from the balcony fixtures and were dropping them in the house. The first two, striking the man's overcoat and the seat cushion, had not broken and exploded. The boys were in the act of dropping a third when the manager caught them.**

"The manager was horrified at the thought that the baby or its mother might have been blinded. He called a policeman. The policeman tried to make the boys realize the selfishness and ruthlessness of their action, but met with small success. The boys were insolent and cocky. The policeman said he felt his talk had no effect and asked if they should be arrested. Neither the father nor the manager were willing to file charges, and the boys swaggered away.

"Before he left the policeman turned and delivered himself of a bit of practical philosophy:

### Now Or Later

"'You should have filed charges,' he said. 'Those kids had exactly the same attitude toward the law and the police and the rights of other people as those bigshot gangsters have. I don't blame 'em for trying a prank, but I do blame 'em for not being sorry when they frightened a mother and put a baby in danger. They're well dressed kids. If some poor youngster swiped a few brass faucets from a vacant house, those three boys' fathers would file charges that would land the thief in juvenile court. And he should. Those kids might have made somebody spend all his life in blindness and they didn't care a snap.

"'They're going to have to learn to respect the rights of other people because they're going to have to live in a world with other people. Sooner or later, the remainder of society makes you learn that. The bigshot gangsters are learning it on slabs. If somebody could have made those kids realize it today, it might have saved some cop bending a billy over their heads in the future.'"

---

## Fair to Handle Screen Ad Deals for Alexander

Al Fair, former general manager of Universal Chain Theatres, Inc., has arranged with the Alexander Film Company, of Colorado Springs, Colo., to handle negotiations for screen advertising privileges with theatre owners and circuits through the country. His headquarters will be at the Alexander New York offices, at 274 Madison avenue. Mr. Fair at one time handled the screen advertising of Paramount-Publix for five years.

# *Modernization of Theatre Property MPTOA Topic*

Theatre modernization and the latest advancement in theatre architecture, servicing and illumination, all looking to the development of the theatre as a more attractive property, with concentration on the most economical methods of operation, are to be important phases of the program of the Motion Picture Theatre Owners of America at its annual convention in New Orleans February 25-28.

Among the speakers will be Robert Boller, Kansas City theatre architect, who will discuss "Modern Trends in Theatre Architecture"; J. T. Knight, Jr., of New York, who will speak on developments in theatre mechanics and engineering, and equipment maintenance, and W. C. Brown, chief illuminating engineer of General Electric, who will address the meeting on the theatre exterior, auditorium and stage from the standpoint of lighting.

The re-election of Walter Vincent as treasurer and Edward Levy as general counsel is expected. Three directors have been added to the board, bringing the total to 26. The three are Morris Lowenstein, MPTO of Oklahoma president; George A. Giles, Allied Theatres of Massachusetts, and R. X. Williams, Jr., of the Tri-State group. Harold J. Wilkes has been named chairman of the convention film carnival committee. A boat trip on the Mississippi on the night of February 27 has been added to the program of social events planned for the entertainment of the delegates.

Dr. Jacob B. Fishman has been re-elected for a third term as president of the MPTO of Connecticut. Other officers are: Adolph G. Johnson, first vice-president; Leonard M. O'Neill, second vice-president; Edwin S. Raffile, treasurer, and Edward G. Levy for his ninth term as secretary and counsel. Directors include Louis Anger, Leo Bonoff, William Brennan, Joseph A. Davis, Irving C. Jacocks, Jr., Arthur H. Lockwood, Ralph Pasho, Louis Sagal, William Vuono.

New officers elected by the Independent Theatre Owners of Greater Kansas City are: Jay Means, president, reelected; Emanuel Rolsky, vice-president; E. S. Young, second vice-president; Charles Potter, treasurer, reelected; Ed Hartmann, secretary. A change in organization policy with respect to trade practices is expected as a result of the election. Mr. Means was reelected without opposition.

The Ohio Valley Independent Exhibitors' League, organized about two years ago in Cincinnati, has become non-existent, due, it is said, to failure of members to lend financial support. It was affiliated with the Ohio Independent Theatre Owners. Willis Vance was president.

Nathan Yamins, of Fall River, Mass., was re-elected president on Tuesday of the Independent Exhibitors of New England, an Allied unit. All other officers also were continued in office, including Max Levenston, Boston, first vice-president; Walter Littlefield, Roxbury, Mass., second vice-president; Ernest Horstmann, Boston, secretary, and Harold Stoneman, Boston, treasurer.

# *Unique Theatre Is Operated by Town Committee*

Definitely unique, from the point of view of operating direction at any rate, is the Starr theatre, at Rhinebeck, small town in New York state. Physically, the house was once a Y.M.C.A. gymnasium, and now boasts a swimming pool (unused), an active men's club equipped with bowling alley, pool tables, and a public library and reading room. The theatre itself accommodates 300.

Operated by a committee of eight business men of the town, the active manager of the theatre is Frank L. Asher, who incidentally operates an insurance company, a coal company, and exercises the jurisdiction of a local police judge. Also on the committee are First National Bank president William H. Judson, a plumber, a lawyer, a veterinarian, a garage owner, a painter and the manager of the local power company. They serve without pay, and have been so doing since 1921, when the first feature played was "Old Kentucky Home." The house was originally under private ownership.

The building was donated to the town in memory of William Starr Miller, and the proceeds of the present operation are devoted to the support of the public library. More than 1,000 performances have been given, at first twice each week, more recently on Saturday evenings only. Two motor driven projectors have replaced the single hand-cranked projector. In 1929 a piano in the pit gave way to disc reproduction, and that in turn went the way of the outmoded late in 1930, sound-on-film apparatus taking its place. Wide range, walls acoustically treated, modern sound screen, upholstered chairs, have followed in turn.

---

# *Skouras Firm Owes Taxes, U. S. Claim*

Referee in Bankruptcy Hope in St. Louis has taken under advisement evidence presented in the effort of the government to prove its claim for additional income taxes against the bankrupt Skouras Brothers Enterprises, Inc., for 1920, 1928 and 1930, in the total amount of $32,480. If the government contention is upheld, the tax allegedly due would become a preferred claim against the company's assets.

The government contends the company realized a profit of $241,224 in 1928 on its sale of the first run franchise on Warner and First National product to Warner for $284,502. The company claims the profit was only $143,255.

The company further contends that a large portion of the bonds issued in the sale by Skouras of the Ambassador and Grand Central properties in 1928, as well as stock in the St. Louis Properties Company, to which the sale was made, are worthless today. The government claims the bonds were worth not less than $300,000 in 1928, which would indicate a profit of $202,000.

---

# PREMIER QUESTIONS CENSOR QUIZ PLAN

## Archbishop of Canterbury Heads Formidable Delegation Demanding Inquiry

By BRUCE ALLAN

*London Correspondent*

The formidable movement to establish a more stringent form of film censorship in England revealed its strength openly last week, when a deputation headed by the Archbishop of Canterbury, the leader of the Church of England, and representing twelve other national bodies, waited upon the prime minister, the Right Hon. J. Ramsay MacDonald, to request an inquiry into the workings of the British Board of Film Censors.

The deputation, for which Sir Charles Grant-Robertson, vice-chairman of Birmingham University, acted as official spokesman, included representatives of: The Free Church Council, Jewish Community, Salvation Army, Public Morality Council, National Cinema Inquiry Committee, National Council of Women, National Union of Teachers, Parents' National Educational Union, National Society for Prevention of Cruelty to Children, Mothers' Union, National Association of Schoolmasters, National Union of Women Teachers.

The Archbishop, introducing the deputation, disclaimed any idea of attacking the British Board but said that the influence of motion pictures upon children and adolescents was a sufficient reason for an inquiry.

**Sir Charles Grant-Robertson was much more outspoken, alluding to present conditions as "unsatisfactory and disquieting" and asserting that "25 per cent of films that have passed the censor are for one reason or another unsatisfactory and in many cases really demoralizing".**

He asked for appointment of an "objective and authoritative" body to investigate, entrusted with power "to recommend constructive measures for the reform and improvement of existing conditions." Other speakers paid particular attention to the influence of the film upon children.

### MacDonald Noncommittal

The reply of the prime minister was notably non-committal. His most significant remark was that "inquiries, particularly perhaps when any question of morals was involved, do not always yield all the results expected from them." He promised that "the subject shall receive examination at once to decide what is the wisest course to pursue."

More significant was the remark of the home secretary, Sir John Gilmour, that the power of censorship really rested with local authorities and that it was notoriously difficult to reach agreement "on a matter largely of taste."

Trade opinion generally takes the line that the exponents of official censorship have met with a decided rebuff by the apparent intention of the government to refuse an inquiry, but there is some fear that stipulations regarding the admission of children may be stiffened and that there may be a stricter classification of "universal" and "adult" films.

### Twice Censored Already

Any American film which receives a certificate from the British Board has been twice censored, in New York and in London. Frequently, further cuts are made here in a print passed in America. There is a further power of censorship by local licensing authorities which is not infrequently exercised.

There is the instance of the Irish Free State by which to compare state and trade censorship. Mr. James Montgomery, a Government official adjudicating for the most part on films previously passed by both American and British censors, rejected 117 features entirely in 1934 and ordered drastic cuts in many others. In passing, he killed 799 posters.

He had a busy year, the features submitted totalling 1,504 and the subjects of all lengths 2,275. Footage was: features, 4,711,958; all films, 6,984,092. British films totalled 138.

### Optimistic Developments

More 1934 statistics, just to hand, encourage the optimistic view with which the trade in general is regarding the new year. Summarizing the new money brought into British industry during the past twelve months, they definitely support the view that the commercial revival has begun. The total in all fields is £48,994,850 (at $5 is $244,974,250) more than in 1933. Cinema investments were: £1,895,435 in 259 new companies ($9,477,175). Theatre investment absorbed £482,635 ($2,413,175) of this total. There were 11 "public" companies, with a capital of £638,100 ($3,190,500) and 248 private companies, capitalized at £1,257,335 ($6,286,675). The total shows a decrease as compared with 1933's £2,258,290 ($11,291,450) but the trade's possibilities of expansion is not unlimited and its expectation of profit rests on the general situation rather than on internal growth. British banks are bursting with money, much of which must find its way into industry in 1935, and the box office will quickly feel the result.

### Newman Leaves $137,000

The will of the late S. G. Newman, principal of Radio Pictures here, reveals an estate valued at £27,573 (approximately $137,865). After the death of his wife, he left a life interest in a third of his property to his stepdaughter, then to the Home for Aged Jews. One-third goes as a life interest to his stepson, passing to the Cinematograph Trade Benevolent Fund.

▽

### Leasim General Manager

Harry W. Leasim has been appointed by E. D. Leishman to be general manager for Europe for Radio Pictures, with headquarters in Paris, where he has been managing director of RKO-Radio French interests.

# SEEK CODE OPINIONS OF IMPARTIAL MEMBERS

## Authority Sends Questionnaire to Local Boards; Compromise of Code Amendments Heard

The motion picture Code Authority this week took preliminary steps in what promises to be a thorough check on the activities and methods of local clearance and zoning and grievance boards in the field during their first year of operation with the mailing of questionnaires to all impartial members of local boards for suggestions and recommendations on activities and procedure. The impartial members' answers will be included in a report being prepared by John C. Flinn, executive secretary of the Code Authority, on the year's work, and the resume will be submitted to the entire Code Authority membership for approval in the near future.

In addition to the questionnaire sent to each impartial board member, Mr. Flinn has compiled a complete record of all cases before local boards, together with the disposition of each complaint.

### Questionnaire Comprehensive

The questionnaire is divided into eight separate sections, as follows:

"1. Are the members of your local code board sincere in their determinations and is the individual fair in reaching conclusions or is he swayed by the group he represents?

"2. What change in group representation or membership of your local board could you suggest?

"3. Can you suggest any improvement in the rules of procedure issued by the Code Authority?

"4. Can you enumerate any unfair trade practices or provisions which should be added to the code?

"5. Can you suggest any unfair trade practice or provision which should be eliminated from the code?

"6. How can appeals to the Code Authority be reduced in number without unfairness to any complainant or respondent?

"7. Within your experience and observation has the motion picture industry since the adoption of the code been benefited or retarded? What makes you think so?

"8. What should be done about clearance and zoning schedules?"

### Amendment Compromises Heard

Modifications and compromises on pending amendments to the film code, worked out by the NRA since the hearing in Washington in December, were heard by the Code Authority in New York on Tuesday. Deputy Administrator William P. Farnsworth developed plans for meeting the two most controversial issues, lease interference provisions and the proposal to make exhibitors responsible for the payment of code salaries by unit owners.

The Administration is known to be opposed to elimination of the lease interference clause, but has worked out clarifying provisions recognizing the rights of property owners, holders of mortgages and others having a direct interest in seeking tenants.

After consideration of its own amendment to make exhibitors responsible for the payment by contractors in theatres of code salaries, the Administration is prepared to drop the matter on the grounds that there already is, in Section 10 of the code, a provision which gives the Code Authority the power to make rules concerning the relationship of independent contractors with exhibitors. This latter provision, it is believed, may be enforced to bring about the results which the Administration had in mind when it offered its amendment to require the exhibitor to see that the independent contractors did not "chisel."

### To Clarify "Availability"

The Code Authority generally is brushing up loose ends in the code and its administration this week, the third item of importance to be taken up being the definition of "availability" in the code section dealing with selective contracts. The Code Authority's legal committee was working this week on a proposed amendment to the code to clarify the term. According to the code, films bought selectively must be rejected within 21 days after availability, otherwise the exhibitor must take the pictures at a later date.

The Authority also is planning an amendment to outlaw misleading advertising wherein an exhibitor uses a title which does not rightfully belong to the picture he is playing. Its first decision on such a complaint was rendered 10 days ago in the case of Metro-Goldwyn-Mayer in Cleveland against B. W. Bickert of the Palace at Ashland, Ohio. The charge was made by the MGM office that Bickert used the title "Treasure Island" in advertising a picture known as "Pirate Treasure," and the Cleveland board, by a unanimous vote, certified the complaint to the Code Authority, which decided it constituted an unfair trade practice.

It was announced that week that any members of the industry in arrears on their 1934 code assessments must settle their accounts by February 15 or lose their right to file complaints with local boards.

The problem of effectuating a plan of clearance and zoning for Los Angeles which will meet with general approval failed again last week in New York when the Code Authority attempted to reconcile producers' representatives to a plan based on admission prices. The producers' representatives refused to accept such a plan, while the contention of distributors is that there never has been a schedule based on admissions and that were one to be adopted it could not possibly work. Distributors contend they can sell protection to the highest bidder regardless of admissions. It also is held that if all theatres in a given territory were to be given the same availability in accordance with admissions it would result in a critical print shortage or necessitate an increase of thousands of dollars for extra prints.

Cleveland exhibitors are continuing the clearance agreement which expired January 1, with a temporary plan.

---

## Denver Claim Filed

Judgment for $95,000 was entered in Denver district court this week against Denver Orpheum Company in favor of Stadium Theatres Corporation, on two notes made in 1932 by the Orpheum Corporation to Orpheum Circuit, Inc., and later to Keith-Albee-Orpheum. Still later the notes were taken by Stadium, organized to take over some of the assets of the defunct RKO concern. The court action was taken to get the notes into record as a recognized claim against the Denver Orpheum.

---

## Eight Killed in Theatre Cave-in

Eight persons were killed and 40 injured when the roof of the Alcazar theatre at Medellin, Columbia, caved in Monday night.

---

# *Government Plans Coast Action on Monopoly Charge*

Independent theatre owners who have petitioned Washington for federal relief from alleged monopolistic practices of distributor-circuits, were awaiting this week the next move of the Department of Justice in its investigation of the complaints. Washington reported that the Department was about to act in Los Angeles against Fox West Coast and had so advised independents in that area.

Pressed for action by independent owners in California, Kansas City and other sections, the Department was understood to be giving even further consideration to the motion picture situation.

The California matter has been pending before the Department for a number of months. Since the inception of the recent St. Louis proceedings, which resulted in federal grand jury indictments against Warners, RKO and Paramount, the demand for action has gained impetus in Los Angeles and elsewhere.

If the Department starts prosecutions in Los Angeles, as is expected, it was said at Washington that they may either be in the form of charges of violation by Fox West Coast of the consent decree of 1930, or else an action similar to that conducted in St. Louis. The principal complainants in Los Angeles are the members of the Independent Theatre Owners of Southern California, who asked relief from competitive practices of Fox West Coast.

The California exhibitors were supposed to have received a letter this week from Assistant Attorney General Harold Stephens, of Washington, outlining the attitude of the Department toward the charges. The letter followed a first hand investigation by Department operatives in Los Angeles.

Minneapolis was mentioned this week as a possible future scene of federal action. Already mentioned in unofficial reports were Atlanta, Cleveland, Kansas City, New Orleans and Philadelphia.

Tentative suggestions were said to have reached the Department looking toward a settlement of the St. Louis indictments against Warners, RKO and Paramount.

Settlement by the government without trial by a consent decree, could be made by an action of the Department to nolle prosse the criminal indictments, initiating equity actions and withdrawing the criminal charges.

Warner Bros., RKO and Paramount were served Tuesday with copies of the criminal indictments obtained by the Department at St. Louis. The managements were orderd to appear in St. Louis federal court and enter pleas "forthwith." St. Louis counsel of the companies were expected to plead not guilty.

The troublesome protection situation this week caused Kansas City independents to threaten to appeal to the government for relief on the ground of violation by distributors and circuit theatres of the anti-trust laws. The independents also are protesting that most of the distributors will not sell product to be shown at 10-cent admissions and that they have placed restrictions on double billing.

Appointed to consider lines of action was a committee composed of Jay Means, E. Rolsky, J. F. Rigney, Mrs. A. Baier and E. S. Young. Fox Midwest circuit was cited as the principal target in the fight against allegedly unfair protection.

# A TENT SHOW THAT FROZE TO DEATH

*Bill Malin, of Augusta, Arkansas, Oldest Exhibitor in State, Recalls Songs Outdrew the Films*

The little town of Augusta, down in the pioneer Arkansas county of Woodruff, has several distinctions. Within its confines runs what is called the shortest railroad in America, the Augusta Tramway and Transfer Company. And only a few miles away runs the longest railroad in the world, the Southern Pacific.

And it is the home of W. E. "Bill" Malin, who at 42 is known as the oldest motion picture exhibitor in the state, in point of service.

*Mr. Malin opened his first show* 25 *years ago in a tent at Cotton Plant, near Augusta. Today he is the owner of the Lura theatre at Augusta, an institution that likewise can claim several records. It is called the smallest theatre in the state, with a seating capacity of* 208, *the only theatre in the county, and during its* 18 *years of operation it never has failed to have the show go on, except for interruptions of an hour or so due to mechanical delays.*

Mr. Malin's experience in the motion picture business goes back farther than 24 years. In 1908, two years before the tent-show episode, he was operating a show for Laney and White in Cotton Plant, and three or four years before that he had obtained his first theatrical job—"sweeping out" at the old opera house in his home town. From janitor he was promoted to property man, stage manager, and bill poster. This at 16.

### Days of "Uncle Tom's Cabin"

Those were the days when the only shows the small-town residents ever saw were given by touring dramatic companies, playing on a 60-40 percentage basis the blood-curdling cruelty and crocodile fearfulness of "Ten Nights in a Barroom" and "Uncle Tom's Cabin."

"It was fun stealing makeup from the actors and trying it out on myself and my friends," Mr. Malin reminisced, gray eyes atwinkle. "When 'Railroad Jack' played, I swiped some heavy whiskers from the leading man and Horace Mathis and I wore them to school. I'll never forget the whipping that Professor Anderson gave us.

"And when I was 12 or 14, I slipped off with a tent show and stayed with them two weeks. It was fun sleeping in a tent, but it didn't last long. My father telephoned the mayor at Judsonia to send me home or put me in jail, so I went home!"

### Bushel of Bustles

One night when Mathis had a crowded house, 18 reels of film caught fire and the operator kicked them out in front of the main entrance. The audience escaped by the back door, and the building was saved, but after the fire, Malin recalled, a bushel of bustles and "rats," lost in the scramble, were collected.

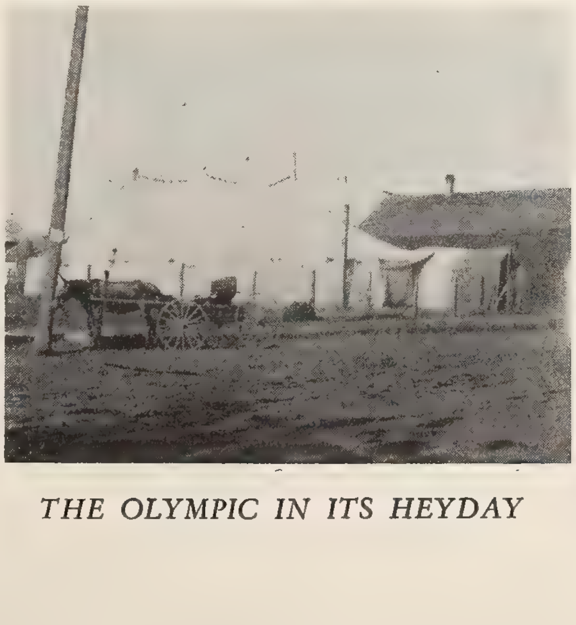
Whether because of the fire or the loss of personal beauty auxiliaries, the public became wary of theatres. They refused to allow them on Main street, and the opera house was moved to the city hall. In 1908 Mr. Malin was hired to run a moving picture show for Laney and White. It was the time the "illustrated song" vogue began.

*W. E. MALIN*

**"We ran three reels each night—one western, one comedy and one drama," he said. "There would be Mabel Normand, 'Fatty' Arbuckle, Charlie Chaplin and Ford Sterling, all in one Mutual Keystone comedy. But the main attraction was not the moving pictures, but the illustrated songs, for which a piano player and a singer had to be hired at $1 a night, each. Every night we advertised a new song. We could get a crowd any time with 'Where Is My Wandering Boy Tonight,' 'Red Wing,' or 'Hiawatha.'"**

The show was moved back to Main street, where the walls of a burned building were used and the theatre was made an airdrome. Then Bill persuaded his father, George J. Malin, and Joe Greenfield, a merchant, now of Wynne, to join him in buying a tent and installing a show of his own, grandly named the Olympic. The 60 by 90-foot tent seated 700 or 800 and cost $300.

"The tent was nailed to a side wall of lumber about three feet high. We had two stoves in the tent. That was before an electric system was installed in Cotton Plant, so for lighting we tossed some carbide on to a piece of lime, which threw a soft light on to the curtain. When we cut the lights off at night, they made a loud noise, and the people invariably jumped as if they were shot. A tank of carbide lasted two or three months."



*THE OLYMPIC IN ITS HEYDAY*

Admission charges were 5 and 10 cents and the show made money. A whole week's program—three reels each night, with a change every night, all advertising and express charges paid one way—cost only $18. The 18 reels were sent in one shipment. There was no music tax, no occupation tax. The most expensive part was the illustrated song program. Mr. Malin recalled numerous instances where the piano player and the singer took over the show for what the manager owed them.

"It was hard to convince them that the people on the screen were not real—that there was no trick to it. We often had to shoo curious persons away from the curtain; they all wanted to feel the curtain, to see whether the characters were alive."

### Show Snowed to Death

Then the tent show "froze to death!" Every time a wind came up, Mr. Malin had to let the tent down to keep it from blowing away. In the winter of 1912-13, Cotton Plant had one of the biggest snows in its history. The tent had been let down, and after being buried underneath snow for three weeks, the canvas was ruined. For a while the sides of the tent were used and the show was operated as an airdrome; then the old Deboe blacksmith shop was remodeled, and Mr. Malin moved into it.

In 1914, his father bought the old Colonial theatre in England, Ark., and sent his son there as manager. In a year he returned to take over the show—and to take Miss Lura Thomason of Siloam Springs as his bride.

### Screen of Muslin Sheeting

The Lura then was a turn-around house with an unattractive entrance. Equipment consisted of 250 cane-bottomed chairs, a one-pin Edison machine, a player piano, and a screen made of three widths of muslin sheeting. There were four ceiling fans, and a stove was the only means of heating the house. Seats for whites and Negroes were separated by ropes.

One night when an advertisement for duPont powder was being shown, something fell off a table in the booth upstairs just as the powder charge in the picture exploded, and the picturegoers were so frightened they almost tore down the building trying to get out.

A Negress in the balcony, watching the approach of a train in a picture, the engine coming straight toward her, frantically climbed over the audience in an attempt to escape.

Mr. Malin's theatre today is one of the most uptodate in eastern Arkansas.

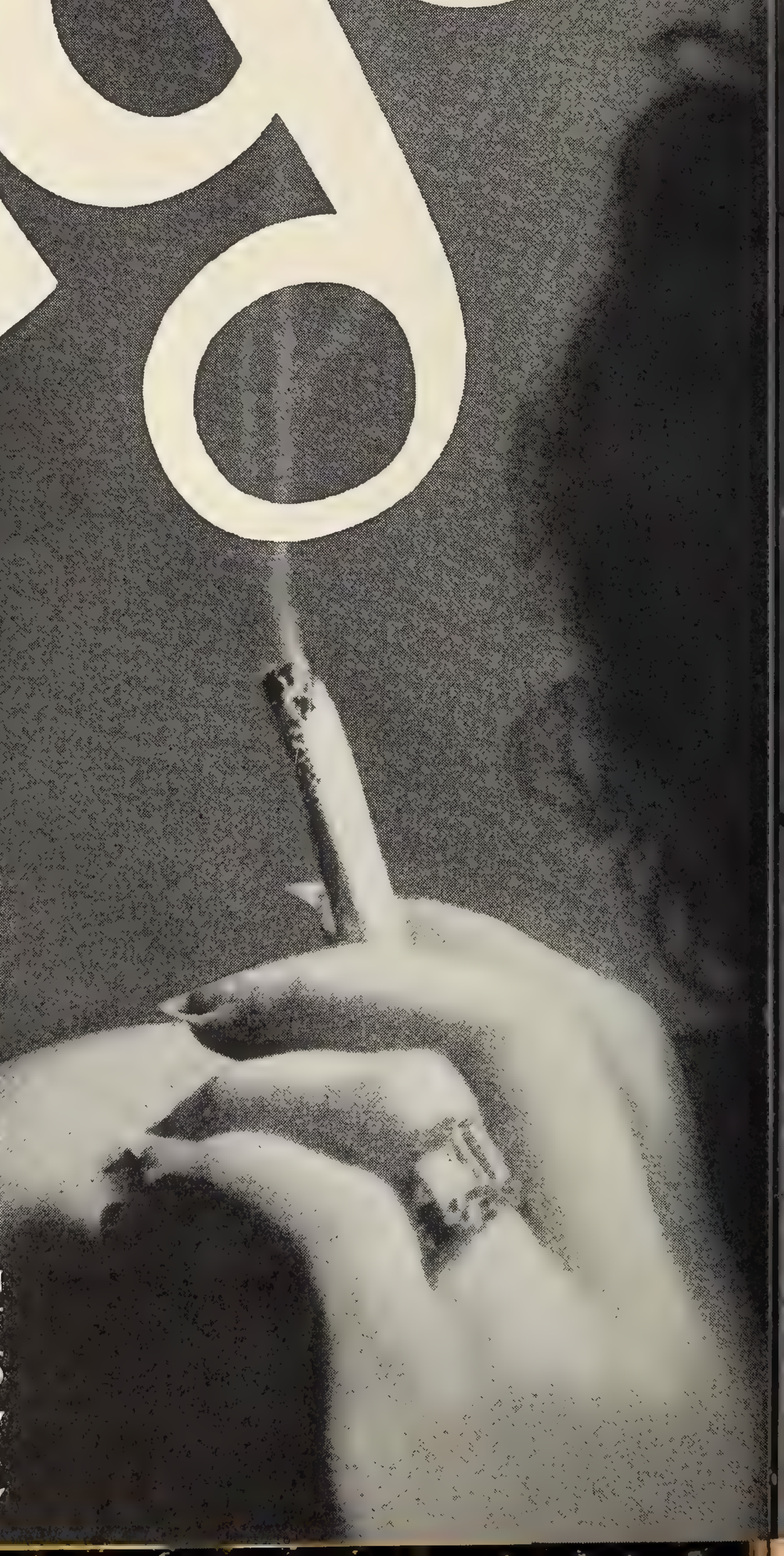
HA
Enchanted April

Ann Harding kindles the fires that slumber deep in the heart of every woman who ever hungered for romance. As "Lotty Wilkins," heroine of this much-discussed book and stage play, she dares to do what every woman would love to do . . . to make her dreams of happiness come true! A delightful drama that fairly sparkles with the sheer joy of living!

RDING
FRANK MORGAN
KATHARINE ALEXANDER
REGINALD OWEN · JANE BAXTER
FROM THE NOVEL BY "ELIZABETH" · DIRECTED BY HARRY BEAUMONT
RKO-RADIO
PICTURE

Can an innocent girl resist for long the lure of Broadway after dark? . . . BEAUTIFUL NIGHT CLUB HOSTESS TELLS ALL . . . in this colorful drama of bright lights and heartbreak in the shimmering Valley of Sham!

# Gigol



WITH

ADRIENNE AMES
RALPH BELLAMY
DONALD COOK
ROBT. ARMSTRONG

FROM THE STORY BY GORDON KAHN
DIRECTED BY CHARLES LAMONT
Produced by SELECT PRODUCTIONS
ASSOCIATE PRODUCER—BURT KELLY
RKO-RADIO PICTURE

ette

# "LEADING PICTURES"

*The following list of pictures was compiled in the office of Mrs. T. G. Winter, public relations department, Motion Picture Producers and Distributors of America, Hollywood office. This group of films covers a monthly release period.*

### Best of the Month

Imitation of Life. Universal. Director, John M. Stahl. From the novel by Fannie Hurst. Cast: Claudette Colbert, Rochelle Hudson, Louise Beavers, Ned Sparks, Fredi Washington. A story of courage and sacrifice in the lives of two mothers, one white and one colored. Adults and young people.

The Little Minister. RKO. Director Richard Wallace. From the novel by James M. Barrie. Cast: Katharine Hepburn, John Beal, Alan Hale, Donald Crisp. Family.

Sweet Adeline. Warner. Director, Mervyn Leroy. Cast: Irene Dunne, Nydia Westman, Ned Sparks, Hugh Herbert. This musical production moves through a series of episodes which take a girl from her father's simple cafe to the heights of the concert stage. Family.

### Social Drama

The Band Plays On. MGM. Director: Russel Mack. Cast: Robert Young, Ted Healy, Leo Carillo, Stuart Erwin, Preston Foster, Russell Hardie. A football story, once titled "Backfield." Family.

Bright Eyes. Fox. Story and direction: David Butler. Cast: Shirley Temple, James Dunn, Judith Allen, Lois Wilson. Family.

Broadway Bill. Columbia. Director, Frank Capra. Cast: Warner Baxter, Myrna Loy. Escaping from a smug and unendurable family of "in-laws" to the precarious living offered by a life at the race tracks, with his untried but idolized horse, "Broadway Bill," as his sole hope, Baxter finally wins independence and true love as well. Adults and young people.

The County Chairman. Fox. Director: John Blystone. From the play by George Ade. Cast: Will Rogers, Evelyn Venable, Louise Dresser, Berton Churchill. A story of politics in an outlying county of Wyoming twenty years ago. Family.

Enchanted April. RKO. Director, Harry Beaumont. From the novel by Elizabeth Russell. Cast: Ann Harding, Frank Morgan, Katherine Alexander, Reginald Owen, Ralph Forbes. An interlude in the lives of four English women. Adults and young people.

Grand Old Girl. RKO. Director, John Robertson. Cast: May Robson, Hale Hamilton, Alan Hale. A story of a domineering, tender, understanding school principal. Family.

Helldorado. Fox. Director, James Cruze. Cast: Spencer Tracy, Madge Evans, Stepin Fetchit. A group of tourists, marooned by a cloudburst, peer back into the days when "Helldorado" was the busy center of a gold rush. Family.

Little Men. Mascot. From the novel by Louisa M. Alcott. Director, Phil Rosen. Cast: Erin O'Brien Moore, Ralph Morgan, Junior Durkin, Frankie Darro, Tad Alexander, Dickie Moore, Buster Phelps. Provides a door through which a glimpse is had of boy hearts and codes and psychology. A family picture certainly, but a little sad perhaps for junior matinees.

The Right to Live. Warner. Director, William Keighley. From the play "The Sacred Flame," by Somerset Maugham. Cast: George Brent, Josephine Hutchinson, Colin Clive, Peggy Wood, Henrietta Crossman. A quietly dramatic story involving the love of two brothers for the same woman. Adults and young people.

Wicked Woman. MGM. Director, Charles J. Brabin. From the novel by Ann Austin. Cast: Mady Christians, Charles Bickford, Jean Parker, Zelda Sears, Betty Furness. This story of a woman's grim battle for the happiness of her four children. Adults.

### Fantasy

Babes in Toyland. Hal Roach. MGM. Directors, Gus Neins and Charley Rogers. Cast: Stan Laurel, Oliver Hardy, Charlotte Henry. Here are the old Mother Goose playmates. Overly exciting for small or nervous children.

Chu Chin Chow. Gaumont British. From the stage play of the same name by Oscar Asche. Director, Walter Forde. Cast: George Robey, Fritz Kortner, Anna May Wong, John Garrick, Pearl Argyle Jetsam, Denis Hoey. As a family picture, its suitability will lie largely in the judgment of parents.

The Mighty Barnum. Twentieth Century-U. A. Director, Walter Lang. Cast: Wallace Beery, Adolphe Menjou, Janet Beecher, Rochelle Hudson. The rise of Phineas T. Barnum from humble beginnings to the role of the "greatest showman on earth." A matter of taste.

### Mystery, Melodrama, and Crime

Mystery Woman. Fox. Director, Eugene Ford. Cast: Mona Barrie, Gilbert Roland, John Halliday, John Davidson, Mischa Auer. When a French officer is court martialed and sent to Devil's Island, his wife, believing in his innocence, determines to clear him. Adults and young people.

### Worldly-Wise

(Pictures of fine direction. Some of them have themes and incidents of questionable character. With their virtuosity of production, they are strictly for adults, not within the understanding or interest of children.)

Forsaking All Others. MGM. Director, W. S. Van Dyke. From the play by Frank Cavett and Edward Roberts. Cast: Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Charles Butterworth.

The Painted Veil. MGM. Director, Richard Boleslavsky. From the story by Somerset Maugham. Cast: Greta Garbo, Herbert Marshall, Beulah Bondi, Cecilia Parker.

### Short Subjects

(*—The "best" are starred.)

Note: Wherever the names of two producing companies are given in the following list, the first indicates the producer and the second the distributor. F. indicates suitability for Family. J. M., interest and suitability for children's matinees. A., for adults only.

#### Travel

*Fitzpatrick Traveltalks. MGM. Technicolor. Director, Ruth Fitzpatrick. Excellent for F. and J. M. "Holland in Tulip Time." "Switzerland the Beautiful." "Zion Canyon of Color." "Ireland the Emerald Isle."

*Musical Moods. First Division release. Photo: Robert Bruce. Orchestra direction, Rosario Bourbon. Technicolor. Natural settings suggested by famous musical compositions. F. "Italian Caprice." Tchaikovsky. "Barcarolle." From "Tales from Hoffman," by Jacques Offenbach. "Irish Melody." Irish melodies and Irish landscapes. "Voices of Spring." Johann Strauss. "By the Waters of Minnetonka." Thurlow Lieurance.

*Red Republic. RKO. Vagabond Adventure series. Interesting views of the new Russia.

#### Sport

*Polo Thrills. Col. Polo pony training. F. and J. M.

*Flying Pigskin. Col. Football as everyone's game. F. and J. M.

Good Golfers Start Young. Col. Champions in closeup. F.

*Good Badminton. Vitaphone. F. and J. M.

*Motorcycle Cossacks. MGM. Pete Smith "Oddity." F. and J. M.

#### Cartoons

Don Quixote. Celebrity. Don Quixote in color cartoon dress. F. and J. M.

Rhythm in the Bow. Vitaphone. Merrie Melodie series. Hobo symphony. F. and J. M.

Disconted Canary. MGM. Color. F.

*Jolly Little Elves. MGM. Color. F. and J. M.

*Tale of Vienna Woods. MGM. Color. F. and J. M.

Toyland Broadcast. MGM. Color. F. and J. M.

Krazy's Waterloo. Columbia. F. and J. M.

Buddy's Adventure. Vitaphone. Looney Tune. F.

*Todoletale Series. RKO. F. and J. M. "Grandfather's Clock." "Little Bird Told Me."

Keep in Style. Paramount. Betty Boop. F.

Bosko's Parlor Tricks. MGM. A.

*Tom, Tom the Piper's Son. Educational-Fox. Terrytoon. F. and J. M.

Parrotsville Fire Department. RKO. Color. F. and J. M.

*Jack's Shack. Educational-Fox. Terrytoon. F. and J. M.

Dance Contest. Paramount. Popeye. F. and J. M.

#### Comedies and Musicals

The Live Ghost. Roach-MGM. Laurel and Hardy. F.

*Monkey Shines. Paramount. F. and J. M.

Goofy Movies Nos. 7, 8 and 9. MGM. F.

Phil Spitalny and Musical Queen. Vitaphone. A.

*Beveray Hill Billies. Amity. Color. F.

His Lucky Day. Educational-Fox. Ernest Truex. A.

Souvenir No. 2. Paramount. A.

Hello Sailors. Educational-Fox. A Tom Patricola. A.

Spice of Life No. 2. Columbia. A.

Medbury in Malaysia. Columbia. A.

*Bounding Main. Educational-Fox. F.

Campus Hoofer. Educational-Fox. "Frolic of Youth" series. Junior Coughlan. F.

Little Jack Little. Vitaphone. F.

Mirrors. Vitaphone. Melody Master Series. Freddie Rich's orchestra. A.

Three Cheers for Love. Educational-Fox. Sylvia Froos. A.

#### Historical Interest

"See America First" series. Vitaphone. F. and J. M.

"Boston Tea Party."

"Hail Columbia."

#### Novelties

Hollywood Gadabout. Educational-Fox. "Treasure Chest" series. F.

Snapshots No. 2. Columbia. F.

Hollywood Movie Parade. Educational-Fox. "Treasure Chest" series. F.

Pictorial No. 5. Paramount. Gathering roses in the Balkans for making perfume. F.

Your Stars for 1935. Educational-Fox. "Treasure Chest" series. Wynn, the astrologer.

Superstition of Walking Under a Ladder. Paramount. A.

---

## SMPE Sponsors Unit Of Standards Association

A motion picture committee of the American Standards Association is being formed under the sponsorship of the Society of Motion Picture Engineers to decide on standard terms, dimensions, test methods, performance characteristics, etc., in connection with motion picture technical processes.

The SMPE has conducted such work in the past through a committee of its own, and many of its standards have been accepted by the standards association. The new committee will have representatives of such allied fields as electricity, radio, acoustics, illumination, optics and fire protection.

# THE CUTTING ROOM

**Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau**

## WEST POINT OF THE AIR

*MGM*

This production is is both a human interest story and a tribute to the U. S. Army Aviation Corps; it traces this branch of the service in spectacular fashion from its beginning to the present day. Story and screen play are by Lieutenant Commander Frank Wead, who has specialized in thrill aviation stories, as evidenced by "Dirigible," "The Flying Fleet," "Hell Divers" and "Air Mail," and by A. J. Beckhard and Harold Buckley. Direction is by Richard Rosson, who made "Today We Live."

Wallace Beery is starred. The cast features Robert Young, currently in "The Band Plays On"; Maureen O'Sullivan and Lewis Stone, who are now in "Copperfield"; Rosalind Russell, seen in "Evelyn Prentice"; Russell Hardie, now in "Sequoia"; Robert Taylor, outstanding in the current "Society Doctor"; Robert Linvingstone; Henry Wadsworth, seen in "Thin Man," and James Gleason.

Made in cooperation with the Army Air Corps at Randolph Field, the picture might be termed the big parade of the nation's army air forces. There being unusual value in the cast, there is just as much if not more in the topical atmosphere surrounding the production. One of its big features will be a thousand planes flying in military formation; others are aerial combat sequences, a scene in which 200 parachute jumps are made simultaneously.

To motivate the story there is a father and son theme with the grizzled old Beery courageously pointing the way to fame and glory to the boy he loves. Supplementing that, there is a romantic twist of a girl inspiring the boy to fight his way to greatness.

## CALIENTE

*Warner*

Fundamentally a musical, this production is also a sparkling comedy romance drama. It presents Dolores Del Rio as a sensational, exotic Spanish dancer leading Pat O'Brien, magazine editor, into a wild love affair as revenge for some of his caustic criticism, and then, as a whole host of exciting and glamorous situations accrue, finding herself in love with the man she tried to ridicule.

The major locale is the wellknown Agua Caliente Casino. Against that background, dances arranged and directed by Busby Berkeley, who made "Golddiggers of 1935" and did the dance numbers in "42nd Street" and "Wonderbar," feature a new bevy of beautiful girls. Special music for Miss Del Rio and the ensembles has been prepared by Mort Dixon and Allie Wrubel. Included are "The Lady in Red," "Mexicano," and "In Caliente." Direction is by Lloyd Bacon, who was in charge of "42nd Street," "Wonderbar" and "Devil Dogs of the Air." Original story and screen play are by Ralph Block and Warren Duff, with adaptation and additional dialogue by Jerry Walk and Julius Epstein.

Settings and costumes being lavishly elaborate, with the group dance numbers to feature half a dozen novel evolutions, the picture has enough potential production value for several features.

The cast supporting the leading players is composed of wellknown screen personalities. Included are Glenda Farrell, Edward Everett Horton, Leo Carrillo, Harry Holman, Herman Bing, Phil Regan, Winifred Shaw, Olive Jones, John Hyams and Florence Fair.

While the production's spectacle undoubtedly will prove the chief instigator of curiosity, among the other salable assets, exclusive of personalities and girl glamour and music, is the unique comedy vein motivating the romantic and dramatic elements. It is an asset not to be overlooked.

## A DOG OF FLANDERS

*Radio*

In this production, story value seems to be the best angle for exploitation and showmanship. The novel on which it is based, authored by "Quida," has long been considered one of literature's finest heroic love stories. The locale is Holland and it is a tender yet powerful story of simple folk and simple human lives. It deals with a poor boy, his grandfather, a dog, a young girl and her family, and the youth they had chosen for her to marry. It is full of those ingredients—romance, drama, comedy, tragedy, deception and triumph—that have proved their power. Wholesome throughout, it deals in the actual understandable realties of life, and in production, a sincere effort is being exerted to capture faithfully the spirit of the book and story.

Screen play and adaptation are by Ainsworth Morgan, who did "Man of Two Worlds," and Dorothy Yost, who collaborated on "The Gay Divorcee." Direction is by Edward Sloman.

The two principal personalities are children. Frankie Thomas, who plays the lead role, was seen in "Wednesday's Child." Helen Parrish, 11 years old, has been seen in several Paramount features. Another important principal, Richard Quine, is also a juvenile. The adult players are more generally familiar. O. P. Heggie, recently seen in "Count of Monte Cristo" and "Peck's Bad Boy," is the grandfather. Others are DeWitt Jennings, Ann Shoemaker, Christian Rub, Henry Kolker, Nella Walker, Addison Richards, Sarah Padden and Harry Beresford.

The action, dialogue and situations being keyed to play upon the heart strings, showmanship which reflects these qualities with dignity and good taste looks to be the type of interest creation to apply.

## LADDIE

*Radio*

A moving story of rural family life in Indiana in the '70's, plus a wholesome romance of two young folk, all of which builds to a tense dramatic climax, "Laddie" is probably one of the best known, among the moderns, of all Gene Stratton Porter's works. While actually a story of the Stanton and Pryor families, their simple homely joys and sorrows, tragedies and triumphs, it does in featuring Laddie and Pamela develop a heart touching love story.

While made once before, eight or nine years ago, this version is entirely different. The current screen play is by Ray Harris and Dorothy Yost. It is being directed by George Stevens, maker of the recent "Kentucky Kernels."

John Beal, who made his screen debut in "The Little Minister," will be seen in the role of Laddie. Gloria Stuart, featured in many Universal pictures, plays the part of Pamela. In the supporting cast are Charlotte Henry, now in "Babes in Toyland," Donald Crisp, Gloria Shea, Willard Robertson, Dorothy Peterson, Virginia Weidler, Jimmy Butler, Grady Sutton and Greta Meyer.

As with all the Porter stories, evidenced by "Girl of the Limberlost," there is a wholesomeness with a unique modern appeal. In this production a sincere attempt is being made to preserve and embellish that quality. Not only are the rural locales being authentically created, but also costumes, furnishings incidental to family life, and dialogue and action reflecting the spirit and atmosphere of the time of the story, are being subjected to more than usual attention.

In every way "Laddie" gives indications of being an unusual all-family picture, as in its action and characterizations there is something of interest for all ages.

## STOLEN HARMONY

*Paramount*

In the combination of good theatre elements of which this production is being concocted, the reputations of the personalities associated with practically every phase of it; the title, novel production assets and general atmosphere, there apparently is plenty of potential entertainment and exploitation merit. Essentially the yarn is a comedy romance thriller with music and dancing.

The original story is by Vera Caspary, noted short story writer and credited with the authorship of "Private Scandal" and "Such Women Are Dangerous." The screen play is by Leon Gordon and Harry Ruskin. Music and lyrics are by Harry Revel and Mack Gordon, who recently functioned similarly on "College Rhythm." Direction is by Alfred Werker, who made "House of Rothschild," "You Belong to Me" and "Advice to the Lovelorn."

George Raft is starred. The character of his role, an ex-convict essaying to be a saxophone-playing dancer, in an atmosphere that teams with gangster menace, seems to be the best fitting that he has had in some time. The production also brings Ben Bernie, noted dance band leader and radio broadcasting figure, into featured screen limelight. They, with Grace Bradley, appearing as Raft's dancing partner, are the principals. The supporting cast lists Lloyd Nolan, Harold Huber, Goodee Montgomery, Charlie Arnt, Paul Gerrits and Iris Adrian, who is currently appearing in "Rumba."

In the story, a gang kidnaps Bernie's busload of entertainers and embarks upon an excitement-packed cross-country tour. The situation is such that the befriended Raft seems to be in league with the crooks. However, not having been an "ex-con" for nothing, he manages to land the whole gang in a police station, and while he is slightly wounded in the gun-fighting tussle, he proves himself a real hero in the eyes of the girl and the rest of the band boys.

## Columbians Set Affair

Hal Hode, president of the Columbians, organization of home office employees, is preparing for the fifth annual dinner dance, scheduled for March 2, at the Waldorf-Astoria Hotel in New York.

# THE HOLLYWOOD SCENE

*MORE FOR EMANUEL COHEN'S POST*
*FAVORITES FOR ACADEMY AWARDS*
*CONTRIBUTIONS TO ANIMAL DRAMA*
*THREE FILMS START, FOUR FINISHED*

By VICTOR M. SHAPIRO

*Hollywood Correspondent*

REPERCUSSIONS of the discussions now going on in Paramount's reorganization committees in New York are being heard at the Hollywood studio.

Wellknown is the fact that "book" is being made by various persons on the lot, with odds long and short as to who will head the studio. The names of Schulberg, Wanger, Rothacker, Boyce-Smith, Briskin, as well as Emanuel Cohen, incumbent, all have their backers.

▽

### Favorites for Player Awards

With Thursday the final day for the casting of nomination ballots for those eligible to the Academy annual awards to be given February 27, ballots received thus far place the following players as the favorites for player awards:

Anna Sten, Grace Moore, Robert Donat, Shirley Temple, George Breakston, Jackie Cooper, Charlotte Henry, Frankie Darro, Charles Laughton, Norma Shearer, Katharine Hepburn, Leslie Howard, Claudette Colbert, Loretta Young, Wallace Beery, Fredric March and George Arliss.

* * *

**The week's news provokes much speculation concerning two sequels to MGM's "Sequoia", now being planned in Hollywood. As soon as MGM discovered they had a "natural" in their animal drama they immediately announced preparations for a similar story with John Considine and Chester Franklin repeating as producer and director. In the meantime Paramount has been rushing work on an outdoor picture to be produced by Charles R. Rogers and to be titled "Wild Glory". Vance Hoyt, author of "Sequoia", has been ticketed by Paramount to turn in the original story.**

▽

Plans at Warner indicate a follow-through on their musicals. Preparation is being rushed on two all-star musicals, the first temporarily titled "Jamboree of 1935."

▽

### Want Cooper Appearances

Now that shooting has been completed on Sam Goldwyn's "The Wedding Night," co-starring Anna Sten and Gary Cooper, the tall male star has been swamped with offers for personal appearances with Paramount's "Lives of a Bengal Lancer." In fact Cooper could very nearly state his own terms for the deal. To date, however, he has turned them all down, prefering to vacation in New York with his wife, Sondra Shaw.

▽

The guessing game of the week still centers around Marion Davies' first production for Warner. The Burbank studio has been rushing work on "Page Miss Glory," based on the current New York stage production but so far have not been able to sort out a suitable script. In the meantime, the Cosmopolitan outfit, anxious for Miss Davies' first picture to go into production the latter part of February, are in favor of a talking version of "Little Old New York" as Marion's initial vehicle.

* * *

James A. FitzPatrick, producer of FitzPatrick Travel pictures for MGM release, returned to Hollywood this week after three months spent obtaining intimate scenes of Guatemala, which will serve as the seventh subject in his series of eight for the 1934-35 program. The last of the program will be "Glimpses of Hollywood".

Before getting under way with his series of travelogues for the '35-'36 season, Mr. FitzPatrick plans to make a feature picture in Africa, based on the life of Stanley.

* * *

Federal district court here established a precedent in issuing a restraining order upon the local grievance and zoning board, along with major distributing organizations, setting February 4 to show cause why they should not deliver film to Q. W. Lewis, operator of the San Gabriel theatre.

Several weeks ago the grievance board issued a cease and desist order to the distributors from serving Mr. Lewis because of a violation in staging Bank Nights.

* * *

### $83,013 Damages in Laboratory Fire

A. M. Rodgers, jr., assignee for RKO, Feature Productions, Samuel Goldwyn and Larry Darmour, was awarded $83,013 judgment for damages to negative in the Consolidated Film laboratory fire five years ago. Judge Leon Yankwitch ruled Consolidated was negligent in permitting a polishing device to be operated too near an exposed film rack.

* * *

Bishop John J. Cantwell of the Los Angeles and San Diego diocese placed his personal stamp of approval on the film production of "David Copperfield". In a letter to David O. Selznick, the producer, Bishop Cantwell said, "I congratulate you on so fine an achievement. From start to finish it is very enjoyable entertainment. Hearty good wishes for continued success."

* * *

### William Conklin Recovering

William Conklin, head of the Actors Adjustment committee of the Academy, is slowly recovering from a paralytic stroke sustained last week.

* * *

"Unusual Weather", a phrase not facetiously applied this time, continues to be responsible for a number of film personages being confined to their homes and in the hospitals with colds. In many cases production has been delayed.

* * *

Wallace Beery, MGM player, last week on the Coast was presented with the national medal of Italy for the best screen performance of 1934, by Marquis R. Della Rosa, Italian Consul in Los Angeles. The National Fascist Association of Motion Picture and Theatrical Industries, adjudged Beery's performance in "Viva Vila" the best of the year.

* * *

### Zimbalist a Director

Sam Zimbalist, for several years assistant to Hunt Stromberg at MGM, has been promoted to the position of director.

* * *

Columbia has signed with Kenneth J. Bishop, managing director and vice-president of Northern Films, Ltd., Canada, for the production and distribution of six British quota films dealing with the activities of the Royal Canadian Mounted Police. Northern Films has its studio in Victoria, B. C. Jesse J. Goldburg, American producer, who is interested in Northern Films, will cooperate with Mr. Bishop in the production of the series.

* * *

Laura La Plante has been signed by Warner to make four pictures this year at the Warner studios in Teddington, near London. Two of the films will be released by Warner and two by First National.

* * *

Ralph Graves has been signed as a member of the writing staff of Reliance Pictures, headed by Edward Small, which releases through United Artists. Mr. Graves joins Lillian Hellman and Louis Weitzenkorn, and will work on the development of original material.

* * *

Leontine Sagan has been relieved temporarily of her MGM contract to fulfill a a London engagement to direct Ivor Novello in a play at the Drury Lane theatre.

* * *

Al Thomas has closed a deal with the De Luxe Laboratories, by which he has acquired films made by Mark Hellinger, Broadway columnist, during a recent world trip. He plans a series of one-reel subjects featuring Hellinger.

* * *

Preston Black and Ford Beebe, screen writers, have been signed by Columbia.

▽

### Three Pictures Start

Three new pictures started in the week. Four others were completed. MGM, Radio and Warner account for the new activity. Columbia, Paramount, Radio and Warner finished one each.

At MGM, "Times Square Lady" went on the stages. The cast includes Virginia Bruce, Robert Taylor, Pinkie Tomlin, Isabel Jewell, Helen Twelvetrees, Nat Pendleton, Henry Kolker, Raymond Hatton, Noel Madison and Russell Hopton. "Star of Midnight," the new Radio feature, will star William Powell and Ginger Rogers. On location in Nothern California, Warner began shooting "Oil for the Lamps of China." Pat O'Brien, Josephine Hutchinson, Lyle Talbot, Jean Muir and John Eldredge are the principal players.

Columbia completed "Mistaken Identity." Conrad Nagel and Florence Rice are starred. In support are Geneva Mitchell, Robert Allen, Raymond Walburn, Oscar Apfel, Irene Franklin and Frank Conroy.

The newly completed Paramount feature, "Ruggles of Red Gap," will present Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts, Roland Young, Leila Hyams, Maud Eburne, Lucien Littlefield and Warren Hymer.

"Captain Hurricane," the Radio contribution, will mark the featured screen debut of James Barton supported by a cast that includes Helen Westly, Helen Mack, Douglas Walton, Henry Travers, Nydia Westman, Creighton Chaney and Tex Phillips.

Final unit of the completed quartet, Warner's "Go into Your Dance" teams Al Jolson and Ruby Keeler. In support are Helen Morgan, Glenda Farrell, Bobby Connolly, Benny Rubin, Patsy Kelley, Sharon Lynne, Joyce Compton, Gordon Westcott and Phil Regan.

JOE AUGUST, A.S C.

One of the most noted of Hollywood Cameramen, who has been behind the lens in the making of scores of successful pictures

# I am the camera man...

*I HAVE photographed 220 pictures in my career, but never have I been more impressed than with Edward G. Robinson's amazing performance in "The Whole Town's Talking". This is surely a new type of story, and a real new* ROBINSON, *such as the world has never seen before. It is a masterpiece of direction by John Ford and written by Jo Swerling and Robert Riskin, from a story by W.R. Burnett.*

Joe August

A
COLUMBIA
PICTURE

# I am the director . .

**JOHN FORD**

Distinguished director, fresh from his recent triumph, "Judge Priest", now produces his most notable contribution to the screen.

•

*I believe motion picture audiences will be surprised and delighted at the extraordinary new screen personality of Edward G. Robinson in this great topical story sensation: THE WHOLE TOWN'S TALKING.*

*It was a unique privilege to direct it.*

*It is terribly exciting, with all the quality of a front page sensation.*

*It owes much to the fine writing of Robert Riskin, Jo Swerling and W. R. Burnett and to the splendid performances of the entire cast.*

John Ford

A
COLUMBI
PICTURE

# I am an author . . .

**JO SWERLING**

Noted Hollywood writer who co-authored with Robert Riskin in the writing of "THE WHOLE TOWN'S TALKING", based on a story by W. R. Burnett.

•

*To My Master, the Audience: You will find in "THE WHOLE TOWN'S TALKING", your money's worth of chills, thrills, chuckles and occasional laughs abdominal.*

*I bow to JOHN FORD who knows how wonderful laughter is and by his inspired direction of this picture proved it –*

*To BILL BURNETT whose story originally hurled me into this pleasant adventure –*

*To EDDIE ROBINSON who is Hamlet in every part he plays, like every other great actor; that being the only part there really is –*

*And to as swell a supporting troupe as any producer, director, star or author could possibly pray for.*

Jo Swerling

A
COLUMBIA
PICTURE

# I write screenplays..

ROBERT RISKIN

Celebrated scenarist and writer of hits whose successes include:

BROADWAY BILL

IT HAPPENED ONE NIGHT

LADY FOR A DAY

•

*I adapted “Lady For A Day”, “It Happened One Night” and “Broadway Bill”, but I’ve never worked on a more timely story than “The Whole Town’s Talking”. It actually gives Edward G. Robinson an entirely new screen personality. For sheer novelty and wildfire audience appeal, it surpasses anything he has ever done.*

Robert Riskin

A
COLUMB
PICTUR

Printed in U. S.

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Rumba

***(Paramount-LeBaron)***

### Romantic Musical

The major action of this picture is an expert lesson in how to do a refined rumba dance. While elaborately mounted to give plenty of production value in good looking sets, lavish costumes, lots of dancing girls, a continual air of exoticism and a strangely stirring musical accompaniment, the show's appeal is primarily to the moderns.

Thematically, the picture is a topical sequel to "Bolero." Not only are the stars of that show, Raft and Carole Lombard, again featured, but the dramatic-romantic situations to which it builds are graphically similar. Locales and backgrounds are different. Nevertheless the incidents surrounding the Raft-Lombard relationship are almost identical. With the drama surrounding this pair providing the main motivation, entertainment contrast is found in the jittery Charley Ruggles-like antics of Lynn Overman and the spectacular dance group features.

Opening in Havana, a mix-up over counterfeit lottery tickets causes Joe Martin to fall in love with heiress Diana Harrison by getting himself thoroughly disliked. Later, while he is dancing in a night club, Diana sees him and by some non-understandable womanly intuition thinks that he is the kind of real he-man with whom she would like to fall in love. Martin misunderstands her intentions. A fight is precipitated when Diana's playboy friend Fletcher resents the affair, and Martin loses his job.

In the interior, Martin sees a native rumba dance. As he also has struck up an acquaintance with Carmelita, he is struck with a great inspiration. Through the flim-flam connivance of Flash, he gets funds to open a ritzy club with himself and Carmelita in their interpretation of the rumba to be the sensational attraction.

Again comes the wandering Diana, simultaneously with a fabulous offer to transfer his act to New York, and more of the now Senor Jose Martinez's odd get-himself-disliked brand of love-making and another explosion is the result.

José is warned to stay out of New York, by supposedly revengeful gunmen who believe he has squealed on a pal. They warn him that he will be killed if he dares appear in Solanger's show. Newspapers tell the city all about it and the house is packed on opening night. Diana, who previously has completely snubbed the ardent and repentent swain on his return to call upon her, is in a stage box. Carmelita breaks under the terror of the strain. José wants to go on in a solo and be a ready target, but Diana rushes out of her box and does the dance with him.

Nobody gets killed, and in the finale it is revealed that the threat was a hare-brained publicity idea conceived by Flash. Anyway it brings about a complete understanding between Diana and José.

Because of the manner in which it deals with the rumba dance; showing the various steps and also all the evolutions and the type of romantic story, principal appeal probably will be to the moderns. In some localities, family audiences may get a kick out of it, but it is hardly anything to attract children. Where "Bolero" was popular, there should be a definite tying up of this picture with that.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, William LeBaron. Directed by Marion Gering. Original by Guy Endore and Seena Owen. Screen play by Howard J. Green. Additional dialogue by Harry Ruskin and Frank Partos. Music and lyrics by Ralph Rainger. Spanish lyrics by Francois B. de Valdes. Costumes by Travis Banton. Dances by LeRoy Prinz. Sound, J. A. Goodrich. Film editor, Hugh Bennett. Art directors, Hans Dreier and Robert Usher. Photographed by Ted Tetzlaff. Mr. Raft's and Miss Lombard's specialty dance created and staged by Veloz and Yolanda. P. C. A. Certificate No. 508. Running time, when seen in Hollywood, 70 minutes. Release date, Feb. 8, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Joe Martin | George Raft |
| Diana Harrison | Carole Lombard |
| Flash | Lynne Overman |
| Carmelita | Margo |
| Hobart Fletcher | Monroe Owsley |
| Goldie Allen | Iris Adrian |
| Henry B. Harrison | Samuel S. Hinds |
| Mrs. Harrison | Virginia Hammond |
| Patsy | Gail Patrick |
| Solanger | James Thomas |
| Maria | Soledad Jiminez |
| Carlos | Paul Porcasi |
| Dance Director | Raymond McKee |
| Tony | Akim Tamiroff |
| Watkins | Eldred Tidbury |

## Sing Sing Nights

***(Monogram)***

### Drama

The extremely novel situation of three men confessing to the same crime, the still greater novelty of all three being sentenced to death for that crime, and the climactic development in which a scientist, by means of a lie detection machine, discovers which of the three men fired first and consequently killed the victim, is the amazing theme of this murder-mystery drama.

The cast names are not outstanding and are not in consequence to be relied upon to any extent as box office magnets, the best selling idea being a concentration on the novel theme of the three separate and distinct "murders" of one man, and the revelation, in the death cell, of the one who fired first. It is pointed out, amazingly enough, that since any one of the three bullets found in the body produced instant death, the two who fired the second and third shots merely fired into a corpse, and hence were not guilty of murder. It is, to say the least, a novel premise. What can be done with it with respect to the attraction of patronage lies for the most part in the ingenuity of the showman in the case.

From the sales standpoint perhaps the most productive listing of names would be Conway Tearle, Hardie Albright, Ferdinand Gottschalk, Jameson Thomas. Boots Mallory and Mary Doran, the principal women in the picture, are at best but minor players.

The story is told largely in flashback, moving from the death cell to a recounting of the stories told by the three condemned men under the orders of the scientist who checks their reactions to their own stories on his machine. It may be mentioned that the title, far from indicative of the story, is almost misleading, since despite the fact that the stories are recounted from Sing Sing, that hostelry has little or nothing to do with the story.

When Tearle, big-time war correspondent, is found shot dead in his study in the midst of a celebration at his home, three men confess to the crime—Albright, Thomas and George Baxter. All refuse to talk, and all are sentenced to death. The governor, besieged by appeals to spare the men who obviously are not guilty, appeals to Gottschalk, scientist,

Thomas tells of his married life, on a coffee plantation in South America, into which Tearle dropped, stole his wife and left him without a position as a result of Tearle using his home as a base for the entry of illegal munitions. Albright was engaged to the secretary of a financier from whom Tearle wanted an interview. Incidentally he caused Miss Mallory to break her engagement to Albright. Actually it is revealed that Tearle is a munitions agent. Baxter tells a story of being an officer on the staff of a Chinese war lord, in love with a native girl, and recounts the manner in which Tearle took the girl from him. When they are finished, Gottschalk, rather too simply, names Baxter as the real murderer and tells the circumstances of the actual killing, again too simply. The others are pardoned, each, it is understood to return to the woman he loves.—Aaronson, New York.

Produced and distributed by Monogram. Directed by Lew Collins. Photographed by Archie Stout. From novel by Harry Stephen Keeler. Supervised by Paul Malvern. Adapted by Marion Orth. P. C. A. Certificate No. 422. Running time, 60 minutes. Release date, Dec. 15, 1934. Adult audience classification.

CAST

| | |
|---|---|
| Professor Varney | Ferdinand Gottschalk |
| Floyd Cooper | Conway Tearle |
| Howard Trude | Hardie Albright |
| Robert McCaigh | Jameson Thomas |
| Kurt Nordon | Henry Kolker |
| Ellen Croft | Boots Mallory |
| Ann McCaigh | Mary Doran |
| Governor Duane | Berton Churchill |
| Attorney General | Richard Tucker |
| Sergei Krenwicz | George Baxter |
| Li Sung | Lotus Long |

## Murder on a Honeymoon

***(Radio)***

### Comedy Mystery

Popular stuff, served up in the fast moving style the great run of the mill picture fans undoubtedly understand and appreciate, this comedy mystery with a giggle for every gasp hits the ball as a more than satisfactory entertainmen and showmanship feature. Starting with a murder and three or four other crimes tossed in for good measure, but nevertheless never gruesome, it's a rare dish for the amateur crime sleuths, as well as being nicely balanced entertainment for those who like to have the laughs mingled with shudders.

With Edna May Oliver and James Gleason again in the roles they so successfully established in "Penguin Pool Murder Case" and "Murder on the Blackboard," the show moves its locale to Los Angeles and Catalina Island. A murder takes place on a plane bound from the mainland to the Island, under such circumstances that everybody aboard the plane is a suspect. Inspector Piper comes into the case to find that his nemesis, Hildegarde Withers, is already on the job with a set of clues that no respectable officer would deign to recognize. Mack next is discovered shot to death. As half a dozen passengers on the plane have reasons and motives for either or both crimes, Phyllis, Pilots French and Madden, Deving, Mack and Forrest each in turn comes under suspicion. Eventually, Hildegarde's comic super-sleuthing, for which Piper takes all credit, fixes responsibility for the first killing on the Devings, who

# THE MASTERS AT IT AGAIN!..

**UNIVERSAL, who made them shake (dollars into your box office) with "Dracula," "Frankenstein" and "The Invisible Man," now gives you**

# The MYSTERY of EDWIN DROOD

Starring

**CLAUDE RAINS**

DOUGLASS

**MONTGOMERY**

with

HEATHER ANGEL • DAVID MANNERS
FRANCIS L. SULLIVAN • VALERIE HOBSON

Directed by
STUART WALKER • Produced by
EDMUND GRAINGER

And Coming...The Shivery Sensation **"BRIDE of FRANKENSTEIN"**

OF MYSTERY ARE

**MORTISE A SPACE, MR. ENGRAVER!**

**UNIVERSAL wants to go to press with the news that "THE GOOD FAIRY" is booked into RADIO CITY MUSIC HALL!**

were hired by gangsters to get rid of Forrest and the reasons why Mack killed Deving and Kay shot Mack are revealed.

Continually active, its dramatic and mysterious twists breaking with rapid fire speed and the comedy coming just as fast, there isn't a slow moment in the whole show. Not a big picture, by any means, yet withal a lively interest holding attraction, it makes possible not only a follow-up on the Withers-Inspector Piper team, but also their presentation against a colorful background which lends unique novelty to the association. Advance build-up should capitalize upon the picture's elements—mystery, drama, thrill, comedy, difference of locale, fast action and dialogue, thrill and even the almost inconsequential little romance—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Producer, Kenneth Macgowan. Directed by Lloyd Corrigan. From the novel by Stuart Palmer. Screen play by Seton I. Miller and Robert Benchley. Photographed by Nick Musuraca. Running time, when seen in Hollywood, 72 minutes. Release date, Feb. 22, 1935. General audience classification.

CAST

| | |
|---|---|
| Hildegarde Withers | Edna May Oliver |
| Inspector Piper | James Gleason |
| Phyllis LaFont | Lola Lane |
| Kelsey | George Meeker |
| Key Deving | Dorothy Libaire |
| Pilot French | Chick Chandler |
| Martin Deving | Harry Ellerbe |
| Joseph Tate | Leo G. Carroll |
| Capt. Beegle | DeWitt Jennings |
| Chief Britt | Spencer Charters |
| Dr. O'Rourke | Arthur Hoyt |
| Pilot Madden | Matt McHugh |
| Arthur Mack | Morgan Wallace |
| Forrest | Brooks Benedict |
| Porter | Sleep 'n Eat |

# Victor and Victoria

## *(Ufa)*

### Musical Romance

A lively and tuneful operetta, this musical romance from Germany and in German is a really entertaining picture, containing a sufficient number of subtitles in English to make for ready understanding of the story on the part of those not understanding German, and having the general appeal of attractive melody.

For those who are, in a sense, followers of the foreign product, there are the star names, Renate Mueller and Adolf Wohlbrueck, who played in "Waltz Time in Vienna," and Hermann Thimig. The theatre, probably in the metropolitan center, which customarily uses foreign product, may well sell this as real entertainment, or the theatre which has its location in a German-speaking community.

The story is the simple and amusing yarn of the girl who masquerades as a man, and all the difficult situations into which that masquerade carries her are here. The romance is the key to the final renunciation of her masculine role, which in turn brings about the eventual stage success of her partner in deception. Comedy plays a dominant part in the development of the story, so that comedy and romance, plus music, seem to be the outstanding sales elements.

Thimig is the would-be dramatic actor who can get nowhere. In the theatrical offices he meets Miss Mueller, a young actress trying to get work. Thimig's early attempts to impress the girl are dropped when she meets him again in a cheap restaurant, and he admits he is a girl impersonator at a cabaret. He has a bad cold and she consents to substitute for him for the evening. Her act is a hit, and a theatrical manager, in the cabaret, engages them for the "big time." Miss Mueller of course continues her masquerade. She, with Thimig as her personal manager, and the only person aware of the real sex of his performer, is a real hit, and they move on to Paris, and finally London.

There Wohlbrueck and his friends see the act in a theatre, and although he is disappointed to discover, at the close of the act, that the girl is a "man," he makes Miss Mueller's acquaintance, and she proceeds to fall in love with him, and can do nothing about it. Eventually Thimig is attracted to a chorus girl at the theatre, and to take her attention from the attractive young "man," tells her Miss Mueller is a girl. Wohlbrueck has learned the fact himself, and proceeds to lead the girl a merry chase, as she attempts to retain her masculine identity. Finally, she decides to quit London, but meets Wohlbrueck, to the complete satisfaction of both. Thimig goes on for the act in her place, and is a real hit as a comedian.—Aaronson, New York.

Produced and distributed by Ufa. Produced by Alfred Zeisler. Directed by Reinhold Schuenzel. Scenario by Reinhold Schuenzel. Music by Franz Doelle. Photography by Konstantin Irmen-Tschet. Settings by Benno von Arent. Running time, 84 minutes. Release date, January 26, 1935. General audience classification.

CAST

| | |
|---|---|
| Suzanne Lohr | Renate Mueller |
| Victor Hempel | Hermann Thimig |
| Robert | Adolf Wohlbrueck |
| Ellinor | Hilde Hildebrand |
| Douglas | Fitz Odemar |
| Lilian | Friedel Pisetta |
| F. A. Punkertin | Aribert Waescher |

# Bordertown

## *(Warner)*

### Drama

Weighty dramatic material, this picture, suggested by the novel of Carroll Graham, affords Paul Muni another opportunity for the type of strong character portrayal he has done so notably in the past, and of which he makes the most in this instance. However, the film cannot be classified as general, or family screen fare, as too much tragedy and the murderous recklessness of a headstrong woman stalk through the story. Much may be made of the performance of Bette Davis as the woman driven insane by the horror of a crime she committed to gain the attention of a man who cared nothing about her. It is the type of unsympathetic but heavily dramatic role with which she has attracted previous attention.

In the sense that the picture is extremely well done, chiefly from the standpoint of performances, it may be called entertaining material, but in its delineation of the utter uselessness of striving, the futility of a man's earnest and hard fought effort to make something better of himself, it is bitter portraiture. If there be any moral significance to it, it is a stern admonition to a man to stay on his own side of the tracks, which is hardly an appealing philosophy in any case.

The selling has the factor of names, those of Muni and Miss Davis being strong, and the dramatic weight of the story itself. The title is indicative of the setting of a large part of the film's development. In support are Margaret Lindsay, Robert Barrat and Eugene Pallette in particular.

Muni, a Mexican, and the idol of his mother, studies long and hard in a California town to become a lawyer, working during the day, studying at night. Becoming a lawyer, and ambitious, he is bitter at the small clientele he has accumulated, is cautioned to patience by Barrat, the padre. His first big case comes when an old Mexican friend is the victim of the careless driving of wealthy Miss Lindsay. In court, Muni's obviously incomplete knowledge of the law leads not only to loss of the case, but to his losing his temper, striking opposing counsel, and subsequently being disbarred.

Nearly breaking his mother's heart, he leaves home, comes to rest in Pallette's gambling casino on the border. His brains and energy bring success to the place and Miss Davis, Pallette's youthful and ambitious wife, is attracted to Muni, although he pays her no attention. Muni obtains a partnership, and Miss Davis, in a fit of rage and disgust, murders her husband by locking him, intoxicated, in the garage, with the car's motor running. Still Muni will have nothing to do with her, although he pursues his money-acquisition, building a new and handsome casino, which attracts the wealthy. He again meets Miss Lindsay, falls in love with her, and she, attracted by his coarseness and strength, permits him to see her.

Miss Davis, bitten by jealousy, goes to the police, declares her husband's death was not an accident, but was murder committed under the coercion of Muni. Muni is brought to trial, but on the stand Miss Davis is revealed as having gone insane under the strain of her double act of duplicity and crime. Muni is discharged, and learns the truth of Miss Lindsay's little game. As he quarrels with her, she is hurt. Beaten, he returns to his mother and "his own people," a terrible lesson learned.—Aaronson, New York.

Produced and disributed by Warner Bros. Directed by Archie L. Mayo. Suggested by Carroll Graham's novel. Story by Robert Lord. Screen play by Laird Doyle and Wallace Smith. Photographed by Tony Gaudio. Film editor, Tommy Richards. Art director, Jack Okey. P. C. A. Certificate No. 393. Running time, 90 minutes. Release date, Jan. 5, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Johnny "Juanito" Ramirez | Paul Muni |
| Marie Roark | Bette Davis |
| Dale Elwell | Margaret Lindsay |
| Brook Manville | Gavin Gordon |
| Manuel Diego | Arthur Stone |
| Padre | Robert Barrat |
| Mrs. Ramirez | Soledad Jimenez |
| Charlie Roark | Eugene Pallette |
| Dr. Carter | William Davidson |
| The Drunk | Hobart Cavanaugh |
| Mister Elwell | Henry O'Neill |
| Dale's friend | Vivian Tobin |
| Mrs. Elwell | Nella Walker |

# Lawless Frontier

## *(Monogram)*

### Western

A formula western, this appears acceptable material in the regular run theatre for the weekend action position. In the lead is John Wayne, screen cowboy with considerable popularity among the western action fans of the motion picture patronage. Sheila Terry plays opposite and the elderly and capable George Hayes and Yakima Canutt, standby western supporting players, are there also.

Against the usual background of rugged western scenery is pictured the activity of the riding, shooting, scrapping hero of the west, who pits his wits and his physical strength against the marauders, and saves the day—and the girl. What the exhibitor has done with previous westerns of moderate entertainment value, he can do with this one. It has a full quota of action, at least.

Wayne, itinerant cowboy, rescues Miss Terry as she and her father, Hayes, are pursued by bandits headed by a Mexican. Their eventual objective is capture of the girl, and ownership of Hayes' gold mine. More than a little attracted to the girl, Wayne puts himself at their disposal, and sets plans to trap the gang. But the completely stupid sheriff is convinced Wayne is himself one of the bandits, and he is in the position of evading the sheriff until he can prove his case, as well as uncover the bandits. Caught and held by the sheriff along with the Mexicans, Wayne succeeds in escaping, bringing the Mexican to justice and arranging the capture of the gang.—Aaronson, New York.

Produced and distributed by Monogram. Producer, Paul Malvern. Direction and story by R. N. Bradbury. Photographed by Archie Stout. Edited by Carl Pierson. Recorded by Ralph Shugart. Running time, 54 minutes. Release date, Nov. 22, 1934. General audience classification.

CAST

| | |
|---|---|
| John | John Wayne |
| Ruby | Sheila Terry |
| Dusty | George Hayes |
| Zanti | Earl Dwire |
| Joe | Yakima Canutt |
| Sheriff | Jack Rockwell |
| Miller | Gordon D. Woods |

# Behind the Evidence

## *(Columbia)*

### Melodrama

More melodrama than drama, this film has sufficient liveliness to warrant its use in the action position on the weekly program. It is, on the whole, entertaining material, with a bit of comedy and the romantic aspect as one of the chief motivating forces behind the action in which Columbia, and director Lambert Hillyer, specialize.

Heading the cast are Norman Foster, Donald Cook and Sheila Mannors, at least familiar names. Story is of a rich young man, turned poor and reporter, who saves a former sweetheart from marriage with a crook, and at the same time does a reporter-police job of turning up that crook and his gang. It is to be sold, for best results, as melodramatic action material, the exhibitor being the best judge of just where that type of material will best fit on the bill.

Foster, man of wealth and position, is indicated as the man of the hour in international sport, darting about the world and making headlines as he breaks one record after another. The failure of a bank denudes him of the fortune he was busily enjoying. He determines to be a newspaper reporter. The "Aunt Sally" of a large daily is an old friend, and through him he obtains a job on the society staff.

An assignment calls him to attend the engagement announcement party of Miss Mannors, former sweetheart, at her home, and there he meets the fiance, Cook, apparently a wealthy stock broker. He finds a cigaret case, discovers it belongs to Cook; and becomes suspicious when he discovers information on a note in the case tallies closely with the daring holdup of a company's payroll car. At Cook's office, he gains information which, in the hands of the police, permits the forestalling of another payroll job, but Foster refuses to reveal the brains behind the crimes, attempting to shield Miss Mannors. The police chief gives him until the evening of a certain day to reveal the important name, and Foster gives Cook an opportunity to get out of town.

But Foster is attacked. Cook goes into hiding, and is indicted for the crimes. To Foster comes Geneva Mitchell, posing as Cook's secretary, and offers to lead Foster to Cook's hideout. He goes with her, but is able to inform the editor, who in turn calls the police. It is a trap, and Foster is in a fair way to being put on the spot, when the police arrive on the scene in time to blast the gang, and Cook, out of existence. Foster finds himself not only a star reporter, but about to become a husband, Miss Mannors the object of his attention.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and screen play by Harold Shumate. Assistant director, Arthur Black. Cameraman, Henry Freulich. Sound engineer, George Cooper. Film editor, Richard Cahoon. P. C. A. Certificate No. 505. Running time, 57 minutes. Release date, Jan. 20, 1935. General audience classification.

CAST

| | |
|---|---|
| Tony Sheridan | Norman Foster |
| Ward Cameron | Donald Cook |
| Ruth Allen | Sheila Mannors |
| Rita Sinclair | Geneva Mitchell |
| J. T. Allen | Samuel Hinds |
| Herbert | Frank Darien |
| Lt. James | Pat O'Malley |
| Capt. Graham | Gordon DeMain |
| Hackett | Edward Keane |

## Lorna Doone

### *(A.B.F.D.-British)*

### Romantic Drama

R. D. Blackmore's book is read by successive generations of British schoolboys, and remembered by practically every British adult. The mere title outside a theatre promises glamour, adventure and re-creation of an idyllic love story. To the extent to which the same is true of America, "Lorna Doone" offers advance values of an unusual order. In itself, it provides a picture of a period of history—that of James II of England and of the Monmouth Rebellion—which has not been overworked on the screen and offers some exceptional opportunities of character drawing. Judge Jeffries, King James and his Queen, Mary of Modena, are among them. Outstanding in the story cast is the figure of Carver Doone, and minor types are varied and well drawn. The exteriors, shot amid the beauties of Exmoor, Devonshire, are a distinct asset.

The story epitomizes the novel very well. Jan Ridd is a farmer whose father has been murdered by the Doones, an outlawed family who terrorize the district from a remote valley. Jan falls in love with Lorna Doone, and incurs the hatred of "Carver" Doone, head of the clan, who wants her for himself. A rising against the Doones defeats Carver's attempt to murder Jan. Lorna is summoned to court, where it is revealed that she is not a Doone at all, but a member of a noble family. She returns to Devon to marry Jan. At the altar she is shot by Carver, who is killed by Jan. Lorna recovers.

Historical values and the authenticity of the settings are the obvious selling points. There is a very big cast and the character actors most distinguish themselves. Photographic and sound values are good. The film can, and probably will, be cut for America, and this will increase its appeal as an interesting, though not powerful, reconstruction of a romantic period of history.—Allan, London.

Produced by Associated Talking Pictures and distributed by Associated British Film Distribuors. Directed by Basil Dean. Script by Dorothy Farnum and Gordon Wellesley. Camera, Robert E. Martin. Sound, A. D. Valentine. Running time, 80 minutes. Classification, ".G" British Censor's certificate, "U."

CAST

| | |
|---|---|
| Lorna Doone | Victoria Hopper |
| Jan Ridd | John Lodar |
| Mistress Ridd | Mary Clare |
| Annie Ridd | Margaret Lockwood |
| Eliza Ridd | Peggy Blythe |
| Young Jan | Peter Penrose |
| Reuben Huckaback | Edward Rigby |
| Ruth Huckaback | Thea Holme |
| Tom Faggus | Roger Livesey |
| Parson Bowden | Lawrence Hanray |
| Betty Muxworthy | Amy Veness |
| John Fry | Eliot Makeham |
| King James II | George Curzon |
| Mary of Modena | Tosca von Bissing |
| Judge Jeffries | Wyndham Goldie |
| Jeremy Sickles | Frank Cellier |
| Sergeant Bloxham | Arthur Hambling |
| Carver Doone | Roy Emerton |
| Sir Ensor Doone | Herbert Lomas |
| Counsellor Doone | D. A. Clarke-Smith |
| Gwenny | Alexis France |
| The Child Lorna | June Holden |

## My Heart is Calling

### *(Gaumont-British)*

### Romantic Musical

This one has originality, melody and comedy, is done with speed, and uses some big sets and crowds. It looks like box office, if the proper campaign is put behind it. Three big scenes ask the showman to get busy. In one the tenor hero sings from the masthead to a stiff shirted audience on the deck of a big liner. In another, he repeats his operatic act in the gaming rooms at Monte Carlo, holding off the gendarmes with a couple of pistols. In the third the entire opera company sings "Tosca" in the Casino gardens, drawing all the people out of the theatre which has refused them a date.

This is not only new stuff, but done with a kick and done big. The tenor, Jan Kiepura, can sing; the comedians, Sonnie Hale, Hugh Wakefield and Ernest Thesiger, have good material and put it over. A lot of money has gone on production and hasn't been wasted. Marta Eggerth can act as well as look good. The music is opera plus ballads.

The Rosee Opera Company is traveling, third class, from South America to Monte Carlo, where the manager hopes to get a date. The tenor, Mario Delmonte, finds a girl stowaway under his cabin bed. To keep this girl, Carla, he climbs the rigging and sings to the saloon crowd; the collection pays her fare and a bit more.

At Monte Carlo, the expected date is not forthcoming. Pursuing the director to the Casino, Mario does his stuff in the gambling rooms and, with Rosee, is arrested, but not before he has seen that Carla is with the director. She is actually only trying to help the crowd to their engagement, but Mario thinks the worst. To explain matters, Carla slaps a policeman and gets arrested, but by this time the others have been released.

As a last hope, Rosee gets permission to stage "Tosca" in the Gardens. Mario sings so magnificently that the audience is drawn away from the other "Tosca" being performed in the theatre. Carla, released, brings the director to see the triumph and the company is engaged for a season.

Over and above the scene appeal already indicated, it is a selling point that this is an English version of the Cine-Alliance continental production. It certainly has the gaiety of its original. Carmine Gallone directed. Kiepura should be talked about as the latest discovery in the big tenor class.—Allan, London,

Produced by Gaumont-British, adapted from the Cine-Alliance production. Distributed by G.-B. Directed by Carmine Gallone. Associate producer, Ivor Montagu. Story by Ernst Marischka, adaptation, Sidney Gilliat. Script, Ricard Benson. New songs, Robert Stolz. Camera, Glen MacWilliams. Sound, Harold King. Running time, 90 minutes. General classification. British Censor's certificate, "U."

CAST

| | |
|---|---|
| Mario Delmonte | Jan Kiepura |
| Carla | Marta Eggerth |
| Alphone Rosee | Sonnie Hale |
| Director Arvelle | Hugh Wakefield |
| Fevrier | Ernest Thesiger |
| Dressmaker | Marie Lohr |
| Margot | Jeanne Stuart |
| Page boy | John Singer |

Members of the Rosee Opera Company: Parry Jones, Anthony Hankey, Mickey Brantford, Frederick Peisley, Hilde Von Stoltz, Anton Imkamp.

## The Old Curiosity Shop

### *(Associated British Pictures)*

### Period Drama

Outstanding in this British production is a presentation of the grotesque and gnome-like character of Quilp, which offers box office values of the type which were associated with the achievements, in make up and acting, of the late Lon Chaney. The British stage player Hay Petrie scores a personal triumph in the role and offers one very effective method of exploitation.

The other big quality of the film is its fidelity to the Dickens original. It is a period piece in atmosphere as well as in setting, and though this means that the acting in parts seems somewhat stilted and the sentiment rather forced, it also means that readers of Dickens will get a real visualization of the author's scene; a picture of the England of Dickens' day as Dickens saw it. Most of the dialogue, also, is straight from the book. The backgrounds of old inns, old streets through which run stage coaches and cabriolets, and country fields and highways, are an asset.

The narrative of the novel is closely followed from the time when Nell and her grandfather are first met in the old curiosity shop. The old man, a secret gambler, is in the power of Quilp, a malevolent dwarf, who delights in torturing his wife and anyone else. Quilp discovers through Dick Swiveller, one of his debtors, that the money he lends to the grandfather is lost at the card table. He takes possession of the shop. Fearing that he intends to have her grandfater seized as a lunatic, Nell leads the old man out of the house while Quilp is sleeping. Man and child are sought by the former's brother, returned from abroad with a fortune. Quilp hears of his mission and manages to arrange that the stranger shall lodge with Sampson Brass, a shady lawyer in his power.

Nell and her grandfather, after many adventures, fall in with a company of queer characters, performers and mountebanks who follow the Fairs, and ultimately are given shelter by Mrs. Jarley, owner of a Waxworks show, who teaches Nell to lecture to the patrons. The girl discovers her grandfather stealing money, in order to gamble and, to keep him from temptation, secretly leads him away. The child collapses under the hardships of the road and the pilgrims are given shelter by a kindly schoolmaster.

Quilp tricks Kit, message boy at the old curiosity shop, into consignment to prison on a false charge, but is himself at last cornered by the police at his ramshackle wharf on the bank of the Thames and plunges to death in the river in attempting to escape. The refuge place of Nell and her grandfather is discovered, but the old man is distraught; Nell is dead.

It is a point of interest that Walter Dexter, editor of "The Dickensian," has collaborated with Thomas Bentley, the director, to insure

The Leading Daily Newspaper of the Motion Picture Industry

**MOTION PICTURE**
**DAILY**

Alert, Intelligent and Faithful Service to the Industry in All Branches

**STORY:** one of the best known in the English language . . .

**ACTING:** Howard brilliant . . . Merle Oberon beautiful . . .

**PRODUCTION:** Exceptional

**DIALOGUE:** Witty and Clever.

THE BUSINESS

# LESLIE HOWARD

*and*

# MERLE OBERON

*will do in* THE

# SCARLET PIMPERNEL

AT THE RADIO CITY MUSIC HALL
STARTING FEBRUARY SEVENTH

An ALEXANDER KORDA Production

*Released thru*

UNITED ARTISTS

accuracy of character and period, and that one of the adaptors is Margaret Kennedy, of "Constant Nymph" fame. Surviving descendants of Charles Dickens also have assisted in the work.

Hay Petrie's work is such as to justify special advertising.—ALLAN, London.

Produced by British International Pictures and distributed by Associated British Picture Corporation. From the novel by Charles Dickens. Adaptation by Margaret Kennedy and Ralph Neale. Directed by Thomas Bentley. Photography, Claude Friese-Greene. Art direction, Cedric Dawe. Running time, 85 minutes. Classification, "G." British Censor's Certificate, "U."

CAST

| | |
|---|---|
| Nell | Elaine Benson |
| Her Grandfather | Ben Webster |
| Quilp | Hay Petrie |
| Mrs. Quilp | Beatrix Thompson |
| Sampson Brass | Gibb McLaughlin |
| Sally Brass | Lily Long |
| Dick Swiveller | Reginald Purdell |
| The Marchioness | Polly Ward |
| The Single Gentleman | James Harcourt |
| The Schoolmaster | J. Fisher-White |
| Codlin | Dick Tubb |
| Short | Roddy Hughes |
| Mrs. Jarley | Amy Veness |
| Kit | Peter Penrose |
| Tom Scott | Vic Filmer |

### Mr. Widget
*(Educational)*

**Good Comedy**

Joe Cook, ace comedian of the Broadway stage, herein stars in his first Educational short comedy, as the real estate salesman who cannot sell real estate. He thinks the boss's daughter loves him, and when she leaves a note arranging her elopement with the manager, Cook gets it, and thinks she means him. He is left standing on the corner. The wide-mouthed Mr. Cook has an opportunity here to show many of the Rube Goldberg type of gadgets for which he has long been famous on the stage. The yarn doesn't mean much, but it affords Cook an opportunity to do his tricks, and the result is really entertaining.—Running time, 21 minutes.

### Robinson Crusoe Isle
*(Universal)*

**Entertaining)**

An entertaining Oswald cartoon, in which our hero, cast upon Crusoe's isle, becomes his Man Friday, the predecessors having ended in a savage soup pot. He is enjoying life with his radio, when the goat swallows it. When the savages start to boil Oswald and the goat, the radio goes into action, and Oswald is supreme on the cannibal isle.—Running time, 9 minutes.

### Casting for Luck
*(Fox)*

**Interesting**

Another of the Adventures of a Newsreel Cameraman, the carries the audience with the camera crew into the waters of the world, as Isaak Waltons of every clime try their luck, with "striking" success. Trout in mountain streams, tarpon in the Gulf of Mexico, lobsters in the southern seas, pearl oysters off the coast of Japan, big game fish in the north Atlantic, all feel the hand or hook of man. The subject is interesting, and should make the hands of any fisherman itch to join the cameraman.—Running time, 10 minutes.

### The Spirit of 1976
*(RKO)*

**Sporadically Fair**

For one who did not see the stage play "Of Thee I Sing" the election parade and music may be expected to provide an unusual measure of novelty. Here it's "Elmer Green for President"; in the play it was "Wintergreen for President". The supreme court scene also is similar. Walter King as Elmer wins the presidency on a platform of wealth for all—work for nobody. But when his sweetheart's father is arrested for digging in the front yard of his estate, it all goes wrong—so King wins the next campaign with a return-to-work program. King's singing is good and spirited; indeed, so is that of Betty Grable.—Running time, 22 minutes.

### A & P Gypsies
*(Vitaphone)*

**Good**

Harry Horlick, well known director of the A & P Gypsies, radio orchestra of real quality, conducts his group in several selections with more or less of a gypsy flavor, while the equally well known Frank Parker renders a song in his excellent voice, and a dancing team does a tango effectively. The names of Parker and Horlick and the orchestra should be known to thousands, and the subject is highly entertaining in musical fashion.—Running time, 10 minutes.

### Pharaohland
*(RKO)*

**Excellent**

Lifting this picture out of the realm of the straight travelogue, interesting and fresh as are the scenic shots, is the sparkling dialogue of Easy Aces, radio comedy team, who, introduced as seated in the audience, comment on the picture, the one giving more or less serious description while the girl interrupts with "dumb" questions. If the references to the camels might loft one eyebrow of the exhibitor as advertising, the other also would go up at the girl's frequent complaining that she wants to see the feature. Nevertheless it's novel and spirited treatment.—Running time, 9 minutes.

### The Dog Show
*(Educational)*

**Entertaining**

An entertaining number of the Terry-Toons series of cartoons, this has the entire population of dogtown going to the show, where the canine performers thrill the audience until the dog catcher arrives on the scene. The dogs are all drawn into the wagon, but a lengthy daschhund cleverly releases the rear door and the pups return to the show. It is amusing material.—Running time, 6 minutes.

### The Simp-Phoney Concert
*(RKO)*

**Funny—in Spots**

Were this one-half its length its comedy values would be tripled. There's endless introduction of the self-inflated would-be artists, but the actual performance, led by Eddie Conrad, has several moments of healthful burlesque that go direct to the center of the risibilities. Conrad labors earnestly to stretch comedy over the footage but it's too much. The barnyard locale of the concert provides fun.—Running time, 21 minutes.

### Song Plugger
*(Educational)*

**Tuneful**

Sylvia Froos and Brook Adams render several popular numbers in effective fashion, as they play the roles of two song pluggers in a department store, selling sheet music. Miss Froos is about to lose her job because of low sales, while Adams is doing well. But he comes to the rescue of his partner in song by forcing her to sing a duet with him, which sells innumerable copies, and saves the girl's job.—Running time, 9 minutes.

### In a Pig's Eye
*(RKO Radio)*

**Fair Comedy**

The apparently unquenchable Clark and McCullough in another of their comedy efforts, playing as a pair of tailors who make waffles on the pressing machine and throw patrons to a trapeze to remove their trousers. They steal the kilts and bagpipe from a visting Scotchman, are mistaken for an expected munitions maker, and invited to the home of the inventor of a new explosive. Their pet pig swallows the explosive capsule, and the hectic attempts at recovery end in its detonation, with the usual results. It rates as a fair comedy, or better for those who have a particular fondness for the comedy team.—Running time, 21 minutes.

### Good Morning, Eve
*(Vitaphone)*

**Colorful**

This short subject in Technicolor is at least highly colorful and possessed of novelty of idea, if it does not succeed in being especially humorous. Leon Erroll, usually able comedian, is featured, but his talent is definitely subordinated in this subject. Errol, as Adam, awakens in the Garden of Eden and he and Eve wander through the ages, meeting with feminine pulchritude in great abundance. The result makes for effective dance ensembles. Eventually, after the, to Errol, stunning effect of the modern bathing beauty, he awakens—in the nudist colony. Fair entertainment.—Running time, 19 minutes.

### Thrill Flashes
*(Columbia)*

**Hair-raising**

The camera, in this number of the World of Sport series, has caught the daredevil in action in some of the most dangerous and death-defying of stunts. The audience hair is almost guaranteed to rise a certain distance from the scalp as the film unwinds. Seen are the steeplejacks and steel workers who work far above busy streets, the steel man who walks on stilts along a narrow girder, cyclists pedaling around a dome high in the air, the man who feigns intoxication on the edge of the roof of a tall building, and many others. It is a real thrill subject.—Running time, 10 minutes.

### The Little Big Top
*(Educational)*

**Good**

There is entertainment in this, one of the Frolics of Youth comedies, featuring Poodles Hanneford, Junior Coghlan, Dorothea Kent and Ben Turpin. The youngsters plan to put on a circus for the orphanage, and Coghlan buys a horse he discovers to be a circus animal. His plans are spoiled when the horse is taken away by Hanneford, circus owner. But at the last moment Hanneford and his troop appear and save the day by putting on the show for the youngsters. Turpin supplies amusing comedy, and the short is entertaining.—Running time, 21 minutes.

### Parrotville Old Folks
*(RKO)*

**Lively**

After a rather slow-paced introduction, this Color picture of the Rainbow Parade Cartoon series steps up its cadence, and in the fun at the Old Folks Home much happens when the parrots use their crutches and stands as pogo sticks for dancing to the music. The color is vivid, riotous, as in all the series.—Running time, 7 minutes.

### Ireland, the Emerald Isle
*(MGM)*

**Excellent**

Of excellent quality is this subject in the FitzPatrick travel series. In fine color are photographed representative scenes of Ireland, the sometimes metropolitan, sometimes quaint, but always physically attractive country. Chiefly characteristic, and occupying most of the footage is the Irish countryside, with its delightful scenery, simple country folk and attractive young women. The accompanying explanatory dialogue is clear and entertaining. The subject as a whole is very much worth while.—Running time, 8 minutes.

# YOU CAN LEAD A SMALL TOWN, BUT—

## CAN'T MAKE 'EM LIKE EVERYTHING: ADAMS

To the Editor of the Herald:

Some weeks ago, in commenting on the fertile "Crime Without Passion" theme, Mr. Al Zimbalist of St. Louis intimated that my people turned thumbs down on this picture because it was not properly presented to them. Searching the files, I find it announced as follows:

"A vividly exciting, handsomely mounted and presented Paramount picture, produced by Hecht and MacArthur, makers of many previous successes, presenting Claude Rains, last seen here as 'The Invisible Man,' in the role of an unscrupulous lawyer. At the startling climax his own cynical cleverness leads to his final undoing. Two new players introduced, Whitney Bourne, stage actress and Park Avenue beauty, and Margo, Spanish-American dancer."

It drew a fair attendance on the opening night, but they walked out on it and passed the word around that it was terrible, so the second night was a flop. Whether I tried to sell the picture with a sneer on my face, or a smile, or eighteen inches of whiskers, a la Hecht and MacArthur, is not so important as the fact that my patrons found no entertainment in the picture and are still criticizing me for showing it. These people may not know much about art, but they certainly know what they don't like, and how they are telling me! Judging from the comments we read, there are many other communities, the majority of whose theatregoers are cold to novel scenic innovations, subtleties of plot or niceties of direction when these are employed in telling a tale of the sordid doings of a group of very unpleasant people, the humorless record of whose dreary lives, no matter how artistically depicted, adds nothing to the sum of human happiness.

In last week's Motion Picture Herald was a new revelation direct from the oracles of Astoria, like most sibylline utterances not too plain in intent, but apparently reducible to this basic proposition, that you mustn't burble on any bandwagon unless it's the Hecht and MacArthur bandwagon.

There are many things that suggest themselves after reading this latest effusion: One might descend to the Hecht and MacArthur level of puerile and pointless Billingsgate; or essay the facetious, and as a member in good standing of the Nitwit Exhibitors of America, Unlimited, propose these gentlemen and their pet whiskers for an honorary fellowship in our order, with the exalted rank of fur-bearing troglodytes.

But, seriously, I am moved to nominate "Crime Without Passion" as Heaven's greatest gift to our industry, affording as it does that abundant opportunity for self-expression which psychologists tell us is mankind's most precious boon, and of which in this connection so many availed themselves with vim, vigor and sometimes vituperation, from Hecht and MacArthur clear down to little Howard Monroe. Painful as all this publicity doubtless is to the gentlemen chiefly concerned, we all must suffer for the common good, and out of this travail of great minds is born the irrefutable truth, that you can lead a small town audience into the theatre, but if it's a Hecht and MacArthur picture you can't always make them take it and like it.—Roy W. Adams, The Mason Theatre, Mason, Mich.

---

## HOPES "CRIME" DISCUSSION WILL LAST TWO YEARS

To the Editor of the Herald:

My check enclosed is for two years' subscription to the Herald. I am registering for two years because I think it will be that long before the end of all this wrangling about "Crime Without Passion" and I like to read it.

In the Herald this week I note some of the contributors to "What the Picture Did for Me" seem just a little timid about criticizing a certain picture, and I just wonder if the producers of "Crime Without Passion" didn't have this in mind when they so grossly attacked Mr. Adams. If "Crime Without Passion" really is a fine motion picture, the big circuit bookers must be the nit-wits instead of us hill-billies who tried to show it.

As I remember, the picture didn't get to play *any* of the class A houses in this part of the country. Someone should tell them how much dough they are losing by not playing it. It seems to me that the producers of this picture should realize by this time that all the revenue they get from this picture will come from second-runs who are glad to get it or from small towns who either have to play it or pay for it. and be thankful they are getting that much. My people didn't like it and some of them wondered if it wasn't an old silent picture with talk added.

Pictures are good or bad only by comparison and I am positive that all the bad ones for the next five years will be compared to "Crime Without Passion."—H. C. Musgrave, Cozy Theatre, Minneapolis, Kansas.

---

## HOW AN EXHIBITOR AIDED COMMUNITY

To the Editor of the Herald:

For our Parent-Teachers benefit show at the El Portal Theatre, North Hollywood, the picture requested was Eddie Quillan in "Gridiron Flash." This young star is a great favorite of women and children and should be used more frequently to offset the demands of many critics for cleaner pictures. Not only is this young man clean, but he is also exceedingly clever.

Let's have more of Eddie Quillan.—C. S. Crews.

—

*Following is a copy of a letter which Mrs. Eaton McDermott, motion picture chairman of the North Hollywood-Van Nuys Council of the Parents and Teachers Association, sent to Eddie Quillan following the showing:*

Dear Mr. Quillan:

The North Hollywood-Van Nuys Parent Teacher Association wish to take this opportunity of thanking you for making an appearance at our Theatre Party given December 22, 1934, at the El Portal Theatre, along with your picture "Gridiron Flash."

We feel honored that a picture star who is so busy would take time to appear at one of our benefits, we enjoyed your picture as we enjoy all of your work.

We are looking forward to seeing you again soon, thanking you again.

Yours truly,
(Signed) Mrs. Eaton McDermott

*In his advertising of the showing, Mr. Crews had these words: "Complimentary to the North Hollywood-Van Nuys P. T. A., who are sponsoring this program for children's Christmas baskets. Eddie is the model young man of the children and his comedy is always clean, clever and funny."*

---

## SUBSCRIBER "AS LONG AS HE CAN REMEMBER"

To the Editor of the Herald:

Your representative, Mr. E. D. McIntire, called and sold us the new combination of the *Motion Picture Daily* and Motion Picture Herald. We, my father and I, have been a subscriber to the Motion Picture Herald ever since I can remember. Dad has been in the business here for more than twenty-six years and both he and I heartily endorse the Motion Picture Herald as one of the best trade magazines in the business.

Mr. McIntire just happened to visit us just after our installation of the Western Electric Wide Range Sound System and noticing our advertising campaign on our grand opening, asked me to mail copies of our local papers in to the magazines. Therefore enclosed you may find copies of same.

Thanks to you for the service you have been giving the exhibitors through your *Daily* and Motion Picture Herald and best wishes for your continuance of this excellent trade service.—E. W. Calvert, Lompoc Theatre, Lompoc, Cal.

—

*The entire back page of the Lompoc* Record *and of the Lompoc* Shopper *were taken with a co-operate advertisement, half of the space being taken with a large cut of the theatre and a pagewide streamer: "Local theatre is first with 'new marvel of science'."*

---

## Hecht and MacArthur Start Third Paramount Feature

Ben Hecht and Charles MacArthur continued this week as directors and producers of motion pictures when they began production of "Miracle in 49th Street," in Astoria, Long Island, with Noel Coward making his debut as a screen actor in the starring role.

"Miracle in 49th Street" was written by Hecht and MacArthur as the third of four feature films which they are making for Paramount release. "Crime Without Passion" and "Once In A Blue Moon" were the first two.

Lee Garmes is photographing and also functioning as associate director of "Miracle in 49th Street," a drama with a modern Manhattan background, written especially as a vehicle for Coward.

---

## Photocolor Names Hammer

Arthur Hammer has been named general representative for the Photocolor studio and laboratory at Irvington-on-Hudson, N. Y.

## WORLD PREMIÈRE

**THE MARCH OF TIME** is a twenty minute picture, issued once a month containing five or more complete dramatic stories. It makes no attempt to give last minute flashes or to cover the complete news of the day.

From hundreds of stories and thousands of feet of film from all over the world, the best of these are taken and woven together in radio MARCH OF TIME'S curt, concise manner. Re-enacting those scenes that are missing. THE MARCH OF TIME brings to the screen complete, dramatic episodes of world happenings you've read and wondered about.

This week great theatres from coast to coast will show the first release of THE MARCH OF TIME. Announcements in lobbies and on the screen have already brought enthusiastic comment from theatre goers. The premiere of this new monthly series is packed with more box office interest than the introduction of any similar-length subject in the history of the industry.

*Distributed by*

**FIRST DIVISION**

# THE MARCH

# FEBRUARY FIRST

Billboards, newspapers, TIME and FORTUNE magazines and radio's MARCH OF TIME over the Columbia Network are carrying a great national campaign in support of this new kind of a motion picture. Public interest is great.

Shrewd showmen all over the country have recognized in THE MARCH OF TIME, a new and powerful box office asset. If you haven't talked to your FIRST DIVISION exchange about THE MARCH OF TIME in your theatre, do it at once. There's a ready made audience waiting.

**THE MARCH OF TIME FROM COAST TO COAST IN THE THEATRES OPERATED BY THESE CIRCUITS**

- Loew's, Coast to Coast
- Poli, New England
- Balaban & Katz, Greater Chicago
- Publix Great States, Indiana and Illinois
- Evergreen, Washington and Oregon
- Fox West Coast, California
- Interstate, Texas
- World Amusements, Minnesota
- Tri-State, Omaha
- Smalley, Northern New York
- Fox Theaters in Philadelphia
- Harmanus Bleeker Hall, Albany

HARRY H. THOMAS, Pres.
ROCKEFELLER CENTER, N. Y.

# OF TIME

A
FIRST DIVISION
RELEASE

# THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

**Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.**

**For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.**

**Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.**

**This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.**

## No. 102—WAGES AND WORKING SCHEDULES FOR "LAB" PRINTERS

*QUESTION—Will you let me know the correct minimum wage for a film printer, the number of hours for a regular day, and the provisions for overtime work. Does it make any difference how many printers the company employs?—NEW YORK.*

ANSWER—The motion picture laboratory code says that film printers shall be paid no less than $25.00 per week and that the maximum working hours shall be 40 hours per week for a minimum $25.00 per week wage.

The overtime rate for time worked over an eight hour day shall be paid at the higher scale of time and one-half for all film work except on newsreel printing.

▽ ▽ ▽

## No. 103—LOTTERIES; DETERMINATION OF COMPETITION; CODE FINES

*QUESTION—Will you kindly advise us if a "Cash Night" one night each week violates the code in any way?*

*We have a small theatre, the only one in a town of 1,500. There are several other theatres close around in towns of from 12 to 22 miles from our town and they do not have Cash Nights.*

*We were intending to give coupon tickets each Cash Night and put one part of the ticket in a box and let some one draw out a number and possibly give the one holding the corresponding number $5.00 in cash.*

*We do not know whether these other towns have anything like that eitner because they do not want to participate in such a practice or because it is a violation of the code.*

*How would it be for us to start a Cash Night and then if it was against the rules of the code governing theatres to discontinue the practice? And would there be any fine (under the code) if we should start the Cash Night?—MISSOURI.*

The Cash Night stunt described above appears to be a direct violation of the code clause (Section 1, Part 3, Article V-E) governing lotteries or drawings for prizes by means of lucky number awards, and which clause says, in part: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lotteries, prizes. . . ."

However, state or local statutes permitting, any exhibitor whose theatre is definitely not in competition with another theatre, being so far removed from any other theatre as to eliminate the house as a competitor, could not be prevented under the code from indulging in the practice of lucky number awards, drawings and the like, because the clause and others in the code are intended to prevent unfair competition. Unfair competition could not exist when there is no competition in the first place.

Whether the distance of 12 to 22 miles which separates this theatre from others is sufficient to eliminate the factor of competition would, if in dispute, have to be determined by the Local Grievance Board.

In any event there is nothing that can prevent the exhibitor from preparing to engage in the stunt, or to actually carry out the plan in operation. The procedure for controlling such a practice when it is in violation of the code is for a competing exhibitor to file a complaint with the Local Grievance Board in the territory in which the theatres are operating. A hearing is held, and if the Grievance Board finds that the practice is in violation of the code, it will then formally order the defendant exhibitor to cease and desist. The exhibitor has the right to appeal the decision to the Code Authority in New York, which, in cases like the one in discussion, usually sustains the Grievance Board's original ruling.

There can be no fine under the code for such a violation, if the practice is found to be one. If the exhibitor, after a ruling is made against him either by the Grievance Board and/or the Code Authority, refuses to cease and desist the Board or the Authority may order exchanges to refuse to serve him with film until he does cease and desist.

▽ ▽ ▽

## No. 104—UNUSUAL SITUATION INVOLVING GROUP ADMISSIONS ON CLUB BASIS

*QUESTION—We are operating a motion picture theatre and charge admissions (four changes weekly) as follows: Wednesday, Saturday, Sunday, 10, 15 and 25 cents; Friday, 5, 10 and 15 cents; Friday matinee, 5 cents to school children. The Friday evening admission of 10 and 15 cents is described as "Bargain Day."*

*Our competitor (three changes weekly) is running the same on a club basis or membership—the factory here operates it and charges the employees $1.00 per month per family. This includes guests also, if any are visiting the family. They also accept outside families in which they have no employees, at a charge of $2.00 per month per family, with guests admitted, too.*

*We have had this to contend with for years, but felt that as long as we could make out we did not complain. Now they are trying to get the films we get second run, and we feel that its time we should protect our interests. Please let us know the best way to protect our investment.—LOUISIANA.*

ANSWER—The complaining exhibitor appears to have a rather unusual problem that can only be determined by the Local Grievance Board on proper presentation of the situation. Nobody can tell authoritatively in advance as to what the decision of the local Board would be. The procedure for him to follow is to bring a complaint against the factory-owned competing theatre under Part 3, Article V-E of the code and have this Board decide whether or not the exhibitor against whom the complaint is made has lowered the admission prices publicly announced or advertised for his theatre, or failed to maintain the minimum price of admission specified in any exhibition contract in such a way as to violate this provision of the code. These are questions of fact that can be only determined by the local Board.

▽ ▽ ▽

## No. 105—CODE CANNOT COMPEL DISTRIBUTOR TO SERVICE EXHIBITOR

*QUESTION—Fox Film refuses to sell me second-run features. . . . Kindly advise me what action I may take against Fox Film in order that I may obtain their pictures second run.—PENNSYLVANIA.*

ANSWER—There is nothing in the motion picture code nor in the laws of the land which can compel a motion picture distributor to sell the licenses for his product to any exhibitor if the distributor does not care to.

In the ordinary course of the business the licenses granted are exclusive in certain respects; that is, a license for first-run exhibition guarantees an exhibitor contracting for such first-run exhibition that no other theatre in the competitive area will be licensed to exhibit the particular picture specified first-run in that area. On the other hand, where the contract gives the first-run exhibitor only a period of clearance over the second-run, and does not give the first-run an exclusive license to the picture for that area, the distributor may or may not sell the second and subsequent rights, as he sees fit.

However, the motion picture code does protect a second-run exhibitor, and all other exhibitors, from overbuying on the part of their competitors.

In order to overcome possible unfair competition by an exhibitor who may endeavor to license more pictures than are reasonably required for the operation of his theatre, with the intent and purpose of depriving his competitor of feature motion pictures, the code prohibits such a practice and established Local Grievance Boards to determine the facts in each specific instance on their merits as to whether or not more pictures had been licensed than were reasonably required.

If, upon complaint of an exhibitor, the Local Grievance Board decided, after a hearing, that a competing exhibitor had purchased more feature pictures than he reasonably required, with the intent and purpose of depriving the complaining exhibitor of product, then the Board will order the exhibitor who over-bought to release a specified number of pictures to the complaining exhibitor.

The individual distributor otherwise has the unquestionable right, acting alone and not in conjunction with any other distributor or exhibitor, to select his own customers and to refuse to do business with any exhibitor for any reason, which he is under no obligation to disclose.

---

## Cleveland Independents Seek Renewal of Dual Feature Ban

Although five theatres, operating in the Greater Cleveland area, are using double features regularly, owners of other independent subsequent runs in the city declare themselves well satisfied with the results of a single feature policy, under which all theatres in the area have been operating since a one-year agreement outlawing duals became effective July 8, 1934. The five double bill houses were opened subsequent to the effective date of the agreement.

# J. C. JENKINS--HIS COLYUM

Alamo, Texas

**Dear Herald:**

This town of Alamo was originally laid out by real estate agents with the expectation that it would become a city, but they left it in the rain one night and it caught cold, after which they planted a part of it to grape fruit and oranges and pastured the cows on some more of it. We like this town though, for it is a good place to sleep. The street cars or fire gongs don't wake you up. The town has a mayor but nobody knows who he is. The postmaster is a Republican and a curiosity here in Texas. The town is about a mile long and widens out in the middle and the Mexicans live on the north side of the railroad. We like this place because it is a nice, quiet place in which to live and they have plenty of grape fruit and oranges in their back yards. The town has something like 1,200 people, including 800 Mexicans, and the most of the younger generation work in the carrot and beet fields when they are not gathering grape fruit and oranges for the packing companies.

Doesn't it beat all what funny things kids will say once in a while? A boy just old enough to talk plain came over to our house from a tourist camp yesterday and we asked him where he came from and he said from Dodge City, Kansas, and we said, "Oh, you are a Jayhawker, are you?" and he replied, "Nope, I ain't, but the boys are and the girls ain't either, but we haint got but one girl, but my mother she's a mule." We said "What's that? You better not tell your mother that, young man, or she'll paddle your pants."

▽

### They Call Him "Shine"

We were down to McAllen this morning and called on Shine Masin. Shine, you know, manages the Palace and Queen theatres. When we were there and called on him a few days ago he gave us several passes to his theatre and when we called this time he wanted to give us some more but we hadn't used what he gave us before. Now, can you beat that for a regular guy?

We can't see any doggone sense in their calling him Shine just because he happens to be baldheaded. We expect they will be calling us Shine pretty soon, and if they do we are going to hit 'em right on the nose.

**Shine took us around to a place and introduced us to a tarpon fisher and he impressed us as being one fisherman who tells the truth and so we didn't give him any of our experiences fishing with H. J. Longaker at Glenwood or Andy Anderson at Detroit Lakes, Minnesota, but boy, you ought to hear F. W. Zimmerman of the Palace theatre at San Marcos, Texas, tell about his catches in the Blue Wing Lake. Gee whiz.**

▽

Down at San Juan (pronounce it San Wan) is a fellow who operates the San Juan theatre, a fellow by the name of Hugo Ptath. We don't know how he pronounces it and we don't care whether you try to pronounce it at all or not, but if you do it must be at your own risk. But he is a mighty swell guy just the same. He invited us to bring our friends down to his theatre any time and he allows us to get his copy of the HERALD any time we want it, and if it wasn't for him we wouldn't know whether the HERALD is still being printed or not, since Ernie went up to Minneapolis to see Tillie Olson. They don't make many better theatre boys than these here in the Rio Grande valley.

▽

### Government Loans

As Andy Gump said to Min, "And then there's another thing." There is a fruit and vegetable stand on the lot next to where we live and a government agent furnished the operator with a list of the fruit farmers who had government loans on their orchards and the operator was told that if he bought any vegetables from any of the farmers who had government loans on their orchards, even five cents worth of radishes or carrots, he must not pay the farmer, but must hold the money and pay it to the agent when he called. Can you beat that in this "Land of the free and home of the brave?"

We read over the list of the farmers having government loans, which was furnished by the agent, and we counted up to 500 and didn't get much more than half way through the list when we stopped, and these were all in Hidalgo county, too. We don't know how many there are in the whole state, and yet this state didn't go very strong for Al Smith either.

Then again, we were told that a lady had some potted plants for sale and she advertised them in a local paper and that a government agent called on her and told her she would have to take out a government license. The next thing we know they will have to take out a license to sell a mule. Let's see, didn't someone once say that this is a government "Of the people, by the people and for the people?"

▽

**We saw a Mexican drink a bottle of goat's milk in a cafe the other day. We'll betcha that guy would eat spinach and play the saxophone.**

▽

We have just received a letter from P. B. Herbst of the Palacette theatre at Roanoke, Illinois, advising us that he was reopening the Palacette after it had been closed for four years. This indicates that business is picking up in Roanoke. We are glad to learn this. He also requested us to send him the HERALD, which we will be glad to do. He says that he was advised to write us for it by a Mr. Brodski, a film salesman for MGM. We have no personal acquaintance with Mr. Herbst or Mr. Brodski, but we wish to thank each of them for their kindness. Somehow these film boys are awfully good friends of ours.

▽

The other day we went over to Matamorris. Matamorris is just across the Rio Grande river from Brownville. Did you ever go over to Matamorris? Well, you can do as you please about it but we don't intend to ever go over there again. When you get over there the Mexican kids will swarm around your car like a swarm of bees, all hollering "Give me nickly, nickly, nickly," and if you don't throw them some nickles they will climb right into your car. Matamorris is the best place to stay away from that we know of. If you can get out of there with any change you will be fortunate. *And don't let the guide hold you up.*

▽

As soon as it warms up up north we are going back to where men are men and women will swear to it.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

---

## Greenthal Takes Gavel At Resumption of AMPA

The Associated Motion Picture Advertisers in New York will resume their open meetings on Thursday at luncheon in the Motion Picture Club on Broadway. Monroe Greenthal, advertising executive of United Artists, will preside in the absence of William R. Ferguson, of Metro, who is vacationing in Florida.

Guests of honor will include Gene Raymond and Freddie Bartholomew, players; Charles C. Cochran, London producer; Emil Boreo, French musical comedy importation; Jack Whiting, stage and radio performer; Irving Jaffee, Olympic skating champion; Count Byron Kuhn de Propok, explorer; Rachel Carlay, French singer; Jerome Mann, radio performer; Rosita Ortega, Spanish dancer, and Hugh Sinclair and Leon Quartermaine, English stage players.

---

## Film Bowling League to Send Team to Tournament

The Motion Picture Bowling League, of which John M. Fuchs is president, plans to send a team to the ABC bowling championships at Syracuse, N. Y. Practically all film companies are represented by teams in the league, and a group of the five high average men of the league will be sent to Syracuse by the owners of the Radio City bowling alleys in New York, to be known as the motion picture team.

---

## Two Fox Studios to Operate on Same Basis

Winfield Sheehan, head of Fox production, last week on the Coast declared that Sol Wurtzel will continue to supervise the Fox Hollywood studio, which will be operated on an equal basis with the Movietone City studio. Fox talent will continue to be utilized by both studios. John Stone, assistant to Mr. Wurtzel, will retain his post, as will Edward T. Lowe and Joseph Engle, associate producers.

---

### Paramount Promotes Hirsch

J. Albert Hirsch has been assigned to handle trade paper advertising for Paramount, under the supervision of Robert Gillham. Sam Palmer succeeds Mr. Hirsch in charge of the company house organ.

# TRAVELERS

Harry Arthur was due back in New York from St. Louis.

Margo, Paramount dancer, left New York for Miami to appear during the premiere of "Rumba."

June Clayworth, Universal player, returned to the coast from New York.

Max Hart arrived in New York from Universal City to assume the duties of eastern story editor.

John M. Stahl, Universal director, returned to the coast from Broadway.

Jack Connolly, Pathe News general manager, was in Hollywood from New York.

John Barrymore returned from London, where he appeared in a Gaumont British film.

Robert Sherwood, writer, sailed for Europe.

Pauline Stark sailed for England.

Helen Hayes arrived in New York from Metro's coast studio.

Dean Jagger, Paramount player, flew from New York to Hollywood.

Jeffrey Bernerd, Gaumont British executive, and Arthur Lee, vice-president in America, were touring eastern exchanges.

Leo Spitz was in Miami.

William Rodgers, MGM sales executive, returned to New York from Miami.

Lou Smith, Paramount publicist, was at the Hollywood studio, from New York.

Charles B. Cochran, London stage producer, returns home this week.

Norton Richey, film exporter, sailed for Brazil to handle Monogram sales.

Joe Brandt sails February 4th for a Mediterranean cruise.

John Balaban sailed from Honolulu for Los Angeles, en route to Chicago.

George Borthwick, MPPDA treasurer, returned to New York from Hollywood.

Ann Harding sailed from Los Angeles for China.

Dorothy Arzner, Columbia director and producer, arrived in New York from the Coast.

Monogram officials who returned home from New York included: Ben Verschleiser, Hollywood studio executive; Arthur Bromberg, distributor in Atlanta; Claude Ezell, Dallas franchise holder; Julian Jossey, Cleveland.

Merle Oberon, player, returned to New York from 20th Century unit on coast.

Harry Goetz, Reliance Pictures president, arrived in Hollywood from New York.

RKO executives who left New York for California studio conferences included: Merlin H. Aylesworth, president; Ned E. Depinet, distribution chief, and S. Barret McCormick, advertising director.

Lilian Harvey, player, sailed for Europe.

W. A. Bach, president of Audio Productions, returned to New York from Canada.

S. N. Behrman arrived on the Coast from New York.

John Griffin, exhibitor for 30 years, returned to Chinook, Mont., from New York.

J. J. Unger, Paramount sales executive, was touring southern exchanges.

Adolfo R. Aviles, film and radio critic in South America, sailed from New York for home.

William Ferguson, MGM exploitation director, was in Florida from New York.

Larry Darmour, producer, was in New York from California.

Sharon Lynn arrived in New York from the Coast.

Charles J. Sonin sailed from New York for a southern cruise.

Al Christie is due in New York from California via the Panama Canal.

Arthur Schwartz was in Nassau from New York.

Spyros Skouras and E. L. Alperson, Skouras Circuit executives, left New York for California, picking up Elmer Rhoden at Kansas City.

J. Robert Rubin, Metro executive, was at Palm Beach from New York.

Sam Morris, Code Authority assistant to John Flinn, returned to New York from Indianapolis.

Dorothy Burgess left New York for California.

Bernard Milis, Albany, and Sol Bines, Boston, Majestic franchise holders, were in New York.

Mort Singer, RKO theatre partner in Chicago, returned home from New York.

Returning to France were Adolph Osso, French producer; Alexander Pincus, his financial adviser; Jean De Cavaignac, French director, and Andre Berley.

Carole Lombard arrived in Miami from New York, en route to Hollywood.

Margaret Sullavan and William Wyler, her husband, arrived in New York from the Coast.

Cresson Smith sailed from New York for Los Angeles.

## Warners Open First Cosmopolitan Film

Premiere of "Devil Dogs of the Air," Warner's first Cosmopolitan picture, took place Tuesday night at the Spreckles theatre at San Diego, Cal., with Mayor Irones and the Chamber of Commerce participating, along with a contingent of marines.

Warner had a special train to carry studio officials and stars from Los Angeles, including Hal Wallis and William Koenig, of Warner's, and Ed Hatrick and Bill Williams, representing Cosmopolitan. Others on hand were Joe E. Brown, Dick Powell, Jean Muir, Anita Louise, Hugh Herbert, Winifred Shaw, Dorothy Dare, Maxine Doyle, Phil Regan, Olive Jones, Margaret Lindsay, Alice White and Lloyd Bacon, who directed. Hollywood newspaper writers completed the party.

Twenty miles out of town the train was met by a squadron of marine airplanes, and at the theatre there were two marine bands, an American Legion drum corps and civic officials and marine officers.

# SHORT PRODUCT PLAYING BROADWAY

*Week of January 26*

| | | |
|---|---|---|
| **CRITERION** | Autobuyography | RKO Radio |
| **MAYFAIR** | Dizzy and Daffy | Vitaphone |
| | Pop Goes My Heart | Vitaphone |
| | Show Kids | Vitaphone |
| **MUSIC HALL** | Geneva-by-the-Lake | Fox |
| | The First Snow | Educational |
| **PARAMOUNT** | Baby, Be Good | Paramount |
| **RIALTO** | Palooka from Paducah | Educational |
| | South Pole or Bust | Educational |
| **RIVOLI** | Ireland, The Emerald Isle | MGM |
| | Mickey's Man Friday | United Artists |
| **ROXY** | Henry's Social Splash | Universal |
| | Holiday Land | Columbia |
| **STRAND** | A & P Gypsies | Vitaphone |
| | Listening In | Vitaphone |
| | Those Beautiful Dames | Vitaphone |

# WABASH AVENUE

### CHICAGO

Russ Swann, the magician who has delighted Chez Paree audiences, entertained the 40 who attended the open luncheon of Chicago Amusement Publicists Association at the Congress hotel last week. Future luncheons will also be open. Exhibitors, exchanges and others connected with the industry are invited.

The usual procedure is to pop in at association headquarters—B 10 and 12 at the Congress, at 12:30. From that point on, things will take care of themselves.

Magician Swann, among other things, pulled his famous trick of extracting a dollar bill, a five and a twenty from a lemon. His act almost foundered until Jack Miller produced the twenty spot. But Jack got his twenty back and drew a chuckle besides, when he said, "That's the first time I ever got any dough out of a lemon."

▽

Ed Safier, formerly with United Artists, returned from a jaunt to Florida, Cuba and other warm climes.

▽

Bending low over his books Sol Gollman, booker for Ben Judell, is striving valiantly to appear nonchalant while he nourishes and cultivates the hirsute on his upper lip. Or maybe you missed it altogether.

▽

A gala and ultra party is planned for Friday evening at the Chicago theatre to commemorate the introduction of the "March of Times" films at the Balaban and Katz and Great States theatres. It is to be a swanky affair with the big wigs of social and business life of the city as guests.

▽

Steve Montgomery and Frank Young of United Artists both found spots to spend away from the office in which to indulge in a vacation.

▽

It is understood that Jake Gross has taken over the Imperial theatre.

▽

With Ben Eisenberg holding down the fort on the Row, Ben Judell is reverting to his earlier experiences of hitting the road and at any given time may be anywhere in Indianapolis, St. Louis or Milwaukee.

▽

The World Wide product, through an arrangement which makes William Weinshenker a member of the Judell organization, is now handled by the Judell staff.

▽

Charles Walsh, for 17 years head shipper at the Fox exchange, passed away last week.

▽

Abe Gumbiner has reopened the Banner theatre as an example of the trend in modern theatre remodeling. Some $35,000 was spent in rejuvenation under the direction of Mark Kalischer, architect, who did the Adelphi.

HOLQUIST

## Powers Heads Club Firm

P. A. Powers is the principal stockholder of Longshore, Inc., new unit organized to take over the 200-acre property of the former Longshore Beach and Country Club at Westport, Conn. Longshore Estates, Inc., which now controls the property, will lease it to Longshore, Inc.

## Penner in Warner Houses

Joe Penner has been signed by Warner theatres to appear for four days in the Cambria, Johnstown, Pa.; Harris-Memorial, McKeesport, Pa.; Warner, Erie, Pa.

# TECHNOLOGICAL

## The BLUEBOOK School

By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 258.**—(A) By what simple, easily applied experiment may the projectionist prove that the best view of picture detail cannot be had at long viewing distance? (B) Does it not then follow that if good view of picture detail cannot be had at long viewing distance, it will be impossible for projectionist to maintain sharpness of focus unless he has the aid of a good opera glass? (C) Will an opera glass compensate perfectly where projection distance is such that it is impossible to judge sharpness of focus with the unaided eye? (D) Is it not plain common-sense to presume that if the projection distance is such that sharpness of focus cannot be judged with the naked eye and the management supplies no glass, the picture will not be kept in sharp focus?

## *Answer to Question No. 253*

*Bluebook School Question No.* 253 *was*: (*A*) *What relation has dimensions of screen image to the distance from the screen to front seats?* (*B*) *What effect has picture brilliancy to viewing distance?*

The following made creditable answers: C. Rau and S. Evans; G. E. Doe; J. Wentworth; R. J. Arntson; A. F. Sprafkee; T. Van Vaulkenburg; C. Oldham; H. Edwards; L. Cimikoski; Bill Doe; C. Mellinger and H. Pitchkey; D. Breaston and R. Haber; E. Hodson and S. Johnson. F. H., S. and P. Dalbey; B. R. and M. Walker; D. L. Sinklow; G. Wayne and D. Stellegos; L. Hutch and D. Goldberg; S. L. Arenson; L. M. Goss and T. Danielson; P. H. Kay; C. Umphrey; T. Turk; B. R. Danielson; R. Davis, J. Frazier, and G. B. Lantree; L. M. and C. B. Traxler; J. R. Sanborne, D. L. Hubbard; H. Munier and T. L. Samuels; N. L. Boyd; M. and J. Devoy; F. H. and L. Klar; B. L. Jackson and N. K. Hendries; G. E. Osborn; J. Lansing and D. Oberleigh; N. L. Haynes and A. Richardson; T. N. Onby; R. H. Sullivan; T. T. Davidson and R. G. Crews; D. T. Bennett and C. B. Murray; R. Crawford; B. L. Hutchinson; S. T. Daniels; T. R. Smith; P. and L. Felt; S. C. Hollenbeck; F. Ferguson and D. Lally; L. Grant and R. Geddings; G. N. Guidotti and F. L. Savlor; T. Rosenblatt; E. Mantol and H. Hughes; R. C. Nathan and O. Holly; G. Harrison and F. Harlow; G. Thompson; P. L. Nathan; N. N. Boyd and L. Thomas; B. H. Thaller and S. Spooner; R. and K. Wells; N. Goldberg; W. S. Tomlinson and D. Patterson; T. L. Irwin and B. McCoy; N. F. Sanderson, B. L. Barker and G. Cohan.

We will listen to L. Cimikoski on Section A. He says, "The dimensions of the picture are very important when considered with relation to distance from the front rows of seats. This is true for the reason that if the picture proportions be too large, those occupying the front seats will be subjected to heavy eye strain, besides having a highly unsatisfactory view of the picture. The value of these seats will therefore be reduced.

There are two excellent reasons why a picture of excessive size will cause discomfort to patrons in the front seats. First, the picture will not appear as in sharp focus, which in itself will be very uncomfortable to the eyes. Second, if a theatre patron be seated too close to a large screen image, the movement of the eyes necessary to follow moving objects on the screen will be sufficiently excessive to set up heavy eye strain.

"On the other hand, if the picture is too small to permit of its details being clearly seen from the rear seats, then also will eye strain be involved.'"

It is likely Brother Cimikoski won't recognize his answer. However, if he will examine it carefully he will find that in rewriting it I have said exactly the same thing he said, though in somewhat different form.

(B) Rau and Evans say, "The more brilliant the picture the better is the condition for those in the extreme back rows, especially if the auditorium is a deep one, notwithstanding the fact that picture dimensions may err on the small side. This latter fact will, however, add to the naturalness of its appearance to people of normal eyesight.

"But for those in the front seats, especially if they are too close to the screen, a brilliantly illuminated screen image may approach too closely to a 'glare,' especially in its white portions."

And now here is an answer to Section B that I'm going to ask you to criticize or comment upon. I'll not tell you who it is, hence there can be no embarrassment. Examine and consider it. Then tell me whether it is correct or is not correct. It seems to me this might be an interesting and excellent way to utilize some of the school space. What do you think about it? Here is the answer, word-for-word as received. Watch your step!

"Picture brilliancy does not fade as rapidly with viewing distance as any indirect lighted scene or object, the reason being the picture is originally projected with one beam of light from one source and the screen (depending upon type) tends more or less to confine reflection of picture within moderate bounds. With new modern type light sources some screens on cartoons and light outdoor scenes are too brilliant. The picture should present a clear, sharp, undistorted scene to view and be of such quality as to appear soft and restful. A too brilliant picture, even at great distances, puts a strain on the eyes, as does an underlighted one, and sends many theatregoers home with a headache.

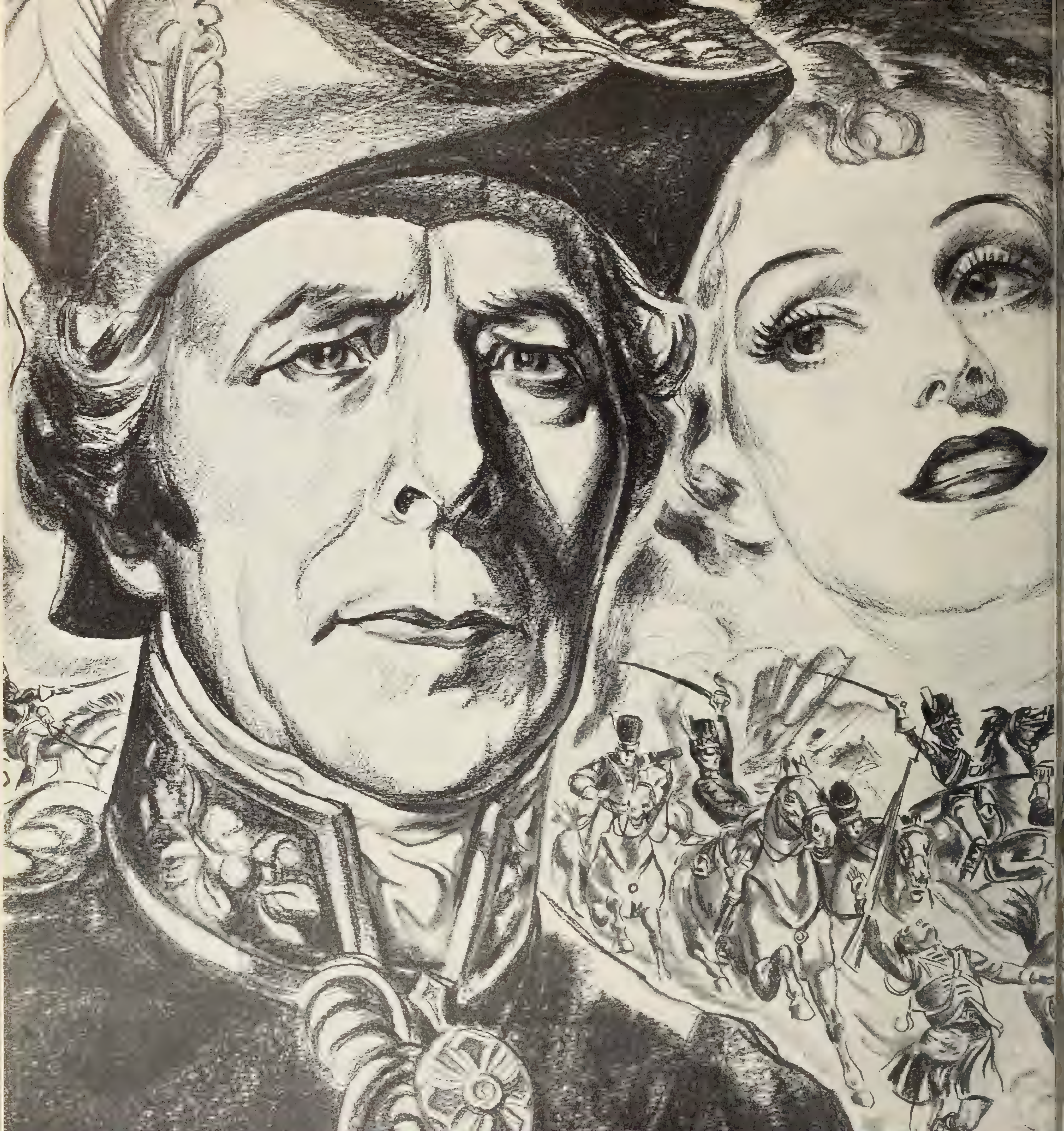
"An analogy might be made that a theatre is somewhat like reflecting a flashlight beam of light with a mirror where greater distance does not rob the brilliance of the light beam with great rapidity."

And now I'm going to ask you another question: What would you think about laying off on the Bluebook School for a while and devoting this page to general projection matter? Let us hear what you think about that idea.

---

## Argentina Would Tax Corporation Profits

The national government of Argentina is preparing plans to institute a surtax of five per cent on all dividends or other profits sent abroad by corporations operating in the country. The plan includes collection of five per cent on all local bonds. The finance minister has sent a bill to the legislature authorizing the measures. American film companies would be affected.



# GEORGE ARLISS *in*

# FULFILLS EVERY EXPECTATION!

**TOOK RADIO CITY MUSIC HALL LIKE WELLINGTON TOOK NAPOLEON AT WATERLOO!** (*Ditto RKO-KEITH'S, BOSTON*)

**More drama**
**More thrills**
**More action**
**More romance**

**than in any picture ever made by George Arliss**

A GB PRODUCTION

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

# THE IRON DUKE

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 26, 1935, from 108 theatres in 18 major cities of the country, reached $1,106,350, an increase of $121,220 from the total for the preceding calendar week, ended January 19, when 109 theatres in 18 major cities aggregated $985,130.

(*Copyright, 1935: Reproduction of material from this department without credit to* Motion Picture Herald *expressly forbidden*)

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Boston** | | | | | | | | |
| Boston | 2,900 | 25c-50c | "Grand Old Girl" (Radio) | 9,000 | "Helldorado" (Fox) | 15,000 | High 1-5-35 "The Marines Are Coming" "Romance in Manhattan" (New Year's Eve)<br>Low 1-26-35 "Grand Old Girl" | 25,000<br>9,000 |
| Fenway | 1,800 | 30c-50c | "Secret Bride" (W. B.) and "Babbitt" (W.B.) | 5,400 | "Enter Madame" (Para.) and "Father Brown, Detective" (Para.) (8 days) | 4,700 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 15,000<br>3,600 |
| Keith's | 3,500 | 25c-65c | "Enchanted April" (Radio) | 8,000 | "Evergreen" (Gaumont British) | 7,000 | High 12-2 "Little Women"<br>Low 1-19-35 "Evergreen" | 28,000<br>7,000 |
| Loew's State | 3,700 | 25c-55c | "Sequoia" (MGM) | 11,000 | "Broadway Bill" (Col.) | 12,000 | High 1-7 "Strange Interlude"<br>Low 1-26-35 "Sequoia" | 23,000<br>11,000 |
| Metropolitan | 4,350 | 35c-65c | "Lives of A Bengal Lancer" (Para.) (8 days) | 28,000 | "The County Chairman" (Fox) | 21,000 | High 11-4 "I'm No Angel"<br>Low 1-19-35 "The County Chairman" | 44,500<br>21,000 |
| Paramount | 1,800 | 30c-50c | "Secret Bride" (W. B.) and "Babbitt" (W. B.) (25c-50c) | 6,500 | "Enter Madame" (Para.) and "Father Brown, Detective" (Para.) (8 days) | 5,800 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 1-5-35 "Bordertown" and "Bachelor of Arts" | 17,000<br>4,400 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "The Gilded Lily" (Para.) | 17,300 | "The County Chairman" (Fox) | 20,000 | High 12-9 "Dancing Lady"<br>Low 3-25 "Our Betters" | 31,000<br>9,800 |
| Century | 3,000 | 25c | "The Silver Streak" (Radio) and "Our Daily Bread" (U. A.) | 5,500 | "Hell in the Heavens" (Fox) and "I Sell Anything" (W. B.) | 6,100 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes | 3,000 | 25c-40c | "Bordertown" (W. B.) | 7,000 | "Sweet Adeline" (W. B.) | 7,400 | High 11-4 "I'm No Angel"<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome | 2,100 | 25c-40c | "The Gay Bride" (MGM) and "Babbitt" (W. B.) | 6,400 | "The Mighty Barnum" (U.A.) | 7,300 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy" | 18,000<br>4,800 |
| Lafayette | 3,300 | 25c | "Chu Chin Chow" (GB Prod'tions) and "I'll Fix It" (Col.) | 7,500 | "Broadway Bill" (Col.) (9 days-2nd week) | 9,500 | High 1-12-35 "Broadway Bill"<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 17,100<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo | 1,400 | 25c-50c | "The Secret Bride" (W. B.) | 7,000 | "The President Vanishes" (Para.) | 7,000 | ........................................ | |
| Chicago | 4,000 | 25c-68c | "Here Is My Heart" (Para.) | 55,000 | "Broadway Bill" (Col.) (2nd week) | 31,000 | High 9-2 "Goodbye Again"<br>Low 4-29 "Central Airport" | 75,000<br>22,000 |
| Garrick | 900 | 25c-40c | "Broadway Bill" (Fox) | 7,000 | "Music in the Air" (Fox) | 4,500 | ........................................ | |
| Oriental | 1,940 | 25c-40c | "I Sell Anything" (F. N.) | 17,000 | "Gambling" (Fox) | 19,000 | High 10-14 "I'm No Angel"<br>Low 12-16 "A Man's Castle" | 50,000<br>10,000 |
| Palace | 2,509 | 25c-50c | "Grand Old Girl" (Radio) | 14,000 | "The Little Minister" (Radio) (2nd week) | 17,000 | High 9-9 "Morning Glory'<br>Low 4-28-34 "Glamour" | 37,000<br>11,500 |
| Roosevelt | 1,591 | 25c-50c | "Lives of A Bengal Lancer (Para.) | 20,000 | "Forsaking All Others" (MGM) (3rd week) | 10,000 | High 1-5-35 "Forsaking All Others"<br>Low 8-18-34 "Paris Interlude" | 27,000<br>6,000 |
| State-Lake | 2,776 | 20c-35c | "Jealousy" (Col.) | 11,000 | "Woman in the Dark" (Radio) | 13,000 | High 9-8-34 "Most Precious Thing in Life"<br>Low 2-18 "Lucky Devils" | 19,000<br>4,500 |
| United Artists | 1,700 | 30c-60c | "Sweet Adeline" (W. B.) (10 days) | 12,000 | "The Mighty Barnum" (U.A.) (9 days-2nd week) | 11,000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding" | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 20c-40c | "The Man Who Reclaimed His Head" (Univ.) (2 days)<br>"The White Cockatoo" (W.B.) (5 days) | 600<br>1,900 | "West of the Pecos" (Radio) | 4,100 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Hippodrome | 3,800 | 30c-42c | "Bordertown" (W. B.) | 9,000 | "Broadway Bill" (Col.) (2nd week) | 9,000 | High 10-21 "East of Fifth Avenue"<br>Low 6-10 "Circus Queen Murder" | 30,000<br>2,900 |
| RKO Palace | 3,100 | 30c-60c | "Enchanted April" (Radio) | 13,000 | "Grand Old Girl" (Radio) | 12,500 | High 11-10-34 "Desirable"<br>Low 8-19 "No Marriage Ties" | 28,000<br>4,200 |
| State | 3,400 | 30c-42c | "Lives of A Bangal Lancer" (Para.) | 15,000 | "Kid Millions" (U. A.) | 13,500 | High 8-19 "Tugboat Annie"<br>Low 6-24 "The Eagle and the Hawk" | 26,000<br>5,000 |
| Stillman | 1,900 | 20c-40c | "One Hour Late" (Para.) | 4,500 | "Father Brown, Detective" (Para.) | 3,200 | High 9-15-34 "Chained"<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "Charlie Chan in Paris" (Fox) | 2,500 | "The Secret Bride" (W.B.) (5 days)<br>"The Man Who Reclaimed His Head" (Univ.) (2 days) | 1,400<br>700 | High 2-25 "Cavalcade"<br>Low 8-11-34 "I Give My Love" | 10,000<br>1,200 |
| Denham | 1,500 | 25c-50c | "The Age of Innocence" (Radio) | 4,500 | "The President Vanishes" (Para.) (3 days)<br>"Limehouse Blues" (Para.) (4 days) | 1,200<br>2,800 | High 9-29-34 "Belle of the Nineties"<br>Low 8-4-34 "Elmer and Elsie" | 16,500<br>1,800 |
| Denver | 2,500 | 25c-50c | "The County Chairman" (Fox) | 9,000 | "Sweet Adeline" (W. B.) | 6,000 | High 1-13-34 "Roman Scandals"<br>Low 12-16 "The World Changes" | 17,500<br>3,000 |
| Orpheum | 2,600 | 25c-50c | "Biography of A Bachelor Girl" (MGM) | 7,000 | "Broadway Bill" (Col.) | 10,000 | High 2-17-34 "Hi, Nellie!"<br>Low 6-10 "Zoo in Budapest" | 19,500<br>3,700 |
| Paramount | 2,000 | 25c-40c | "Babbitt" (F. N.) (3 days)<br>"Broadway Bill" (Col.) (4 days) | 800<br>1,700 | "Kid Millions" (U. A.) | 3,000 | High 4-1 "The Kid from Spain"<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |

# *We feel simply* COLOSSAL!

- Full of drama . . . full of action . . . full of romance and contentment . . .
- You see it's our birthday...our 15th Anniversary . . . and what a tale we have to tell!
- The drama lies in our small beginnings . . . and present place of trailer-supremacy . . .
- And the action comes from our Service Departments...Editorial...Camera...Art and Traffic...seat-selling trailers always on time...
- But oh...the romance in the perfect harmony between National Screen Service and more than 9000 Exhibitors who use National Screen Trailers . . .
- So, please excuse the adjectives . . . but we feel simply COLOSSAL!!! . . . and we'll do our best to make you feel the same by keeping one step ahead of the seat-selling parade with National Screen Trailers!

Photo by H. Armstrong-Roberts

## NATIONAL SCREEN SERVICE

Little Giant of a great big industry!

# [THEATRE RECEIPTS—CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 30c-65c | “The Mighty Barnum” (U. A.) | 13,500 | “The Painted Veil” (MGM) | 9,500 | High 9-9 “Dinner at Eight”<br>Low 12-29-34 “Music in the Air” (5 days) and “Bright Eyes” (2 days) | 36,656<br>6,392 |
| Pantages | 3,000 | 25c-40c | “Dangerous Corner” (Radio) and “Strange Wives” (Univ.) | 3,700 | “The Captain Hates the Sea” (Col.) (3rd week) | 3,200 | High 1-7 “Handle With Care”<br>Low 3-3-34 “Fugitive Lovers” and “The Poor Rich” | 13,000<br>1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | “Bordertown” (W. B.) (2nd week) | 10,000 | “Bordertown” (W. B.) (1st week) | 9,500 | High 3-25 “42nd Street”<br>Low 12-29-34 “Sweet Adeline” | 26,000<br>6,300 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | “The County Chairman” (Fox) (3rd week) | 2,250 | “The County Chairman” (Fox) (2nd week) | 3,000 | High 1-12-35 “The County Chairman”<br>Low 12-29-34 “Bright Eyes” | 7,500<br>2,000 |
| Circle | 2,800 | 25c-40c | “Sweet Adeline” (W. B.) | 5,000 | “The President Vanishes” (Para.) (4 days)<br>“Enter Madame” (Para.) (3 days) | 2,000<br>2,000 | High 8-19 “She Had to Say Yes”<br>Low 12-22-34 “West of the Pecos” and “The Firebird” | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | “Lives of a Bengal Lancer” (Para.) | 8,500 | “Broadway Bill” (Col.) (2nd week) | 7,000 | High 3-25 “Parachute Jumper”<br>Low 5-19-34 “The Trumpet Blows” and “As the Earth Turns” | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | “The Right to Live” (W. B.) | 7,000 | “The White Cockatoo” (W.B.) | 6,000 | High 12-22-34 “Murder in the Clouds”<br>Low 11-11 “Saturday’s Millions” | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | “Biography of a Bachelor Girl (MGM) | 4,500 | “The Night Is Young” (MGM) | 4,000 | High 2-3-34 “Sons of the Desert”<br>Low 12-22-34 “The Gay Bride” | 12.500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Mainstreet | 3,049 | 15c-40c | “Grand Old Girl” (Radio) (25c-40c) | 12,000 | “Romance in Manhattan” (Radio) | 5,500 | High 6-23-34 “Glamour”<br>Low 1-12-35 “I Sell Anything” | 23,000<br>2,000 |
| Midland | 4,000 | 15c-40c | “Biography of A Bachelor Girl” (MGM) | 10,000 | “The Night Is Young” (MGM) | 6,000 | High 1-7 “Strange Interlude”<br>Low 4-15 “Perfect Understanding” | 30,000<br>4,900 |
| Newman | 1,800 | 25c-40c | “Lives of A Bengal Lancer” (5 days-2nd week) | 5,000 | “Lives of a Bengal Lancer” (Para.) (1st week) | 12,000 | High 10-21 “I’m No Angel”<br>Low 5-27 “Picture Snatcher” | 20,000<br>2,800 |
| Tower | 2,200 | 25c | “I’ve Been Around” (Univ.) | 5,700 | “Broadway Bill” (Col.) (2nd week) | 10,000 | High 1-12-35 “Broadway Bill”<br>Low 5-5-34 “Let’s Fall in Love” | 14,000<br>4.000 |
| Uptown | 2,000 | 25c-40c | “Imitation of Life” (Univ.) (2nd week) | 3,200 | “Imitation of Life” (Univ.) | 5,500 | High 10-27-34 “Judge Priest”<br>Low 7-1 “Lilly Turner” | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Filmarte | 800 | 40c-55c | “Crime Without Passion” (Para.) (2nd week) | 2,800 | “Crime Without Passion” (Para.) (1st week) | 2,970 | ........................................ | |
| Four Star | 900 | 30c-55c | “The Band Plays On” (MGM) and “Evergreen” (GB Productions) | 4,750 | “Wicked Woman” (MGM) and “Helldorado” (Fox) | 3,250 | High 3-3-34 “Devil Tiger” (6 days)<br>Low 12-15-34 “Have A Heart” | 7,800<br>2,500 |
| Loew’s State | 2,416 | 30c-55c | “The Mighty Barnum” (U.A.) | 13,250 | “The Painted Veil” (MGM) | 12,500 | High 4-7-34 “Riptide”<br>Low 2-24-34 “Coming Out Party” | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | “The President Vanishes” (Para.) (5 days)<br>“The Lives of a Bengal Lancer” (Para.) (2 days) | 14,000<br>6,000 | “Here Is My Heart” (Para.) (3rd week) | 14,000 | High 1-5-35 “Broadway Bill” and “Here Is My Heart”<br>Low 3-18 “King of the Jungle” | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | “Bordertown” (W. B.) (2nd week) | 11,500 | “Bordertown” (W. B.) (1st week) | 9,700 | High 3-31-34 “Little Women”<br>Low 9-30 “Brief Moment” | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | “The Band Plays On” (MGM) and “Evergreen” (GB Productions) | 4,000 | “Kid Millions” (U. A.) | 3,900 | High 10-21 “The Bowery”<br>Low 12-8-34 “Chu Chin Chow” | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | “The Secret Bride” (W. B.) and “Silver Streak” (Radio) | 9,500 | “Babbitt” (W. B.) and “West of the Pecos” (Radio) | 7,600 | High 3-25 “42nd Street”<br>Low 12-29-34 “White Lies” and “The Last Wilderness” | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | “Sweet Adeline” (W. B.) | 4,200 | “We Live Again” (U. A.) | 4,500 | High 9-20-34 “The Barretts of Wimpole Street” (2nd week)<br>Low 9-29-34 “The Cat’s Paw” | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | “The Band Plays On” (MGM) | 1,500 | “Father Brown, Detective” (Para.) | 1,500 | High 4-1 “20,000 Years in Sing Sing”<br>Low 7-28-34 “Kiss and Make Up” | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | “The Whirlpool” (Col.) | 2,500 | “That’s Gratitude” (Col.) | 2,300 | ........................................ | |
| RKO Orpheum | 2,900 | 25c-50c | “A Lost Lady” (F. N.) (25c-40c) | 4,500 | “Broadway Bill” (Col.) (2nd week) | 6,700 | High 1-7 “Animal Kingdom”<br>Low 3-11 “Cynara” | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | “Lives of a Bengal Lancer” (Para.) | 5,500 | “Forsaking All Others” (MGM) | 6,400 | High 4-29 “Cavalcade”<br>Low 3-11 “King of the Jungle’ | 8,000<br>3,500 |
| Time | 300 | 20c-25c | “Little Men” (Mascot) (2nd week) | 2,200 | “Little Men” (Mascot) (1st week) | 1,500 | ........................................ | |
| World | 400 | 25c-75c | “Power” (GB Productions) | 3,000 | “Evensong” (Gaumont British) | 3,000 | High 5-5-34 “Private Life of Henry VIII” (5th week)<br>Low 11-25 “Vi Som Gar Koksvagen” | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | “Imitation of Life” (Univ.) | 10,000 | “Bordertown” (W. B.) | 11,000 | High 2-24-34 “Queen Christina”<br>Low 7-28-34 “Here Comes the Groom” and “Jane Eyre” | 13,500<br>6,500 |
| Imperial | 1,914 | 25c-40c | “Fate Decides” (State Rights) and “War of the Range” (State Rights) | 3,000 | “One Exciting Adventure” (Univ.) | 3,000 | High 6-23-34 “Wine, Women and Song” and “Pride of the Legion”<br>Low 7-8 “Les Bleus d’Amour” | 6,500<br>1,500 |
| Loew’s | 3,115 | 30c-75c | “Kentucky Kernels” (Radio) | 11,500 | “The President Vanishes” (Para.) | 12,000 | High 12-8-34 “Six Day Bike Rider”<br>Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” | 14,500<br>4,500 |
| Palace | 2,600 | 30c-65c | “Flirtation Walk” (F. N.) | 10.500 | “The Little Minister” (Radio) | 10,500 | High 2-18 “The Sign of the Cross”<br>Low 7-21-34 “Shoot the Works” and “Friday the 13th” | 15,500<br>6,000 |
| Princess | 2,272 | 30c-65c | “The Mighty Barnum” (U. A.) and “White Lies” (Col.) | 7,000 | “The Captain Hates the Sea” (Col.) and “Name the Woman” (Col.) | 7,000 | High 1-7 “The Kid from Spain” and “Speed Demon”<br>Low 8-11-34 “The Constant Nymph” and “Happy Ever After” | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | “Charlie Chan in Paris” (Fox) | 14,000 | “The White Cockatoo” (W. B.) | 9,800 | ........................................ | |
| Capitol | 4,700 | 35c-$1.65 | “David Copperfield” (MGM) | 55,750 | “The Night Is Young” (MGM) | 19,800 | High 1-5-35 “Forsaking All Others,”<br>Low 2-10-34 “You Can’t Buy Everything” | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | “The Silver Streak” (Radio) (11 days) | 13,500 | “Mystery Woman” (Fox) | 11,000 | High 1-7 “The Half Naked Truth”<br>Low 7-14-34 “Call It Luck” | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | “The Little Minister” (Radio) | 10,500 | “Enter Madame” (Para.) | 8,000 | High 7-21-34 “Of Human Bondage”<br>Low 4-15 “Parole Girl” | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | “Lives of A Bengal Lancer” (Para.) (2nd week) | 45,000 | “Lives of A Bengal Lancer” (Para.) (1st week) | 65,300 | High 10-21 “I’m No Angel”<br>Low 8-11-34 “Elmer and Elsie” | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | “Baboona” (Fox) | 15,000 | “The Man Who Reclaimed His Head” (Univ.) (2nd week) | 7,000 | High 4-7-34 “The Lost Patrol”<br>Low 4-15 “Destination Unknown” and “The Fighting President” | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | “Clive of India” (U. A.) | 41,500 | “The Mighty Barnum” (U.A.) (5 days-4th week) | 10,560 | High 11-17-34 “Kid Millions”<br>Low 8-5 “The Rebel” | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | “Romance in Manhattan” (Radio) | 58,000 | “Evergreen” (Gaumont British) | 52,000 | High 1-5-35 “The Little Minister”<br>Low 6-17 “Ann Carver’s Profession” | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | “The County Chairman” (Fox) | 30,000 | “Unfinished Symphony” (Gaumont British) | 22,500 | High 12-1-34 “Imitation of Life”<br>Low 1-28 “Air Hostess” | 44,000<br>9,100 |

## MY DOCTOR SAYS:

# "MIX PLEASURE WITH BUSINESS"

*(oh, how I love that doctor!)*

**So I'm going to the M. P. T. O. A. Convention in Sunny New Orleans, where business matters of vital interest to me will be discussed. Not to mention the gay Mardi Gras Carnival that I've always wanted to enjoy. Okay, Doc, I'll be there!**

**THE FACTS:** 15th Annual Convention for members, friends and guests of M.P.T.O.A. at Roosevelt Hotel, New Orleans, La. February 25th to 28th followed by Mardi Gras, March 1st to 6th. Reduced railroad fares and hotel rates. Wire hotel direct.

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
|---|---|---|---|---|---|---|---|---|
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | “Bordertown” (W. B.) | 2,500 | “What Every Woman Knows” (MGM) | 2,250 | High 1-6-34 “Going Hollywood”<br>Low 3-11 “From Hell to Heaven” | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | “Lottery Lover” (Fox) (4 days)<br>“Aggie Appleby” (Radio) (3 days) | 2,000<br>500 | “Gentlemen Are Born” (F.N.) (4 days)<br>“Crime Doctor” (Radio) (3 days) | 3,000<br>1,200 | High 6-16-34 “Half a Sinner” and “Uncertain Lady”<br>Low 3-18 “The Death Kiss” and “The Fourth Horseman” | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | “The Gay Divorcee” (Radio) | 4,000 | “Kid Millions” (U. A.) | 4,000 | High 2-5 “State Fair”<br>Low 3-11 “Employees’ Entrance” | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | “The County Chairman” (Fox) | 5,000 | “The Mighty Barnum” (U. A.) | 4,500 | High 1-5-35 “Forsaking All Others”<br>Low 12-22-34 “Limehouse Blues” | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 25c-40c | “Broadway Bill” (Col.) (2nd week) | 3,800 | “Broadway Bill” (Col.) (1st week) | 8,200 | High 11-18 “One Man’s Journey”<br>Low 12-15-34 “Captain Hates the Sea” and “I Sell Anything | 10,750<br>3,250 |
| rpheum | 3,000 | 25c-40c | “The County Chairman” (Fox) and “The Gay Bride” (MGM) | 8,800 | “Behold My Wife” (Para.) and “Music in the Air” (Fox) | 8,500 | High 3-10-34 “Easy to Love”<br>Low 4-29 “Sweepings” | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | “Kid Millions” (U. A.) (4½ days-2nd week)<br>“Lives of a Bengal Lancer” | 4,000<br>8,200 | “Kid Millions” (U. A.) (1st week) | 8,000 | High 1-26-35 “Lives of A Bengal Lancer”<br>Low 5-19-34 “As the Earth Turns” and “Smoky” | 8,200<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | “The Runaway Queen” (U.A.) (4 days) | 2,200 | “The Mighty Barnum” (U.A.) (3 days-4th week) | 1,500 | High 5-5-34 “The House of Rothschild”<br>Low 6-9-34 “Sorrell and Son” (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | “Babes in Toyland” (MGM) (6 days) | 2,100 | “Mrs. Wiggs of the Cabbage Patch” (Para.) (4 days) | 900 | High 1-6-34 “Duck Soup” (7 days)<br>Low 9-1-34 “Notorious Sophie Lang” | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | “Enter Madame” (Para.) (6 days) | 8,000 | “Forsaking All Others” (MGM) (10 days-2nd week) | 17,000 | High 1-6-34 “Little Women”<br>Low 11-10-34 “Dr. Monica” | 30,000<br>7,500 |
| Earle | 2,000 | 40c-65c | “Maybe It’s Love” (W. B.) (25c-40c) (6 days) | 14,500 | “Band Plays On” (MGM) (6 days) | 13,000 | High 4-7-34 “Harold Teen”<br>Low 10-21 “Saturday’s Millions” | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | “Lottery Lover” (Fox) (6 days) | 12,500 | “The County Chairman” (Fox) | 18,000 | High 4-22 “Cavalcade”<br>Low 1-12-35 “Evergreen” (5 days) | 29,000<br>10,000 |
| Keith’s | 2,000 | 30c-50c | “Biography of a Bachelor Girl” (MGM) | 4,000 | “Behold My Wife” (Para.) (6 days) | 2,800 | | |
| Karlton | 1,000 | 25c-40c | “By Your Leave” (Radio) (6 days) | 2,900 | “Church Mouse” (W. B.) (6 days) | 2,500 | High 10-3-34 “One Night of Love”<br>Low 8-25-34 “Let’s Talk It Over” | 8,500<br>2,200 |
| Roxy Mastbaum | 4,800 | 55c-$1.10 | “The Gilded Lily” (Para.) (6 days) | 27,000 | “The Right to Live” (W. B.) (6 days) | 29,000 | | |
| Stanley | 3,700 | 35c-55c | “Lives of A Bengal Lancer” (6 days) | 16,000 | “Bordertown” (W. B.) (6 days) | 11,000 | High 11-25 “I’m No Angel”<br>Low 12-29-34 “Behold My Wife” | 32,500<br>7,500 |
| Stanton | 1,700 | 30c-50c | “The President Vanishes” (Para.) (8 days) | 7,000 | “Wicked Woman” (MGM) (4 days) | 2,900 | High 6-3 “The Little Giant”<br>Low 7-14 “I Love That Man” | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | “The Night Is Young” (MGM) | 4,500 | “Biography of a Bachelor Girl” (MGM) (2nd week) | 4,000 | High 4-7-34 “Wonder Bar”<br>Low 3-11 “What! No Beer?” | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-40c | “The County Chairman” (Fox) | 3,000 | “Behold My Wife” (Para.) and “The Defense Rests” (Col.) | 1,600 | | |
| Music Box | 1,000 | 25c-40c | “Sweet Adeline” (W. B.) | 3,000 | “The Man Who Reclaimed His Head” (Univ.) | 2,000 | High 12-9 “Little Women”<br>Low 5-13 “No More Orchids” | 14,000<br>1,600 |
| Oriental | 2,040 | 25c | “Anne of Green Gables” (Radio) | 2,000 | “Transatlantic Merry-Go-Round”. (U.A.) | 1,700 | High 10-14 “Rafter Romance”<br>Low 11-18 “College Coach” | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | “Romance in Manhattan” (Radio) | 6,000 | “Sweet Adeline” (W.B.) | 6,000 | | |
| Paramount | 3.008 | 25c-40c | “Wings in the Dark” (Para.) | 8,000 | “Lives of a Bengal Lancer” (Para.) | 8,000 | High 11-18 “The Way to Love”<br>Low 12-2 “Walls of Gold” | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | “David Copperfield” (MGM) | 8,000 | “Forsaking All Others” (MGM) (2nd week) | 5,000 | High 4-28-34 “The House of Rothschild”<br>Low 3-11 “Madame Butterfly” | 9,800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | “Mystery Woman” (Fox) and “Maybe It’s Love” (W. B.) | 8,000 | “Lottery Lover” (Fox) and “I’ll Fix It” (Col.) | 10,000 | High 4-8 “Should a Woman Tell?” and “Speed Demon”<br>Low 8-8-34 “Sin of Nora Moran” and “Along Came Sally” | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | “Grand Old Girl” (Radio) | 12,500 | “Little Minister” (Radio) (2nd week) | 11,000 | High 2-11 “The Mummy”<br>Low 10-21 “My Woman” | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | “Best Man Wins” (Col.) | 9,000 | “Broadway Bill” (Col.) (4th week) | 4,500 | | |
| Paramount | 2,670 | 25c-65c | “Sweet Adeline” (W. B.) and “Father Brown, Detective” (Para.) | 10,000 | “Biography of a Bachelor Girl” (MGM) and “Enter Madame” (Para.) (2nd week) | 12,000 | High 10-27 “I’m No Angel”<br>Low 12-23 “Sitting Pretty’ | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | “The County Chairman” (Fox) (2nd week) | 6,000 | “The County Chairman” (Fox) (1st week) | 11,000 | High 3-25 “What! No Beer?” and “Broadway Bad”<br>Low 4-14-34 “Registered Nurse” and “Murder in Trinidad” | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | “The Mighty Barnum” (U. A.) (5th week) | 3.500 | “The Mighty Barnum” (U. A.) (4th week) | 5,500 | High 12-30 “Roman Scandals”<br>Low 8-26 “The Wrecker” | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | “Lives of A Bengal Lancer” (Para.) | 26,000 | “Forsaking All Others” (MGM) (2nd week) | 20,000 | High 12-29-34 “Bright Eyes”<br>Low 5-27 “Story of Temple Drake” | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c-55c | “Sweet Adeline” (W. B.) | 2,900 | “The Mighty Barnum” (U.A.) | 3,200 | High 12-9 “Little Women”<br>Low 8-19 “The Rebel” | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | “Sequoia” (MGM) | 9,700 | “The White Parade” (Fox) | 6,500 | High 8-5 “Tugboat Annie”<br>Low 5-5-34 “Tarzan and His Mate” | 19,250<br>5,000 |
| Liberty | 1,800 | 15c-50c | “Men of the Night” (Col.) and “Fugitive Lady” (Col.) (10c-35c) | 3,100 | “Jealousy” (Col.) and “Against the Law” (Col.) (10c-25c) | 3,400 | High 11-10-34 “One Night of Love”<br>Low 6-24 “Uptown New York” | 7,000<br>3,000 |
| Music Box | 950 | 25c-55c | “Man Who Reclaimed His Head” (Univ.) (25c-50c) | 2,850 | “The Little Minister” (Radio) (2nd week) | 3,350 | High 11-11 “Footlight Parade”<br>Low 1-26-35 “Man Who Reclaimed His Head” | 8.000<br>2,850 |
| Music Hall | 2,275 | 25c-55c | “Romance in Manhattan” (Radio) | 4,700 | “Sweet Adeline” (W. B.) | 5,800 | High 5-26-34 “Wild Cargo”<br>Low 8-18-34 “Bachelor Bait” | 11,500<br>4,100 |
| Orpheum | 2,500 | 25c-50c | “West of the Pecos” (Radio) | 4,800 | “Bordertown” (W. B.) | 5,100 | High 10-21 “Bureau of Missing Persons” (6 days)<br>Low 4-21-34 “Two Alone” and “I Believe in You” | 9,000<br>3.750 |
| Paramount | 3,050 | 25c-35c | “The President Vanishes” (Para.) | 4,900 | “It’s A Gift” (Para.) | 5,800 | High 1-7 “A Farewell to Arms”<br>Low 1-13-34 “Dancing Lady” (2nd run) | 9.500<br>4,000 |

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Circumstancial Evidence | | | | |
| Happiness C.O.D. | | | | |
| Shot in the Dark | Charles Starrett | | | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Behind the Evidence | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Blind Date (G) | Ann Sothern - Paul Kelly-Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | 67 | Jan. 19,'35 |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Carnival (G) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | Feb. 10,'35 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| China Roars | | | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Death Flies East | Florence Rice-Conrad Nagel | Feb. 28,'35 | | |
| (See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35) | | | | |
| Eight Bells | Ann Sothern-Ralph Bellamy | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Gimpy | Jack Holt-Mona Barrie | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| I'll Love You Always | Nancy Carroll-George Murphy | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | Feb. 15,'35 | | |
| Let's Live Tonight | Lilian Harvey-Tullio Carminati | Feb. 22,'35 | | |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | | | |
| Maid of Honor | | | | |
| Revenge Rider | Tim McCoy-Billie Seward | | | |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The (G) | Edw. G. Robinson-Jean Arthur | Feb. 18,'35 | *93 | Jan. 26,'35 |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | 61 | |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon - Paul Kelly - Ann Dvorak | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A) | Paul Muni-Karen Morley | | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |
| Captain Blood | Robert Donat | | | |
| Case of the Curious Bride | Warren William | Mar. 30,'35 | | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | Mar. 16,'35 | | |
| In Caliente | Dolores Del Rio-Pat O'Brien | | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | Mar. 2,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | Mar. 9,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Woman in Red, The (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "Northshore" "In the Cutting Room," Dec. 8.) | | | | |

## FOX FILMS

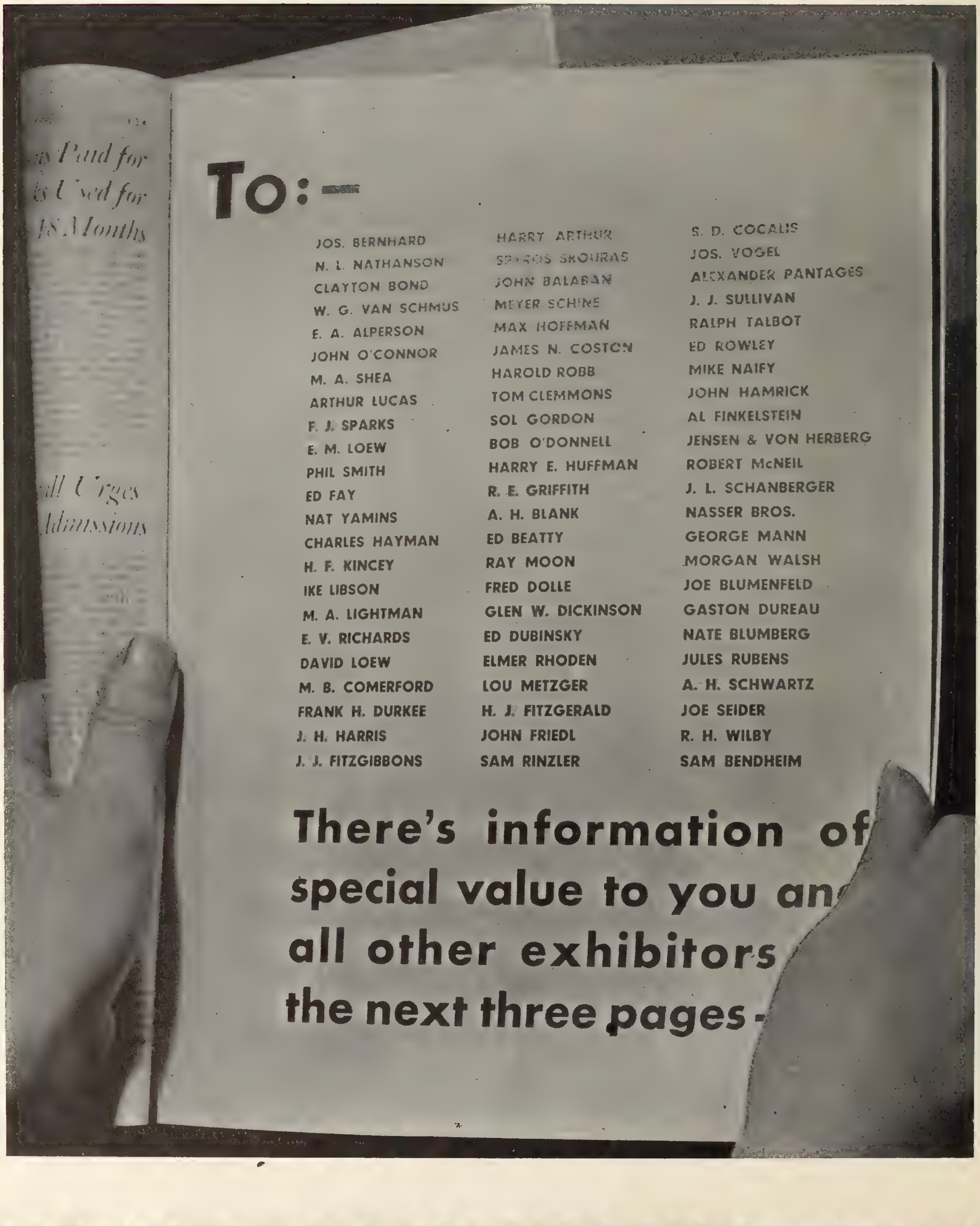
### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Baboona (G) 530 | Mr. & Mrs. Martin Johnson | Feb. 8,'35 | 72 | Jan. 26,'35 |
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple - James Dunn - Judith Allen | Dec. 28 | 83 | Dec. 15 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May 2 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Lottery Lover (A) 523 | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | *65 | Jan. 19,'35 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman (G) 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | Jan. 26,'35 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames - Victor Jory - Russell Hardie | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 23 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 18 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | | | |
| Life Begins at 40 533 | Will Rogers | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Little Colonel 531 | Shirley Temple-L. Barrymore | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| One More Spring 529 | Janet Gaynor-Warner Baxter | Feb. 8,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Recipe for Murder 522 | Edmund Lowe-Victor McLaglen | | | |
| Redheads on Parade 536 | J. Boles-Claire Trevor-Alice Fay | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

THE OTHER DAY Universal Pictures Corporation had an advertising message for exhibitors which it made emphatic by devoting a page of MOTION PICTURE HERALD space to addressing a list of sixty-eight of the most important buyers of film in the industry.



# To:—

JOS. BERNHARD
N. L. NATHANSON
CLAYTON BOND
W. G. VAN SCHMUS
E. A. ALPERSON
JOHN O'CONNOR
M. A. SHEA
ARTHUR LUCAS
F. J. SPARKS
E. M. LOEW
PHIL SMITH
ED FAY
NAT YAMINS
CHARLES HAYMAN
H. F. KINCEY
IKE LIBSON
M. A. LIGHTMAN
E. V. RICHARDS
DAVID LOEW
M. B. COMERFORD
FRANK H. DURKEE
J. H. HARRIS
J. J. FITZGIBBONS

HARRY ARTHUR
SPYROS SKOURAS
JOHN BALABAN
MEYER SCHINE
MAX HOFFMAN
JAMES N. COSTON
HAROLD ROBB
TOM CLEMMONS
SOL GORDON
BOB O'DONNELL
HARRY E. HUFFMAN
R. E. GRIFFITH
A. H. BLANK
ED BEATTY
RAY MOON
FRED DOLLE
GLEN W. DICKINSON
ED DUBINSKY
ELMER RHODEN
LOU METZGER
H. J. FITZGERALD
JOHN FRIEDL
SAM RINZLER

S. D. COCALIS
JOS. VOGEL
ALEXANDER PANTAGES
J. J. SULLIVAN
RALPH TALBOT
ED ROWLEY
MIKE NAIFY
JOHN HAMRICK
AL FINKELSTEIN
JENSEN & VON HERBERG
ROBERT McNEIL
J. L. SCHANBERGER
NASSER BROS.
GEORGE MANN
MORGAN WALSH
JOE BLUMENFELD
GASTON DUREAU
NATE BLUMBERG
JULES RUBENS
A. H. SCHWARTZ
JOE SEIDER
R. H. WILBY
SAM BENDHEIM

**There's information of**
**special value to you an**
**all other exhibitors**
**the next three pages -**

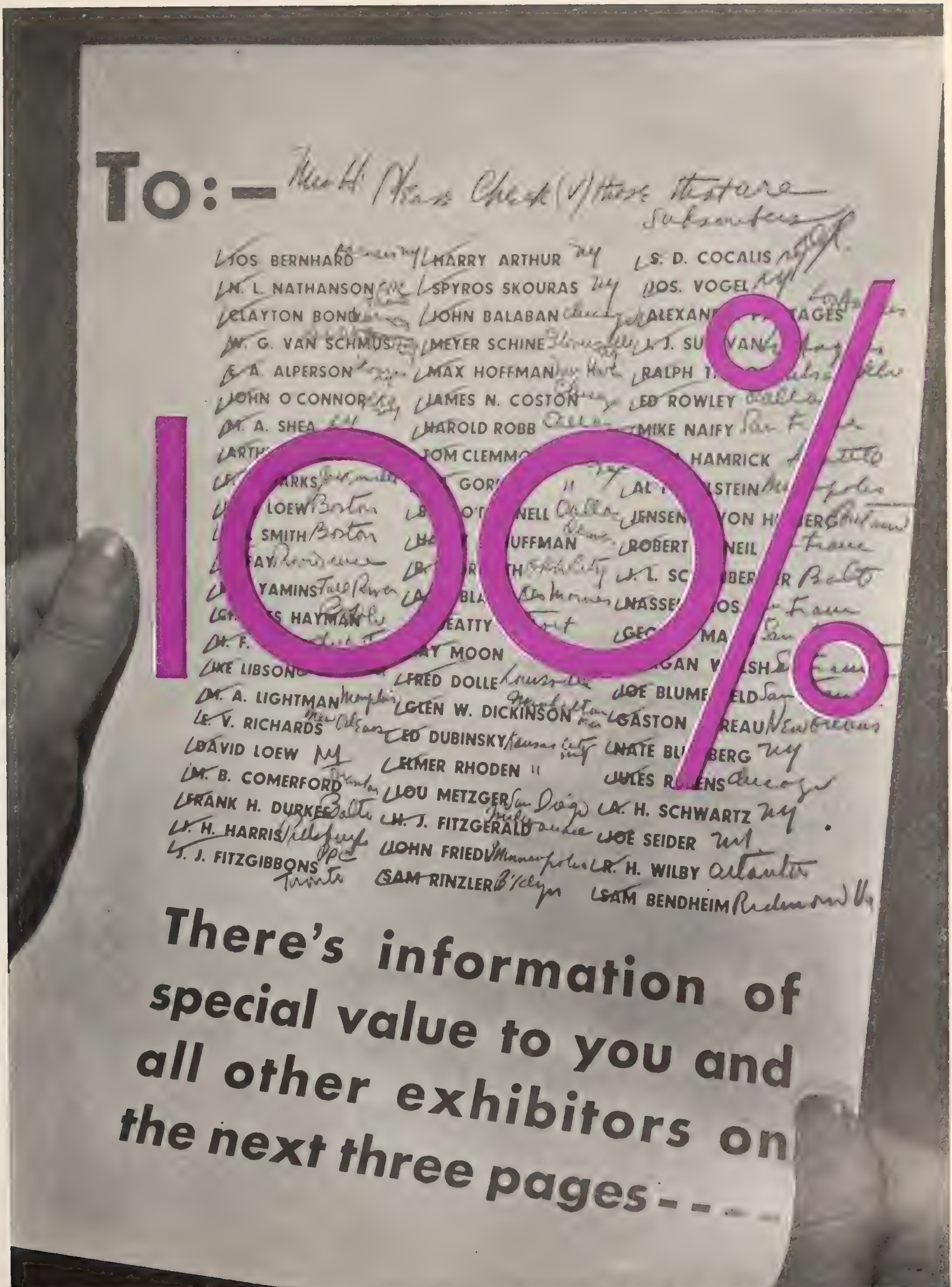
MARTIN QUIGLEY tore out the page and sent it to Dennis Shea, circulation manager, asking a report on: "How many of these men and their offices get the MOTION PICTURE HERALD?"

*nd*

*he*

*nswer*

*vas*



**To:—** [illegible] Please Check (✓) those that are Subscribers

JOS BERNHARD
N. L. NATHANSON
CLAYTON BOND
W. G. VAN SCHMUS
E. A. ALPERSON
JOHN O CONNOR
M. A. SHEA
ARTH
ARKS
LOEW Boston
SMITH Boston
FAY Providence
YAMINS Fall River
S HAYMAN
M. F.
IKE LIBSON
M. A. LIGHTMAN Memphis
E. V. RICHARDS New Orleans
DAVID LOEW NY
M. B. COMERFORD Scranton
FRANK H. DURKEE Balto
W. H. HARRIS Pittsburgh
J. J. FITZGIBBONS Toronto

HARRY ARTHUR ny
SPYROS SKOURAS ny
JOHN BALABAN Chicago
MEYER SCHINE
MAX HOFFMAN
JAMES N. COSTON
HAROLD ROBB
TOM CLEMMO
GOR
O'T NELL Dallas
UFFMAN Denver
TH
BLA Des Moines
EATTY
AY MOON
FRED DOLLE Louisville
GLEN W. DICKINSON
ED DUBINSKY Kansas City
ELMER RHODEN "
LOU METZGER San Diego
H. J. FITZGERALD Milwaukee
JOHN FRIED Minneapolis
SAM RINZLER B'klyn

S. D. COCALIS ny
JOS. VOGEL ny
ALEXAN AGES
J. J. SU VAN
RALPH T.
ED ROWLEY
MIKE NAIFY
HAMRICK
AL STEIN
JENSEN VON H ERG
ROBERT NEIL
J. J. SC BER R
NASSE OS
GEO MA
GAN W SH
JOE BLUME ELD
GASTON REAU New Orleans
NATE BL BERG ny
JULES R ENS Chicago
A. H. SCHWARTZ ny
JOE SEIDER
R. H. WILBY Atlanta
SAM BENDHEIM Richmond Va

**There's information of special value to you and all other exhibitors on the next three pages - - -**

e is no substitute
irculation.

# (THE RELEASE CHART--CONT'D)

## GB PRODUCTIONS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES
## [Distributed through Chesterfield]

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fugitive Road (A) | Erich von Stroheim-Leslie Fenton-Wera Engels | June 1 | 66 | Nov. 24 |
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |
| Symphony for Living | Evelyn Brent, Al Shean | Jan. 20,'35 | 75 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Public Opinion | | | | |

## LIBERTY PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Nail Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| Old Homestead, The | | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight | (New York)<br>Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire- | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane | Sept. 14 | 65 | Aug. 11 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mutiny Ahead<br>(See "In the Cutting Room." Jan. 26,'35) | Neil Hamilton-Kathleen Burke | | | |

## MASCOT PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 14 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida<br>Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Preston Foster | | | |

## METRO-GOLDWYN-MAYER

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| David Copperfield (G) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 133 | Jan. 19,'35 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - | | 74 | July 21 |
| | Robert Montgomery | Dec. 28 | 84 | Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-Out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Merry Widow, The (A) | Maurice Chevalier - Jeanette MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Society Doctor<br>(Reviewed under the title "Only 8 Hours") | Chester Morris-V. Bruce | Jan. 25,'35 | 68 | Jan. 12,'35 |
| Straight is the Way (A) | Franchot Tone Karen Morley-May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |
| Winning Ticket, The (G) | Leo Carrillo-L. Fazenda | Jan. 25,'35 | 70 | Jan. 19,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours<br>(See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15.) | C. Bennett-Clark Gable | Feb. 15,'35 | | |
| Casino Murder Case | Paul Lukas | | | |
| Naughty Marietta | J. MacDonald-Nelson Eddy | | | |
| Public Enemy No. 2 | Una Merkel-Nat Pendleton | | | |
| Reckless<br>(See "In the Cutting Room," Dec. 29.) | Jean Harlow-Wm. Powell | Mar. 8,'35 | | |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt<br>(See "In the Cutting Room," Jan. 26,'35) | Ricardo Cortez-Virginia Bruce | Mar. 1,'35 | | |
| Vampires of Prague | Lionel Barrymore | | | |
| Vanessa: Her Love Story<br>(See "In the Cutting Room," Jan. 12,'35.) | Helen Hayes-Robt. Montgomery | Feb. 22,'35 | | |
| West Point of the Air | Wallace Beery-Robert Young | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June. 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Jan. 15,'35 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Jan. 25,'35 | 68 | Jan. 19,'35 |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Sing Sing Nights (A)<br>(See "In the Cutting Room," Oct. 20.) | Conway Tearle-Mary Doran | Dec. 15 | 60 | |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 8 |
| Texas Terror | John Wayne | Feb. 1,'35 | 51 | |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress (G) | Minna Gombell-Gavin Gordon | Feb. 1,'35 | 77 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Great God Gold<br>(See "In the Cutting Room," Dec. 15.) | Sidney Blackmer-Gloria Shea | Apr. 15,'35 | | |
| Hoosier Schoolmaster, The | | | | |
| Mystery Man<br>(See "In the Cutting Room," Jan. 19,'35) | Robert Armstrong | Apr. 25,'35 | | |
| Nut Farm, The<br>(See "In the Cutting Room," Dec. 8.) | Wallace Ford | Mar. 25,'35 | 65 | |
| Rainbow Valley | John Wayne-Lucille Brown | Mar. 15,'35 | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |

## PARAMOUNT

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421<br>(See "Code of the West," "In the Cutting Room," Oct. 27.) | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G). 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer - C. Ruggles - Mary Boland - Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses 3430<br>(See "In the Cutting Room." Jan. 12,'35.) | Mary Ellis-Carl Brisson | Feb. 15,'35 | | |
| Carnival in Spain (A)<br>(See "Caprice Espagnole," "In the Cutting Room," Nov. 17.) | Marlene Dietrich-Cesar Romero | Feb. 15,'35 | | |
| Car 99<br>(See "In the Cutting Room," Jan. 12,'35.) | Fred MacMurray | Mar. 1,'35 | | |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Hold 'Em Yale | Patricia Ellis-Larry Crabbe | | | |
| How Am I Doing? | Mae West | | | |
| Love in Bloom<br>(See "Win or Lose" "In the Cutting Room," Jan. 12,'35.) | Joe Morrison-Dixie Lee | Mar. 15,'35 | | |
| McFadden's Flats<br>(See "In the Cutting Room," Jan. 26,'35) | Betty Furness-Richard Cromwell | Mar. 22,'35 | | |
| Milky Way, The | Jack Oakie-Adolphe Menjou | | | |
| Mississippi<br>(See "In the Cutting Room," Jan. 12,'35.) | Bing Crosby-Joan Bennett | Mar. 8,'35 | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | | | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Rocky Mountain Mystery 3428<br>(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | R. Scott-Chas. "Chic" Sale | Feb. 1,'35 | 63 | |
| Ruggles of Red Gap (G) 3431<br>(See "In the Cutting Room," Nov. 17.) | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 22,'35 | | |
| Rumba 3429<br>(See "In the Cutting Room," Dec. 1.) | George Raft-Carole Lombard | Feb. 8,'35 | | |
| Stolen Harmony | George Raft | Feb. 5,'35 | | |
| Wings in the Dark (G) 3424 | Cary Grant-Myrna Loy | Feb. 1,'35 | 75 | Jan. 19,'35 |

## PRINCIPAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503. | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Bachelor Bait (G) 4141 | Pert Kelton-Stuart Erwin | July 27 | 74½ | June 16 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | Jan. 19,'35 |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | Jan. 26,'35 |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Life of Vergie Winters (A) 4140 | Ann Harding-John Boles | June 22 | 82 | June 23 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Their Big Moment (G) 4146 | Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Captain Hurricane | James Barton-Helen Westley | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Dog of Flanders | Frankie Thomas-Helen Parrish | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Feb. 1,35 | *78 | Dec. 15 |
| Gigolette | Adrienne Ames-Ralph Bellamy | Feb. 15,'35 | | |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Laddie | John Beal-Gloria Stuart | | | |
| Murder on a Honeymoon | Edna May Oliver-J. Gleason | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Calling All Cars (G) | Jack LaRue | Empire Films | Jan. 25,'35 | 67 | Jan. 26,'35 |
| Cowboy Holiday (G) | Big Boy Williams | Syndicate | Jan. 1,'35 | 57 | Jan. 26,'35 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers In Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Clive of India (G) | Ronald Colman-Loretta Young | Jan. 25,'35 | *90 | Jan. 26,'35 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric Marsh | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| Scarlet Pimpernel, The (G) | Leslie Howard-Merle Oberon | Feb. 15,'35 | 95 | Jan. 26,'35 |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 9 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | *75 | Jan. 19,'35 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton- | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Straight from the Heart 8036 | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red (G) 8082 | Buck Jones | Nov. 12 | 60 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | Apr. 15,'35 | | |
| Crimson Trail, The 8083 | Buck Jones | Feb. 18,'35 | | |
| Good Fairy, The (A) 8003 | Margaret Sullavan - Herbert Marshall-Frank Morgan | Feb. 18,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York 8023 | Lyle Talbot-Heather Angel | Mar. 11,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mister Dynamite 8012 | | Apr. 1,'35 | | |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G)... 8008 | Alan Mowbray | Mar. 4,'35 | *75 | Jan. 12,'35 |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | Mar. 18,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Rendezvous de Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Sing Me A Love Song 8026 | | Apr. 22,'35 | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 25,'35 | | |
| (See "In the Cutting Room," Jan. 12.'35.) | | | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon-Patricia Ellis-Phillip Reed | Oct. 6 | *60 | Aug. 25 |
| Bordertown (A) 806 | Paul Muni - Bette Davis - Margaret Lindsay | Jan. 5,'35 | 90 | |
| (See "In the Cutting Room," Sept. 29.) | | | | |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) 453 | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell - Glenda Farrell - Robert Armstrong | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | 68 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | B. Stanwyck - Warren William | Dec. 22 | 64 | |
| (See "Concealment," "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |
| White Cockatoo (G) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | 70 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Devil Dogs of the Air (G) | James Cagney - Pat O'Brien - Margaret Lindsay | Feb. 9,'35 | 86 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Dinky | Jackie Cooper-Mary Astor | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish In Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patricia Ellis | Mar. 23,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| Traveling Saleslady | Joan Blondell | | | |
| Wanderlust | Aline MacMahon-Guy Kibbee | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Broken Rosary, The | Giovanni | Butcher-British | | | Nov. 10 |
| Camels Are Coming, The | Jack Hulbert | Gaumont British | | 85 | Nov. 10 |
| Chapayev (A) | | Amkino | Jan. 12,'35 | 95 | Jan. 26,'35 |
| Cornflower (Hungarian Dialogue) | Irene Agai | Danubia Pictures | Jan. 11,'35 | 80 | |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Dirty Work (G) | Ralph Lynn | Gaumont-British | | 80 | Jan. 26,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman (Hungarian Dialogue) | Tiber Von Halmay | Danubia Pictures | Oct. 10 | 84 | |
| Fathers Knows Best (Hungarian Dialogue) | Szoke Szakall | Danubia Pictures | Jan. 18,'35 | 80 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss (Hungarian Dialogue) | Irene Agai-Paul Javor | Danubia Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March (Hungarian Dialogue) | Paul Javor | Danubia Pictures | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Unfinished Symphony (G) | Marta Eggerth | Gaumont British | | | Oct. 13 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec 1 |
| Wandering Jew, The (A) | Conrad Veidt | Olympic Pictures | | 83 | Jan. 19,'35 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1934 unless otherwise stated]*

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| **COMICOLOR CARTOONS** | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Mary's Little Lamb | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| **BROADWAY COMEDIES** | | |
| Back to the Soil | Aug. 10 | 2 rls. |
| Hollywood Here We Come | | |
| Punch Drunks | July 13 | 2 rls. |
| 1934-35 | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| His Old Flame | | |
| Charlie Murray | | |
| Horse Collars | | |
| (3 Stooges) | | |
| I'm A Father | | |
| Andy Clyde | | |
| In the Dog House | | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 19 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 19 |
| (3 Stooges) | | |
| One Too Many | | |
| Leon Errol | | |
| Perfectly Mismated | | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Three Little Pigskins | | 20 |
| (Stooge Comedy) | | |
| **COLOR RHAPSODIES** | | |
| 1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Nov. 30 | |
| Holiday Land | Oct. 26 | |
| Make Believe Revue, The | | |
| Shoemaker and the Elves | | |
| **KRAZY KAT KARTOONS** | | |
| 1934-35 | | |
| 1. The Trapese Artist | Sept. | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | | |
| **LAUGHING WITH MEDBURY** | | |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury In the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | |
| Among the Cacoons | Nov. 9 | |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | | |
| In the Old Days | | |
| **LIFE'S LAST LAUGHS** | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | |
| **MARCH OF THE YEARS** | | |
| No. 9— | May 15 | 1 rl. |
| **MICKEY McGUIRE COMEDIES** | | |
| 9—Mickey's Medicine Man | May 18 | 2 rls. |
| **MINUTE MYSTERIES** | | |
| No. 8—Simple Solution | July 6 | 1 rl. |
| No. 9—By Persons Unknown | July 14 | 1 rl. |
| No. 10—The Professor Gives a Lesson | Aug. 3 | 1 rl. |
| **MUSICALS** | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| **SCRAPPY CARTOONS** | | |
| Gloom Chasers, The | | |
| Scrappy's Relay Race | July 7 | 1 rl. |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | |
| Graduation Exercises | | |
| **SCREEN SNAPSHOTS** | | |
| No. 9 | June 8 | 1 rl. |
| **SPICE OF LIFE** | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Nov. 2 | 11 |
| **WORLD OF SPORT** | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 3 | |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | | |
| When Men Fight | | |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **QUEST OF PERFECT WOMAN SERIES** | | |
| (TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| **SEMI-FEATURES AND SHORTS** | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

### [Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| **ANDY CLYDE COMEDIES** | | |
| Half Baked Relations | June 1 | 19 |
| **BATTLE FOR LIFE** | | |
| Nature's Gangsters | June 15 | 7 |
| **BING CROSBY SPECIALS** | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| **CORONET COMEDIES** | | |
| An Ear For Music | Mar. 15,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 18 |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| **FROLICS OF YOUTH** | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 21 |
| **MARRIAGE WOWS SERIES** | | |
| Domestic Blisters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| **MERMAID COMEDIES** | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| **MUSICAL COMEDIES** | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| **ROMANTIC JOURNEYS** | | |
| Paradise of the Pacific | June 1 | 9 |
| **SONG HIT STORIES** | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Jan. 18,'35 | 9 |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| **STAR COMEDY SPECIALS** | | |
| Dog-Gone Babies | July 6 | 20 |
| **STAR PERSONALITY COMEDIES** | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 21 |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| **TERRY-TOONS** | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| South Pole or Bust | Dec. 14 | |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 6 |
| Why Mules Leave Home | Sept. 7 | 6 |
| **TOM HOWARD COMEDIES** | | |
| Wrong Bottle, The | July 13 | 16 |
| **TREASURE CHEST** | | |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Pals | Feb. 1,'35 | 1 rl. |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| **YOUNG ROMANCE** | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls. |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| | | |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| **ADVENTURES OF THE NEWSREEL CAMERAMAN** | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| **MAGIC CARPET SERIES** | | |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| Isle of Bermuda | | 11 |
| **MOVIE TINTYPE SERIES** | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| **HUMAN SIDE OF THE NEWS** | | |
| (EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| **MELODY MAKERS** | | |
| Fields and McHugh | | 9 |
| **ORGANLOGUES** | | |
| What's in a Name | | 8 |
| **RAIN SONGS** | | |
| Irving Kaufman-Lew White | | |
| **SPECIAL** | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| **ALL-STAR COMEDIES** | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| **CRIME DOESN'T PAY** | | |
| No. 1—Buried Loot | | |
| **CHARLEY CHASE** | | |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| **IRVIN S. COBB** | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| **FITZPATRICK TRAVEL TALKS** | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Rainbow Canyon | | 8 |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | 7 |
| Zion Canyon of Color | | 8 |
| **GOOFY MOVIES** | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| **HAPPY HARMONIES** | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| 7—When the Cat's Away | | 9 |
| **LAUREL & HARDY** | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | | 20 |
| **MUSICAL COMEDIES** | | |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| **MUSICAL REVUES** | | |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| Star Night at the Cocoanut Grove | | 21 |
| What Price Jazz? | | 18 |
| **ODDITIES** | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Flying Hunters | May 12 | 7 |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| **OUR GANG** | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | | 18 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| **TODD-KELLY** | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | |
| **WILLIE WHOPPER** | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire | Feb. 17 | 7 |
| (Color) | | |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

### MONOGRAM

| | | |
|---|---|---|
| **PORT O' CALL SERIES** | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| **BETTY BOOP CARTOONS** | | |
| Baby Be Good | Jan. 18,'35 | 7 |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Taking the Blame | Feb. 15,'35 | 1 rl. |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | 7 |
| **COLOR CLASSICS** | | |
| An Elephant Never Forgets | Dec. 28 | 7 |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| **HEADLINERS** | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Feb. 8,'35 | 1 rl. |
| Ina Ray Hutton and Her Melodears | | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Ladies | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon | June 29 | 11 |
| Isham Jones and Orchestra-Eton Boys-Vera Van | | |
| Yacht Club Boys Garden Party | Dec. 28 | 10 |
| **HOLLYWOOD ON PARADE** | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| **PARAMOUNT PICTORIAL** | | |
| No. 13—Songs of the Organ—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| **PARAMOUNT PICTORIAL (NEW SERIES)** | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Windjammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | 10 |
| No. 6—Twilight Melody—Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | 10 |
| **PARAMOUNT VARIETIES** | | |
| No. 7— | Feb. 1,'35 | 10 |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Jan. 25,'35 | |
| Jungle Antics | Feb. 22,'35 | 1 rl. |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | 11 |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Screen Souvenirs No. 3 | Feb. 8,'35 | |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | 11 |
| **POPEYE THE SAILOR** | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Be Kind to Animals | Feb. 22,'35 | 1 rl. |
| Beware of Barnacle Bill | Jan. 25,'35 | 7 |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | 7 |
| **SCREEN SONGS** | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| **SCREEN SOUVENIRS** | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 1 |  | 1 rl. |
| No. 2 |  | 1 rl. |
| No. 3 |  | 1 rl. |
| **PARAMOUNT SOUND NEWS** |  |  |
| Two Editions Weekly |  |  |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** |  |  |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | 10 |
| No. 7—King of the Everglades | Jan. 25,'35 | 10 |
| No. 8—Paws and Claws | Feb. 22,'35 | 1 rl. |
| **TWO-REEL COMEDIES** |  |  |
| Just an Echo<br>Bing Crosby | Jan. 19 | 20 |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan. 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** |  |  |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** |  |  |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** |  |  |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** |  |  |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** |  |  |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Oder in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** |  |  |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** |  |  |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| **FOUR STAR COMEDIES** |  |  |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **HEADLINER SERIES** |  |  |
| No. 4—Autobuyography | Mar. 16 | 20 |
| No. 5—The Old Maid's Mistake | May 11 | 20 |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** |  |  |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| **EDGAR KENNEDY COMEDIES** |  |  |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** |  |  |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls. |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| **MUSICOMEDIES SERIES** |  |  |
| (Ruth Etting) |  |  |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 |  |
| **PATHE NEWS** |  |  |
| Released twice a week |  |  |
| **PATHE REVIEWS (1933-34)** |  |  |
| Released once a month |  |  |
| **PATHE TOPICS** |  |  |
| Released seven times a year |  |  |
| **RAINBOW PARADE CARTOONS** |  |  |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 |  |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** |  |  |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** |  |  |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** |  |  |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** |  |  |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Spice | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **CENTRAL** |  |  |
| Child of Mother India |  | 30 |
| **FILM EXCHANGE** |  |  |
| Desert Dangers |  | 16 |
| **GENERAL FILMS** |  |  |
| It's a Bird |  | 14 |
| **MARY WARNER** |  |  |
| Olympic Winter Sports Capital |  | 8 |
| **METROPOLITAN LIFE** |  |  |
| Once Upon a Time |  | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** |  |  |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 |  |
| 9. The Dognappers | Nov. 10 |  |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| 11. Mickey's Man Friday | Jan. 17,'35 |  |
| **SILLY SYMPHONIES** |  |  |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 |  |
| 10. The Golden Touch |  |  |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** |  |  |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 9 |
| **GOING PLACES with LOWELL THOMAS** |  |  |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| No. 7 | Mar. 4,'35 | 1 rl. |
| **GOOFYTONE NEWS** |  |  |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** |  |  |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Hill Billy | Feb. 1,'35 | 1 rl. |
| Robinson Crusoe Isle | Jan. 7,'35 |  |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGE AS IT SEEMS SERIES** |  |  |
| No. 38—Novelty | Apr. 23 | 9 |
| No. 39—Novelty | May 21 | 10 |
| **STRANGER THAN FICTION SERIES** |  |  |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** |  |  |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Doin' the Town<br>(Mentone No. 9-A) | Jan. 30,'35 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Father Knows Best<br>Sterling Holloway | Feb. 20,'35 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 19 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Meet the Professor<br>(Mentone No. 10-A) | Feb. 16,'35 |  |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Revue A la Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 17 |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** |  |  |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 |  |  |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-<br>Daphne Pollard |  |  |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-<br>Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly |  | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan 26,'35 | 19 |
| High, Wide and Hansom<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** |  |  |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-<br>J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 |  |  |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-<br>J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Sweetheart<br>Winifred Shaw-<br>Phil Regan | Mar. 2,'35 | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the<br>Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Guizar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Tehnicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| Mr. & Mrs. Melody<br>Ilomay Bailey—Lee Seems | Mar. 16,'35 |  |
| **LOONEY TUNES** |  |  |
| No. 11—Buddy's Circus |  | 1 rl. |
| No. 12—Buddy the Detective |  | 1 rl. |
| No. 13—Viva Buddy |  | 1 rl. |
| 1934-1935) |  |  |
| No. 1—Buddy's Adventures |  | 1 rl. |
| No. 2—Buddy the Dentist |  | 1 rl. |
| No. 3—Buddy of the Legion |  | 7 |
| **MELODY MASTERS** |  |  |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-1935 |  |  |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 1 rl. |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| **MERRIE MELODIES** |  |  |
| The Girl at the Ironing Board |  | 1 rl. |
| The Miller's Daughter |  | 1 rl. |
| Shake Your Powder Puff |  | 1 rl. |
| Rhythm in the Bow |  | 1 rl. |
| 1934-35 (In Color) |  |  |
| No. 1—Those Beautiful Dames |  | 7 |
| No. 2—Pop Goes My Heart |  | 7 |
| No. 3—Mr. & Mrs. Is the Name |  | 7 |
| No. 4—Country Boy |  | 1 rl. |
| **SEE AMERICA FIRST E. M. NEWMAN** |  |  |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 |  |
| **PEPPER POT** |  |  |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 |  |  |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen |  |  |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 1 rl. |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl. |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars<br>Radio Ramblers | Mar. 22,'35 |  |
| Billy Hill | Mar. 16,'35 |  |
| Eggs Marks the Spot<br>Radio Reel No. 4 | Mar. 30,'35 |  |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls.<br>(each) |

## MASCOT

| Title | Rel. Date | Min. |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-<br>Frankie Darro | June 16 | 2 rls.<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | June 13 | 2 rls.<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls.<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls.<br>(each) |
| Phantom Empire<br>Gene Autry-Frankie Darro | Feb. 23,'35 | 2 rls.<br>(each) |

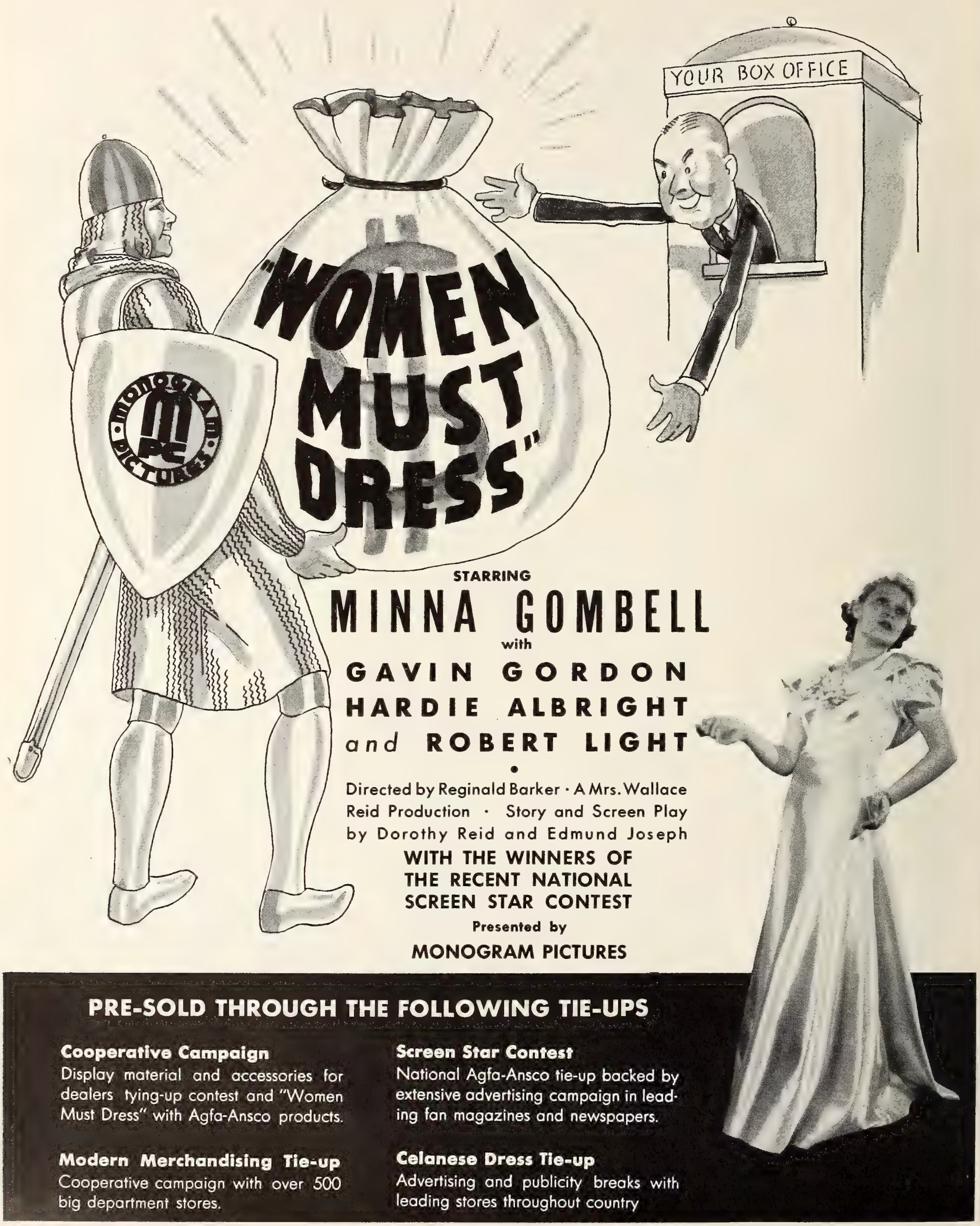
## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba |  |  |
| Return of Chandu, The<br>Bela Lugosi-Maria Alba | Oct. 1 | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-<br>Noah Berry, Jr. | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# $1,000,000 IN SHOWMANSHIP



## "WOMEN MUST DRESS"

STARRING

**MINNA GOMBELL**

with

**GAVIN GORDON**
**HARDIE ALBRIGHT**
*and* **ROBERT LIGHT**

•

Directed by Reginald Barker · A Mrs. Wallace Reid Production · Story and Screen Play by Dorothy Reid and Edmund Joseph

**WITH THE WINNERS OF THE RECENT NATIONAL SCREEN STAR CONTEST**

Presented by

**MONOGRAM PICTURES**

### PRE-SOLD THROUGH THE FOLLOWING TIE-UPS

**Cooperative Campaign**
Display material and accessories for dealers tying-up contest and "Women Must Dress" with Agfa-Ansco products.

**Modern Merchandising Tie-up**
Cooperative campaign with over 500 big department stores.

**Screen Star Contest**
National Agfa-Ansco tie-up backed by extensive advertising campaign in leading fan magazines and newspapers.

**Celanese Dress Tie-up**
Advertising and publicity breaks with leading stores throughout country

# WHAT THE PICTURE DID FOR ME

## Columbia

**ABOVE THE CLOUDS:** Robert Armstrong, Richard Cromwell, Dorothy Wilson—We made money on this picture. Our crowd seems to crave the excitement of airplane pictures and we cannot get enough of them. Running time, 70 minutes. Played July 7.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**AGAINST THE LAW:** John Mack Brown, Sally Blane—60 minutes of thrilling action with a nervy ambulance driver, a doctor on the spot and a tough gang of racketeers. As good as any one would want for mid-week or Saturday showing. Running time, 60 minutes. Played January 16-17.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**BROADWAY BILL:** Warner Baxter, Myrna Loy—Great race horse picture. Best ever made, but race horse pictures never break records because of word of mouth. That's why people praise highly a picture like this to their friends but can't avoid telling it's a racing picture. Friends cool off. Business satisfactory, however. Should have been capacity but for the race angle. Bad name for the west. The West thinks Broadway the nuts—so do I—but then I am a Westerner, only I have spent years on Broadway—bum place. Be sure to point out that the name applies to a horse, not a fourflusher, in your advertisements.—H. J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**BROADWAY BILL:** Warner Baxter, Myrna Loy, Walter Connolly, Helen Vinson—Patrons enjoyed this picture of horse-racing. It has comedy, romance and action. Personally, I consider it a very good picture. Running time, 11 reels. Played January 18-19.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**I'LL FIX IT:** Jack Holt, Mona Barrie—Good. Play it.—R. C. Metzger, Ritz Theatre, Winner, S. C. General patronage.

**I'LL FIX IT:** Jack Holt, Mona Barrie—Played this with "The First World War" and it counter-balanced the war pictures very well. Patrons found it entertaining, with some swell comedy, especially by Brophy and Lightner. Played January 15.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**KING OF WILD HORSES:** William Janney, Dorothy Appleby—This picture drew well, but was not as good as we expected; too much horse fighting.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**LET'S FALL IN LOVE:** Ann Sothern, Edmund Lowe—Ann Sothern is a most attractive actress and put out a good performance on this picture. We were proud to show the picture and it drew well for a Sunday date.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**LINE-UP, THE:** William Gargan, Marian Nixon, Noel Francis—A good mystery drama that suited our Saturday crowd.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**MEN OF THE NIGHT:** Bruce Cabot—Did not know that this picture was on the black list until after I had played it, but it gave universal satisfaction. Not one draggy moment in the whole picture and that is what my public likes. Very glad we played it.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**MILLS OF THE GODS:** May Robson, Victor Jory, Fay Wray—Here is a picture that offers only fair entertainment. It is a story of depression and trouble among workers and their employer in a large factory. There is very little romance and the only outstanding thing is the fine acting of Miss Robson. If you have not played this, then don't. We played on a late Saturday night show to very poor business. Running time, 66 minutes. Played January 29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MOST PRECIOUS THING IN LIFE:** Jean Arthur, Donald Cook, Richard Cromwell—We ran this on Bargain Night and one realizing the patrons we had on it would think that a picture of this type wouldn't take, but they ate it and praised the acting of Jean Arthur as the greatest since Helen Hayes won the Award. Played January 19.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**ONE NIGHT OF LOVE:** Grace Moore, Tullio Carminati—We had more kicks on this picture than any we have run for months. Still, a few liked it, and had some say it was the best picture they had ever seen. Personally, I don't want this type picture for a small town theatre, but for people who care for classical music, it is fine. Played on January 7-8-9-10.—J. O. Smith, Paramount, Ashland and Daxie Theatres, Ashland and Lineville, Ala. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**ONE NIGHT OF LOVE:** Grace Moore—Wonderful production and enjoyed by seventy-five per cent of our patrons, the other twenty-five per cent, of course, being those that care for nothing but westerns and action pictures. Picture has had wonderful publicity and you will make no mistake in playing it.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**SQUARE SHOOTER:** Tim McCoy—Good western picture. Not as much action as usual, but everybody seemed to like it. McCoy is improving as a western star, and this one drew fine.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

## First National

**DR. MONICA:** Kay Francis, Warren William, Jean Muir—This feature offers excellent adult entertainment and is deserving of preferred dates. It received splendid audience response and was appreciated by both the class and the mass patronage.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler, Pat O'Brien—This is even better than Clyde Pratt, the salesman, said it was and he said plenty. Good music, good acting, pretty scenes. Pleased 100 per cent.—J. A. Meredith, Garden Theatre, Sigourney, Iowa. General patronage.

**LOST LADY, A:** Barbara Stanwyck, Lyle Talbot—A splendid picture by a star that never made a poor one. This star could make good entertainment out of a poor story.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Very well received. Patrons appeared to like it very much and our second night was considerably in excess of average. Believe Josephine Hutchinson will be a star some day. Running time, 86 minutes. Played January 13-14.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—This is a very good picture that pleased every one who saw it—and in my town that is saying a great deal. It is a love story, with plenty of action, romance, comedy and good music. Dick Powell sings several popular song hits and this feature alone will please many. This offers great entertainment for the entire family. Played two days to very good business. Running time, 86 minutes. Played December 31, January 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**LOST LADY, A:** Barbara Stanwyck, Lyle Talbot—Just another one of those usually very good Barbara Stanwyck dramas. She is not a big drawing card in our town, but those who are Barbara Stanwyck fans never fail to see her pictures. Running time, 61 minutes. Played January 6-7.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**LOST LADY, A:** Barbara Stanwyck—Voted best picture on my screen for some time by women patrons. They simply ate it up, and the men, if they had any kicks, failed to register them. A good clean, wholesome picture with Barbara at her best as usual and Frank Morgan better than he ever was before. Ricardo Cortez wasn't given much to do but proved to be a fast worker what time he was on the screen. Played January 15-16.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown, Maxine Doyle—This is a very good picture of the comedy type and should please all who see it. It offers lively entertainment for the whole family with plenty of laughs, thrills and action. At the finish are scenes from the Six Day Bike Race that are amusing and thrilling, although a bit far-fetched. The trailer sold the show for us and we played one day to good business. Running time, 70 minutes. Played January 10.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown, Maxine Doyle—Not as good as "Circus Clown," but it got the money and the laughs, too. So why worry. Played December 23-24.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**SON OF A SAILOR:** Joe E. Brown, Johnny Mack Brown—Here is a great comedy that brought folks in from all directions. And they brought their children, knowing there would have to be no embarrassing moments in any of the gags. Next to Will Rogers, Joe E. Brown is a great favorite around here. Running time, 73 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

## Fox

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—A fair picture of the college type. Not big but it's OK.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**BOTTOMS UP:** Spencer Tracy, John Boles, "Pat" Paterson, Thelma Todd, Sid Silvers—This is a fine picture with music and plenty of comedy. "Pat" Paterson is beautiful and charming and sings very nicely. Sid Silvers is a scream in his funny, awkward, ridiculous way. Spencer Tracy and Herbert Mundin put out a striking performance.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn—It's a waste of space to say that Shirley Temple's pictures are anything but A No. 1. If you haven't got 'em you're not giving them what they want. Don't grow up, Shirley. Running time, 83 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn—There isn't enough space to note all favorable phrases and comment received. Shirley with Jimmy Dunn brings 'em in as only Will Rogers does. Shirley does her part in grand style and endears herself to everyone. Capacity crowds with many turned away. Running time, 82 minutes. Played January 6-7-8.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—Here is Shirley's best picture. Should do a fine business at any time in the week.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—This is the best picture that Shirley Temple has ever made. Could be classed as almost perfect entertainment. We showed it in two theatres at the same time to take care of the crowds. This picture broke our all-time high record. Advertise it heavily. You will clean up. Thanks, Fox, for the early date on this. Running time, 80 minutes. Played January 15-16-17-18.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—The star offers a good medium of advertising. This is a comedy and picture that is truly different. We did a good business on this one. And everyone was well pleased. It kept them laughing and guessing all the way through. Running time, 101 minutes. Played December 16-17.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**CHARLIE CHAN IN LONDON:** Warner Oland—Believe this was liked better than any Chan picture we have played yet.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**DOCTOR BULL:** Will Rogers—One of the best of Rogers' pictures. Brought this back after fifteen months. Maybe it was the bad weather, or possibly everybody saw it on the first run, anyway, we had a small crowd.—J. O. Smith, Paramount, Ashland

and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**DUDE RANGER, THE:** George O'Brien—This is a very good picture that should please all who see it. It has a western atmosphere and combines romance, drama, action and comedy. This offers good entertainment for the whole family, being based on the book by Zane Grey. The beautiful scenery adds much to the entertainment. Played one day, Saturday, to good business and pleased all. Running time, 61 minutes. Played January 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**DUDE RANGER, THE:** George O'Brien—Very good out-door picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**DUDE RANGER, THE:** George O'Brien, Irene Hervey—A dandy good picture that pleased, the kind of western that you can use on any day of the week and Miss Hervey please note. My patrons, especially the boys, wanted to know why they didn't have good looking girls like her in all the westerns. Played January 19.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster—Mary Roberts Rinehart may have written it, but don't run it. It's not so bad, but if you can pay for it and book something better, you'll come out better in audience satisfaction, in the long run. As a picture, it's just a film. Played November 27-28.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster, Hugh Williams, Gilbert Boland—This picture is not up to the standard Fox has been setting for the new product. Still, the story was popular and with vaudeville we got by fine. No kicks.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**ELINOR NORTON:** Claire Trevor, Norman Foster, Hugh Williams, Gilbert Roland—I advise small town exhibitors to lay off, in fact away off, of this one. No good for small towns. Too much love. They went out with that puzzled look on their faces, just wondering what it was all about. Running time, 72 minutes. Played December 23-24.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**FIRST WORLD WAR, THE:** This picture will prove great entertainment for many, but there are also many who will not like it. It is one of the best pictures yet dealing with the World War. It has no story, but is a compilation of newsreel shots before and during the war, with Laurence Stallings as the commentator. Good entertainment of its type. Played one day to good business. Running time, 77 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**FIRST WORLD WAR, THE:** Double-featured this and glad I did. Good for men with its war scenes, but worthless for women and children. Background voice throughout entire picture. I found it interesting but my business could have gotten along well without it. Suggest a tieup with Legion boys, as it attracts the men. Played January 15.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**FIRST WORLD WAR, THE:** We kinda flunked out on this one. If you can tie up with the American Legion, you might do something on this one. They expected more than there was to the picture. Running time, 72 minutes. Played December 28-29.—Charles Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**GAMBLING:** George M. Cohan—Just a program picture. Cohan is not as good on the screen as he was on the stage, and as far as drawing power, none whatever. Got by with stage show in addition.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—An eventful series of episodes carry you along, entertaining and satisfying, until the last few minutes, at which time everything goes flooey. By that I mean a poor ending. Arlen and Evans, two stars that always produce, are completely wasted. Could have been great. OK for a Saturday, but don't play it as a big picture. Running time, 73 minutes. Played January 13-14-15.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—Here is a picture that offers only fair entertainment and did not go over well. It is different from the usual run of pictures, but has plenty of drama, romance, comedy and thrills. It is the story of a modern "gold strike" and is more of an adventure picture than a mystery thriller. Good entertainment for the family. Played one day to only fair business. Running time, 75 minutes. Played January 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—They've just got to throw away all those old stock airplane stunt and crash negative shots. I've had them so often now it looks like home talent. It's a good action romance, but the patrons recognize the thrill shots, and kid me about it.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**HELL IN THE HEAVENS:** Warner Baxter—This is a good war story of the air. Warner Baxter as usual turns in a good performance.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

---

## *FROM OKLAHOMA TO THE ATLANTIC*

*Far-western Oklahoma links up with New York and Pennsylvania in adding three more reporters to "What the Picture Did for Me" this week:*

*Chas. Summers and Son, Elite Theatre, Seiling, Oklahoma.*

*K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pennsylvania.*

*Warner McLaughlin, Empire Theatre, Port Henry, New York.*

*Read their reports in this issue.*

---

**HOOPLA:** Clara Bow, Preston Foster, Richard Cromwell—A circus picture that drew well. Everyone has heard of Clara Bow and her name still means something, and they come out to see her even though they know she's quit the movies. Running time, 78 minutes—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**JUDGE PRIEST:** Will Rogers—All I can say about this picture is that it is A-1. It's just about as good as "State Fair."—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**JUDGE PRIEST:** Will Rogers—Will Rogers' best picture to date. One reason is he is surrounded by the best cast he ever had and lots of credit goes to that veteran of stage and screen, Henry B. Walthall. This picture will get the business and will please. Played December 25-26.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**LOVE TIME:** "Pat" Paterson, Nils Asther—A pleasant little program picture that received satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**LOVE TIME:** Nils Asther, "Pat" Paterson—Women liked this (a majority of them). The men walked out on it. Kids in school, had none of them, so don't know what they would have done but rather think they would have joined the men. Played January 8-9.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**MARIE GALANTE:** Spencer Tracy, Ketti Gallian—A splendid picture that no one came to see. I think the producers could have found a better title. What is the use of making a good picture and then giving it a title that means absolutely nothing. Played January 9-10.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**MARIE GALANTE:** Ketti Gallian, Spencer Tracy—Another good picture. Well produced and well acted. A good evening's entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**MARIE GALANTE:** Kitti Gallian, Spencer Tracy—This picture gave general satisfaction. It's a little different in theme and this new girl didn't have to play French, as I judge she was "it" already. Played January 10-11.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**MR. SKITCH:** Will Rogers, Zasu Pitts, Rochelle Hudson—This is a very good picture, but not as good as the usual Rogers picture. It is a typical Rogers show and he is the whole show. Zasu Pitts and the others in the splendid cast turn in a great performance, but due to the age of the picture, we played two days to about average business. The scenery in this adds much to the entertainment. Running time, 70 minutes. Played January 7-8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MUSIC IN THE AIR:** John Boles, Gloria Swanson—This just didn't go over at all. It's no comeback for Swanson. She can sing but our patrons thought she overacted throughout trying to be funny. It's not so bad but our patrons didn't like it and we ran it on a night our most intelligent bunch came. Running time, 81 minutes. Played December 23-24.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles—Just 81 minutes of hooey. Cannot understand why producers will attempt to bring back old stars in feature roles. The story of this picture was not even agreeable, being filled entirely too much with silliness. June Lang had a very nice part and filled it very well. Running time, 81 minutes. Played January 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—No good. An operetta set in the Alps or some foreign country. Wasn't interested enough to look it up. Just say foreign picture to the audience, then they yawn and politely say "No, Thanks!" Don't be misled by the star named in this one. The picture and the acting is absolutely ridiculous. There was no reason whatsoever for the picture or acting or anything about it. Running time, 81 minutes. Played January 13-14.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**MYSTERY WOMAN:** Mona Barrie, Gilbert Roland—Lack of draw names hurt this one although the cast do well with the story which drags all through to last reel, when there is a little action. Those who like mystery stories will be pleased. Put this on double bill with "Blue Steel" (John Wayne always good) and did way above average business. Attribute big draw to the western. Running time, 69 minutes. Played January 16-17.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**PADDY, THE NEXT BEST THING:** Janet Gaynor, Warner Baxter, Walter Connolly, Margaret Lindsay—Fox always sends us good pictures and they keep right on getting better. This fact, added to the fact that the distributors from Denver are usually courteous and helpful, makes these pictures a favorite with us. This picture is laid with an Irish setting, and how they loved it.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Dorothy Peterson, Jackie Searl—I have read some reports on this picture that were not very favorable, but I call it as good a production as anyone would want to use. The acting was good, the action was lively, and it is good enough for any theatre, anywhere, anytime.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**PURSUED:** Rosemary Ames, Victor Jory, Russell Hardie—Don't play this sordid tale of a woman gone wrong falling for a man that has got off the straight and narrow. We got up in the projection room and hid after this was over with. And was ashamed to go to town till we had another good show. Why producers insist on making such stuff is more than we can see. Running time, 68 minutes. Played December 2-3.—Chas Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—This is a honey! It really did the business here. Exploit this picture and you can't go wrong. In fact, we even had requests for a return showing. Janet and Lew make a good team. This is the answer to an exhibitor's prayer. Comedy. Romance. Drama. And a nice clean picture throughout. Running time, 88 minutes. Played December 9-10.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**SHE WAS A LADY:** Helen Twelvetrees, Donald Woods, Ralph Morgan—This proved to be a very good program picture, but was a very poor draw. The story is very interesting.—J. O. Smith, Paramount, Ashland and Dixie Theatre, Ashland and Lineville, Ala. Small town patronage.

**SMOKY:** Victor Jory, Irene Bentley—We did a fine business on this one, and had a lot of compliments from the farmers and ranchers of the community. Running time, 70 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**365 NIGHTS IN HOLLYWOOD:** Alice Faye, James Dunn—Good program picture. Plenty of comedy, and a good all around program picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—Nothing but praise for this one. Get behind it. There are tears and laughs but don't let the hospital background make you think it is sordid. It is a story of student nurses mostly off duty and that means something. Running time, 80 minutes. Played December 25-26.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**WHITE PARADE, THE:** Loretta Young, John Boles—Believe this is one of the best dramas that we have played in this town in many, many months. It drew exceptionally well and stood up fine the second night. Jane Darwell, who as "Sailor," stood out very prominently along with Loretta Young and John Boles, who had exceptionally fine parts and played them to perfection. The rest of the cast was especially well selected and the parts taken exceedingly well. Running time, 80 minutes. Played December 30-31.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—Story of a young nurse's life the first few years in a hospital. Splendid acting with well balanced comedy and pathos puts this picture above the average. Both men and women liked it, although it is more for women. Played January 16-17.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**WHITE PARADE, THE:** John Boles, Loretta Young—A good picture with locale in a hospital. Very heavy. Book strong shorts. Played December 20-21.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**WHITE PARADE, THE:** Loretta Young, John Boles—The kind of picture that makes friends and patrons for the theatre. Clean, wholesome entertainment. Pleased 100 per cent, although the girls thought Loretta should have given up her profession as a nurse and gone with John Boles. However, they decided that this was exactly what she did after a year or so. Played January 13-14.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

## GB Productions

**CHU CHIN CHOW:** Anna May Wong, George Robey—This picture is extremely difficult to report upon. It is one of the most extravagantly lavish films produced since the silent days when almost every real special was a roadshow production. It has awe-inspiring settings, a great deal of novelty, and splendid characterizations. It is the sort of film that will receive mixed reaction if presented "cold," but if ballyhooed as a roadshow production at increased admissions, not unlike some of the old Doug Fairbanks films, it will doubtless please. The British accent is hardly noticeable and is much less pronounced than in some of our American made films. The picture has but one real fault and that is slowness in a few spots, which results from several unnecessary over-long songs in operetta style. The film would be greatly speeded up if these scenes were cut down. There is a sprightly musical accompaniment that is highly effective in creating suspense and comedy effect. The story is utterly fantastic and is highly entertaining, if accepted as nothing more than a fable. An amusing example of the lavishness of this film is a pet monkey who wears a gold turban with large white plumes. At the preview the audience reaction for the most part was favorable.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

## Mascot

**MARINES ARE COMING, THE:** William Haines, Esther Ralston, Conrad Nagel, Armida—This is a good action and comedy picture. It was well liked and they came back to see it the second night. Haines' acting in this picture carries it along with a carefree swing that keeps the audience amused and entertained. If you advertise this one, you will see the results the second night. Running time, 72 minutes. Played January 11-12.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**YOUNG AND BEAUTIFUL:** William Haines, Judith Allen—Very good with comedy, music, and fast action keeps it interesting all the way to a swell finish. Features Wampas stars of 1934, Ted Fio-Rito and orchestra, Shaw and Lee, Vince Barnett and Warren Hymer. Played on Friday and Saturday to average business in hard rain Friday and turn-away crowds on Saturday. Will please any audience. Running time, 67 minutes. Played January 18-19.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

## MGM

**BABES IN TOYLAND:** Laurel and Hardy—Played to fair business and all liked it. Good for both children and adults. Played January 11.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

**BABES IN TOYLAND:** Laurel and Hardy—Wonderful. Laurel and Hardy do some fine work and the story is good. Production, cast, story, sound, sets and in fact everything is all that one could ask or expect.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**BAND PLAYS ON, THE:** Robert Young, Betty Furness—Fairly good football picture. Nothing big but just fair.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**BARRETTS OF WIMPOLE STREET:** Norma Shearer, Charles Laughton, Fredric March—Not a small town picture by a long shot. Very poor draw, but we have to admit the acting was perfect. Shearer and March deserve better stories than this. Running time, 11 reels.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**BROADWAY TO HOLLYWOOD:** Alice Brady, Frank Morgan, Madge Evans, Eddie Quillan, Jimmy Durante—Here is one of the finest pictures we have played. We heard some of the boys commenting that it was better than "Footlight Parade." This is a big picture with a good story, plenty of humor, lots of music and an appeal to children and the young folks as well as the older patronage. Running time, 85 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**CHAINED:** Joan Crawford, Clark Gable—These two make a wondeful pair of lovers. The picture went over fine. Sunday business was extra good and it held up fairly well for the other two days. Played January 13-15.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**CHAINED:** Joan Crawford, Clark Gable—By far the best that this team has ever made. Patrons surely praised this one. We showed "Chained" to the largest mid-week crowd we have ever had. You can't go wrong on this one. Played December 25.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**CHAINED:** Joan Crawford, Clark Gable—Did best business of the week in a steady downpour of rain both days of run. It's an A-1 picture that draws and pleases. Comedy enough furnished by Stew Erwin and romance of the romantic kind by Joan and Clark. Book it and boost it and you'll be satisfied.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—An extra good baseball mystery picture. Something different. Pleased all with this and a vaudeville act. Running time, 72 minutes.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans—This is a very good picture that will appeal mostly to men and young boys, because it is a baseball story. Most of the action takes place on the baseball field or in the players' quarters. This offers good entertainment with plenty of romance, comedy and mystery and should please the whole family. Played one day to very good business. Running time, 72 minutes. Played January 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**ESKIMO:** This picture drew well. It is full of great adventures of the North, but the story not so well outlined. Running time, 117 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy—Excellent picture to excellent business.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy—Good picture, but not as good as "The Thin Man." This one lacks the light, piquant humor which made "The Thin Man" such a delightful piece of entertainment. This picture goes a little more dramatic, which, I think, is a mistake for this team. Did not do the business the picture deserved due to one of our annual blizzards. Played January 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy—Pretty good picture. Not a big special by any means, and don't get the idea that you have a "Thin Man." It's good entertainment, but not a special.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery—Don't let the title influence you because this production is excellent in every respect. It is fast moving entertainment and will be long remembered. Many said it outshines "It Happened One Night." The misleading title kept many away. They expected Joan Crawford in another tearful role; it is anything but that. The humorous sentences do not follow each other so closely that the audience misses half of them while laughing at the preceding one. Several patrons commented on this. Thanks, Metro, and Director Van Dyke for a superlative picture, except for the title, which is "murder" for small towns. Running time, 83 minutes. Played January 10-11.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth—A superb picture. Enough said.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

**GIRL FROM MISSOURI, THE:** Jean Harlow, Franchot Tone, Lionel Barrymore—Who said Jean couldn't do something more than look good when given a chance? This picture got plenty of business and pleased the customers. Played December 30-31.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

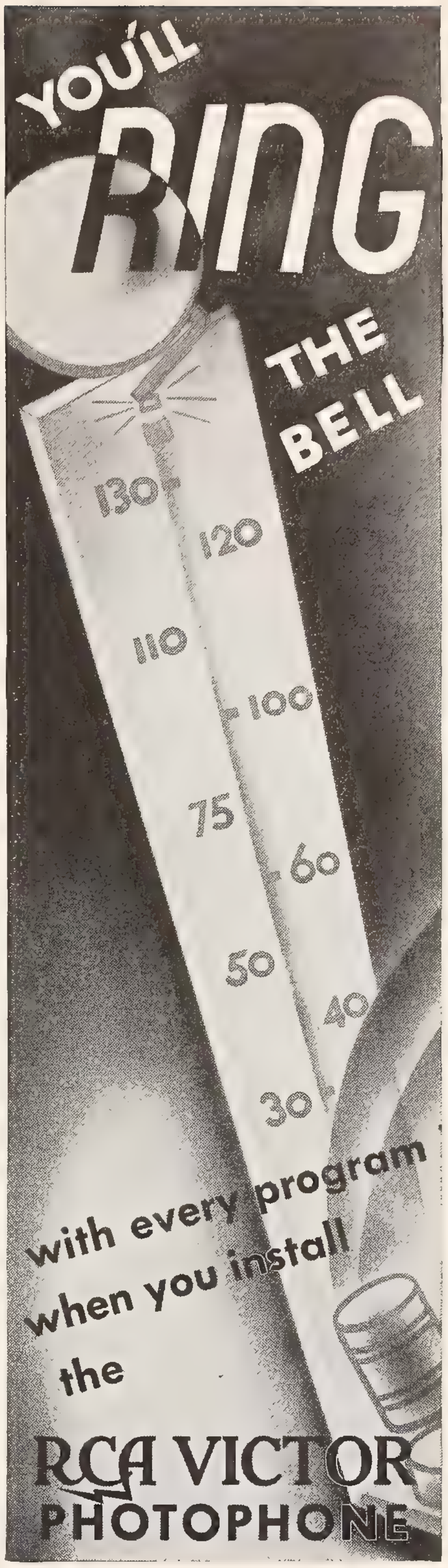
**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—This is a fairly good program picture and will please the majority of your patrons. It is a romantic drama with a bit of comedy in spots. It is the story of a crippled girl who finally finds happiness with the man of her choice. This is suitable for the entire family and will make an excellent one day showing. Played one day to fair business. Running time, 82 minutes. Played January 9.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Una Merkel, Stuart Erwin—A splendid program picture. The star fine and story good. Dunn, Merkel and Erwin a funny bunch. One of the best all around entertainments we have had in some time was the verdict of all that saw it last night. They mentioned it as they left the theatre.—Bert Silver, Silver Family Theare, Greenville, Mich. Town and country patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Used on Bargain Nights to very good business. Not a big picture, still it pleased.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**HER SWEETHEART, CHRISTOPHER BEAN:** Marie Dressler, Lionel Barrymore, Helen Mack, Beulah Bondi—A wonderful picture that everyone came to see.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

(*Continued on following page*)



OFFERING:

- Unfailing Sound Satisfaction
- A Sound Box Office Attraction
- Complete Ownership
- And RCA Super Service

PHOTOPHONE DIVISION
RCA MANUFACTURING CO., Inc.
Camden, N. J.
A Radio Corporation of America Subsidiary

HIGH RCA FIDELITY

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—This clever comedy-drama is one of the best pictures made during the past six months and will entertain any type of audience. It is wholesome down-to-earth entertainment that not only makes them come again, but also go out and tell their friends.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—This is just about the most pleasing picture we have ever run. Plenty of comedy, thrills, and everything to make it good entertainment. Drawing power fine. Played December 27-28.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeanette McDonald—Here is a big picture in every way. Everything one could ask for, a high-class show. It is everything MGM claims for it. We played it shortly after the holiday season but it did a good business and everyone is still raving about it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**MERRY WIDOW, THE:** Jeanette MacDonald, Maurice Chevalier—A great picture. Wonderfully produced. Miss MacDonald did some wonderful singing. Maurice did some clowning and some very good acting. The picture gave good satisfaction to the few high-brows we got to see it but it did not draw. I claim too good for the small towns. Played January 13-14.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**OUTCAST LADY:** Constance Bennett, Herbert Marshall, Hugh Williams—This is another Metro picture that offers only fair entertainment. It is a romantic drama of the sophisticated type. This is a woman's picture and strictly adult entertainment. The entire cast perform splendidly, but the story is weak and our patrons did not like it. Played one day to fair business. Running time, 77 minutes. Played January 11.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**PENTHOUSE:** Warner Baxter, Myrna Loy, Phillips Holmes, Charles Butterworth—Showed this picture with a home talent celebration for five newly wedded couples, and didn't know whether the picture or the celebration drew the crowd, but we did well. Running time, 88 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**PAINTED VEIL, THE:** Greta Garbo, Herbert Marshall, George Brent—A very good picture. One of the best starring Garbo. After reading several reviews of this, I thought it would be terrible, but it isn't. It is one of her best and she is the whole show. This is just the type of picture for her and she plays her part wonderfully. All of my patrons liked this and they came out and told me. Played two days to good business. Running time, 89 minutes. Played January 17-18.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**PRIZEFIGHTER AND THE LADY, THE:** Max Baer, Myrna Loy, Jack Dempsey, Primo Carnera, Walter Huston—A most interesting drama that drew well. Plenty of action for the Saturday crowd, and plenty of star names to draw the more choicy patronage. Running time, 102 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**RASPUTIN AND THE EMPRESS:** Ethel, John and Lionel Barrymore, Diana Wynyard—A re-release, that we were afraid of, but the folks came out to see it. It has an appeal to the more intelligent and better-read of our patrons.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, Karen Morley, May Robson, Gladys George—A swell picture that received many favorable comments. It has a gangster angle, but it is well handled, the story is good and the supporting cast handle their parts nicely. The romantic side appeals to the masses. Played January 16.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**STUDENT TOUR:** Charles Butterworth, Jimmie Durante—Business poor. Very few liked it. Just another picture. Running time, 86 minutes. Played January 5.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

**THIN MAN, THE:** William Powell, Myrna Loy—What a picture. The kind that makes you want to stand in the door as they come out and listen to the favorable comments. Just a little too much drinking for some but aside from that it's marvelous. Played January 3-4.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes, Brian Aherne—Repulsive characters lost sympathy for a woman who could love them. Many favorable comments, however, and poor business. Male lead wrongly directed and the Barrie touch lost. Lacking in broad comedy relief.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes, Brian Aherne—Good program offering, fair business. Played January 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes, Brian Aherne—Good.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

## *J. O. SMITH COMMENTS ON FAIR REPORTING*

Writes J. O. Smith, of the Paramount, Ashland and Dixie theatres, at Ashland and Lineville, Alabama:

*I am enclosing a number of reports on current pictures, and I have tried to give these reports the way your department is titled, just "what the picture did for me."*

*I notice that my former competitor, Mr. E. F. Ingram of Ashland, Ala., recommends fair and unprejudiced reports on all pictures. From his article, it seems to me that he is hitting at some particular exhibitors.*

*When an exhibitor in a small town can only get three film companies to stick with him, he surely ought to give their pictures fair reports. They deserve it.*

*I have been reporting on pictures from eight companies for several years and have tried to give fair reports, giving just the reaction that the picture had with my patrons, and I intend to continue doing this.*

*Of course it may be to some exhibitors' advantage to give good reports on certain companies' product just because they were the only ones that would sell him films. I am not in this position, so I have not been advertising the fact that I have been giving fair reports on films.*

*While I am writing, want to let you know that your department in the* HERALD *is more help to me than all other trade papers put together.*

*More power to you.*—J. O. SMITH, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala.

## Monogram

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—This was one of the shows I booked through public demand and it did the biggest business in two months. Pleased everyone. Running time, 86 minutes. Played January 4-5-6.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**GIRL O' MY DREAMS:** Mary Carlisle, Creighton Chaney—This is a very good little picture that pleased all of my patrons. It is a comedy drama that is both lively and interesting. It is the story of a college track star who is very conceited, but he is finally cured. This offers good entertainment, especially for the younger patrons. Played on a late Saturday night show to good business. Running time, 65 minutes. Played January 12.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SUCCESSFUL FAILURE, A:** William Collier, Sr., Lucille Gleason—This picture gave splendid satisfaction to our Saturday crowd. Played on a double bill with a western and the natives were more than satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**TRAIL BEYOND, THE:** John Wayne, Verna Hillie—A very good western of program type. Played December 22.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

## Paramount

**BEHOLD MY WIFE:** Sylvia Sidney, Gene Raymond—A good enough picture but did no business. As a box-office attraction Sylvia Sidney means nothing here. Played it one day. Played January 18.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schildkraut—Another big DeMille spectacle, very good of its type, gigantic scenes as always in his pictures. Good story and Colbert is good in the role. But it is my opinion and mine only, that the picture (and I understand that he has the Crusaders in productions that are historical and way back in early history) should have a short prologue to refresh the public's minds. Not many know these facts of history, that is, not the audiences that we cater to, and I think that it would be a great help to understanding the picture as it unfolded. It has been done and I think that these pictures of early history need the old prologue to help them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—A fast-moving picture with lots of action and comedy. Joe Penner is a riot. Had the few people that came well pleased. Would have had a good house but the weather was very bad, so did no business. Running time, 83 minutes. Played January 11-12-13.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—A swell picture and a big draw. Everybody pleased. The radio fans sure turned out to this one. Played January 9-10.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**HERE COMES THE GROOM:** Jack Haley—A clever comedy that will please those looking for something to laugh at. Played January 12.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**HERE IS MY HEART:** Bing Crosby, Kitty Carlisle—Plenty of comedy in this and Bing doesn't hog the show with his crooning. That's why the men liked it. However, everybody liked it, so that's that. It's all you tell them it is. Running time, 76 minutes. Played January 1-2.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**HOME ON THE RANGE:** Jackie Coogan, Randolph Scott—A good western. Played January 16-17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**HOME ON THE RANGE:** Randolph Scott—This is one of the best high type westerns with good cast, good story by Zane Grey. Interesting and will please. First time ever to play western on Sunday, Monday Tuesday. Turned people away Sunday matinee in downpour of rain and to capacity Sunday night in rain, sleet and snow. Put on Sunday as experiment and was big success. Would have broken record in good weather. Running time, 56 minutes. Played January 20-22.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**HOME ON THE RANGE:** Jackie Coogan, Randolph Scott—Paramount has them all beat in prolucing Westerns, and they beat their best record in this. The most pleasing Western of the season. Drew and pleased better than their "Last Round-up." We showed it on Monday and Tuesday instead of Saturday, the usual day for Westerns.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—A comedy that will go over big with your patrons. We did a fair business on it and would have done better, but the weather was against us. Running time, 68 minutes. Played January 1-2.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—Not much of a story, but a lot of swell comedy that goes over with a bang. The cash customers thought it was great. Average business. Running time, 70 minutes. Played January 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker, Anna May Wong, Kent Taylor—This is a good picture with a no-good title. Limehouse, as I know, is the slums of London on the waterfront, but that the public does not know, and the picture would have had a lot better chance for box office pull if it had a different title. And from my experience with this picture, they don't give a damn where Limehouse is. And, so help me, they all had the English cockney accent, even Jean Parker. Of course, they were in character, I will grant that, but it did not help the picture, as I said above.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MANY HAPPY RETURNS:** Burns and Allen—This is so darn silly it actually gets funny in places. I advertised it as nuttiest show that I had ever run and my patrons (those that came) agreed with me. Played January 1-2.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—The best small town picture we have played in a long time. The acting by Pauline Lord is surely a finished piece of work. If you have a family trade, fellow exhibitors, by all means play this one. Played January 19-20.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord—This is a typical small town production and should do exceedingly well in all small towns. The cast is exceptionally fine, especially Pauline Lord and her brood of children. Held up well for two days, including matinee. Running time, 73 minutes. Played

January 11-12.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**PRESIDENT VANISHES, THE:** Arthur Byron, Janet Beecher—This is heavy stuff and story very difficult to follow with too much left to surmise. Not much draw to it for small community. Running time, 83 minutes. Played January 20-21.—Hobert H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Small town patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Charles Ruggles—It's light entertainment with costume angle against it but with "bundling" angle to help it. Feature Charlie Ruggles and "bundling." We small towners have to be careful advertising "bundling" but with Ruggles and Boland tied to the gag—it can't be wrong! Running time, 72 minutes. Played December 16-17.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett, Charles Ruggles, Mary Boland—Good show that should please 90 per cent.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer—A very nice picture of the early days showing a lot of the quaint customs from which some of our foolish laws came from. Lederer's naturalness and his contagious laughter make you feel as though you were living the scenes right with him. An excellent production. I must mention that Charlie Ruggles as usual is grand.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—Terrible title for Arlen. They expect him in a more virile role. You'll have tough selling, and little audience satisfaction, but it isn't a bad picture at all. Running time, 70 minutes. Played December 15.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**READY FOR LOVE:** Richard Arlen, Ida Lupino—I can't remember when I've had so much favorable comment about a star, as I had on Ida Lupino. No one said much about the picture and I made a big mistake by playing it on Friday-Saturday, but Ida surely made a big hit here.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**UNDER THE TONTO RIM:** Stuart Erwin, Verna Hillie—I wish we could get hold of more pictures as good as this one. We have had Stuart Erwin a dozen times since, but never since have had one where he carries things along so well with that inimitable humorous touch. Good support. Running time, 63 minutes.—I. Raeburn, Arcade Theatre, Newell, N. D. Small town patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Excellent western play of the days of 1844. Showed the hold-ups those sturdy pioneers overcame. Anyone who likes this kind of show will say that it is one of the best. Running time, 57 minutes. Played December 29-30.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General Patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—This is a Paramount for which I have only praise. It pleased everybody and brought us a crowd. We occasionally try a first-class western on Sunday and Monday instead of Friday and Saturday and it gets patrons we do not get any other time and the regulars besides. It is worth trying in any small community. Running time, 60 minutes. Played January 13-14.—Hobert H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Small town patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—Business good. Zane Grey stories make a hit in this town. Patrons did not like it as well a "The Last Round-Up." Running time, 59 minutes. Played December 28-29.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack—An average program picture, nothing more, except the wonderful acting of the kid, David Holt. Played December 18-19.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**YOU'RE TELLING ME:** W. C. Fields, Joan Marsh, Larry ("Buster") Crabbe—This is a clever comedy. Fields kept them laughing all the time. Played December 20-21.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

## RKO Radio

**ACE OF ACES:** Richard Dix, Elizabeth Allan, Ralph Bellamy, Bill Cagney—This went over big here, everybody went out with that contented smile on their face. This is a very good story and picture. Plenty of action and thrills. Don't fail to play this one, although it is a little late. It will do the business, anyway. Running time, 72 minutes. Played December 7-8.—Chas. Summers, Elite Theatre, Seiling, Okla. Small town and rural patronage.

**AGE OF INNOCENCE:** Irene Dunn, John Boles—A mighty fine picture well acted, but these two are singers and every one expects to hear them sing and when they don't sing they are disappointed. All were satisfied with the show, but did not draw at the box.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—A wonderful entertaining picture. Clean, stars great and a very fine cast. Gave 100 per cent satisfaction. Did not draw as it should, but none of them do, but pleased them all. Anne Shirley is certainly great in this picture. Played January 6-7-8.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**BACHELOR BAIT:** Stuart Erwin, Pert Kelton, Rochelle Hudson, Skeets Gallagher—Fair production—not a big picture, but a good all-around show for a small town. Played January 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**CONQUERORS, THE:** Ann Harding, Richard Dix—This picture is old, but the age makes no difference, and the print was in good condition. A wonderful picture admired by every one, and one that I will not soon forget.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**FLYING DEVILS:** Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards—Lots of thrills in this one, and it drew well and pleased all. Running time, 62 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**FOUNTAIN, THE:** Ann Harding, Brian Aherne—A very fine picture. Everything about it great but no drawing power. Too slow. These people out in the sticks crave action and comedy and all the slow pictures don't make any difference how big and good they are. Failed to draw film rental. Pleased all we got in to see it.—Played January 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—Very long, but entertaining. The audience won't notice the time, and you won't need so many shorts, for you have a big show in the feature. If they don't like this, open a garage, because it's hopeless. Here's hoping for more Rogers and Astaire, and that RKO don't flop their growing popularity with a quickie. Running time, 107 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—Very good. This is the kind of film that goes over in a small town as well as larger situations. Did very good business on this. Played January 5.—B. Hollenbeck Rose Theatre, Sumas, Wash. Small town patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—This is a great picture of the musical type and will please all patrons. It is a romantic comedy with plenty of music and dancing. The outstanding shot of the entire picture is the "Continental" and that offers excellent entertainment for all. Fred Astaire is certainly a great dancer and Ginger Rogers does well with her part. Played two days to only fair business. Played January 14-15.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—Astaire and Ginger Rogers are well liked in my town. A fast-moving musical that pleased every one that was willing to buck a bad snow storm. Business was much better than we expected. Played January 1-2-3.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—Biggest disappointment at box office of any picture this season. Maybe was expecting too much. No fault, however, of the picture as it's plenty good. You could leave off the musical numbers altogether and you would have left a darn good comedy drama. The only unfavorable comment I had was that the dance scene of the Continental was a little too long drawn out. Nevertheless it's a wonderful show and the producers of same deserve all the praise that has been accorded them for making it. Played January 6-7.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**GAY DIVORCEE, THE:** Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton, Betty Grable—Business fair. Liked by all that saw it. Astaire and Rogers make a good team. We should have more of their pictures. Played January 2-3-4.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—Business good. Played it the day before Christmas. Football comedy drama that was liked by all. Quillan again proves his ability as he has in the past. Cannot understand why we do not get more of Quillan's pictures. They're O. K. Here's hoping that we will have more than one picture of Quillan this year, so I can put out the S. R. O. sign more often. Running time, 64 minutes. Played December 24.—K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pa. General patronage.

**HIPS, HIPS, HOORAY:** Wheeler and Woolsey—Here is the kind of picture our people come in for, every child and all the young folks enjoyed it, and some of the older ones. Drew very well indeed.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—A clean comeback for these boys and justified. If they can get the ladies to coming to see them again, they'll get the preferred dates again, as they used to be a big draw here till the dirt started. Running time, 72 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—Absolutely the best picture this pair have made in years. "Spanky" McFarland and all the rest of the cast were splendid. If we wanted to be critical we could point out several mistakes the director made concerning Kentucky, but what's the use? The picture is one grand lot of fun and that is what counts in a Wheeler-Woolsey picture. Business was good but not the big rush we expected. Running time, 75 minutes. Played January 6-8.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—This is a surprise picture, a clean picture that did bring results. My public likes clean comedy and no kicks from the church-goers. Running time, 75 minutes. Played January 8-9.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**LIGHTNING STRIKES TWICE:** Ben Lyon, Pert Kelton—This is only fair entertainment of the comedy type and did not please my patrons. This is a typical RKO picture with all-talking and no action. There are practically no star names in the cast and there-

(*Continued on following page*)

When WINTER Says
"STOP!"
Get your
shipments through
VIA RAILWAY
EXPRESS

When snows and blizzards clog the roads of the nation—THAT is when the unfailing dependability of Railway Express shows up to its greatest advantage.

Fast passenger trains, on which all Railway Express shipments travel, are first to break through the snow and ice barrier.

Defy winter's delays. Get YOUR shipments through so that they will arrive when wanted by your customers, by means of the always dependable Railway Express service. We give a receipt to the shipper. We take a receipt from the consignee. Pick-up and delivery service in most cities and towns. Phone nearest Railway Express agent for service and information on rates.

*The best there is in transportation*

SERVING THE NATION FOR 95 YEARS

RAILWAY
EXPRESS
AGENCY, Inc.
NATION-WIDE SERVICE

fore no business. Played on a late Saturday night show to poor business. Running time, 64 minutes. Played January 5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MAN OF TWO WORLDS:** Francis Lederer, Elissa Landi—This picture compares very favorably with a somewhat similar picture of the North, "Eskimo," and drew well on a hot summer day. The winter scenes were very attractive and struggles of the North perfectly thrilling.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**MEANEST GAL IN TOWN, THE:** Zasu Pitts, Pert Kelton, El Brendel—A good little picture of the light comedy type.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**MELODY CRUISE:** Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack—We put in this picture in place of a new one we were not so sure of, on the strength of remarks in this column. We did not think it deserved quite all the high praise given it, although it was a nice little musical. Phil Harris is not possessed of the life and magnetism of a Bing Crosby or Dick Powell. Running time, 76 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**RENEGADES OF THE WEST:** Tom Keene—This was a good western, but it failed to take with our patrons. Played January 8-9.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—Story of a rich girl who wanted to be sure that the fellow she loved loved her just as much, how she tested him and finally marrying him. Running time, 76 minutes. Played January 5-6.—William Day, Jr., Grand Theatre, Dunkirk, Ohio. General patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea—Miriam Hopkins is a favorite in Hay Springs and this picture did not hurt her reputation in the least. Was generally very well liked. Running time, 76 minutes. Played January 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea—A nice picture. Plenty of comedy mixed with the romance, and this girl Miriam Hopkins always pleases my patrons. Played December 27-28.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—Good action novelty picture to good business.—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—OK speed and action thriller, but the tieups will make it look like an advertising film if you are not careful. Extra good for week-ends. Running time, 72 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—A little slow for first two reels, but after that it's a wow. Good for Saturday. Fans who like action will certainly like this one. It is the story of a young engineer who attempts and finally succeeds in convincing an old time railroad man that his new type streamline Diesel engined train can put it all over the steam trains. The run from Chicago to Boulder Dam at 120 miles an hour is a thriller. Running time, 72 minutes. Played January 18-19.—Hobart H. Ramsdell, Lyric Theatre, Gaithersburg, Md. Small town patronage.

**WEDNESDAY'S CHILD:** Edward Arnold, Karen Morley, Frankie Thomas—A picture without any drawing power and one that is hard to put over, yet it is one of the best pictures I've played this winter. It presents the problem of divorce, from the child's angle and will give a person something to think about without being the least preachy. It was liked here.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**WE'RE RICH AGAIN:** Marian Nixon, Joan Marsh, Gloria Shea, Edna May Oliver, Billie Burke, Reginald Denny, Buster Crabbe—One lady asked me why they made pictures like this. A big disappointment.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**WOMAN IN THE DARK:** Fay Wray, Ralph Bellamy—Believe this feature was generally very well liked although we as exhibitors believe it to be rather weak, which was possibly on account of the fact that we have been playing exceptionally fine programs. Running time, 69 minutes. Played January 9.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

## United Artists

**AFFAIRS OF CELLINI, THE:** Constance Bennett, Frederic March, Frank Morgan, Fay Wray—Here is a cast worthy a great story, a cast if given an opportunity would have made box office history, but as it now stands a picture unworthy the cast. It has but little entertainment for the classes and absolutely no value for the masses. Any exhibitor has a right to expect entertainment when he buys this picture. Your patrons have a right to expect an evening of pleasure when they see an ad in the paper offering a great cast of this kind, but both exhibitor and patrons are badly disappointed at this attempt at comedy. Since seeing this picture myself, I wondered if it's possible that I may be wrong, as I asked my patrons both high brows and low brows and ninety per cent said "very poor entertainment." Then I looked up the reports on "What the Picture Did For Me" in the Herald, and I find eight different reports from different parts of the country, and all say poor picture. There is only one thing the matter with the picture, it's no good, and eight out of eight exhibitors say so. Of course, people will go to see it because it has a great cast. Don't excuse this by saying it's not a small town picture. It's not a big town picture either. People are not different in the city than the country when it comes to entertainment of this kind. The picture in spite of its great sets and cast shows lack of intelligence.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—The critics have at last praised a picture that lives up to their promises. This production is worthy of any amount of praise. It combines superb acting by Robert Donat, and marvelous direction by Rowland Lee along with perfect production elements. It is full of adventure, action, romance and stirring drama. Donat is a sensation. Running time, 115 minutes. Played November 22-23.—Don Kelsey, Lyric Theatre, Blacksburg, Va.. College and small town patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—Here is one of the greatest pictures produced this year. It is in every respect a wonderful picture. I notice it's classed with the ten best, and it deserves it. Here is a picture sold in the top class that is worth every dime they ask for it, not that I made money on it, because I didn't, the price was too high to make money, but my patrons had the pleasure of seeing and hearing one of the greatest pictures produced this year. We can afford to lose money on a picture like this and still be glad we ran it. Buy it and boost it to the sky.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**MASQUERADER, THE:** Ronald Colman, Elissa Landi—This picture offers very poor entertainment and did not please my patrons. It is an English story and entirely too slow moving and too much talking. This is an old picture and if you did not play it, you acted wisely, for the story and cast have no drawing power at the box offce. Played one day to very poor business and did not please. Running time, 76 minutes. Played January 3.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MIGHTY BARNUM, THE:** Wallace Beery—Just fair. Without Beery it would be poor entertainment. Balance of cast handle parts and are well cast. Even with good cast this picture did not draw above the average business. Running time, 88 minutes. Played January 13-15.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**MIGHTY BARNUM, THE:** Wallace Beery—Wallace Beery gives another excellent portrayal. Business not above average. Will be more successful in larger towns. Entertaining. Running time, 88 minutes. Played January 7-8.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**MIGHTY BARNUM, THE:** Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson—Personally, I enjoyed this picture very much, but it was not liked by those who saw it. I expected very good business but was greatly disappointed. A much overrated picture. People expected a circus picture, but there were only a few such scenes in the beginning of the picture. Played January 15-16.—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

**NANA:** Anna Sten, Lionel Atwill, Richard Bennett, Mae Clarke, Phillips Holmes—This is very poor entertainment and did not please our cash customers. The acting is wonderful, but the story is terrible. I thought United Artists would have gotten a great story for Anna Sten's first starring picture, but they didn't. This certainly would not help her. Played one day to poor business. Running time, 91 minutes. Played January 16.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**OUR DAILY BREAD:** Tom Keene, Karen Morley—We had the poorest Friday night business in months and I couldn't see that the picture was as good as the reviews stated, so I went home feeling pretty blue. However, Saturday business picked up to point where I was satisfied and folks seemed to like it, so I should worry. Running time, 74 minutes. Played January 4-5.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

## Universal

**GIFT OF GAB:** Edmund Lowe, Gloria Stuart, Ruth Etting, Phil Baker, Alexander Woollcott, Ethel Waters, Helen Vinson, Paul Lukas, Binnie Barnes, Bela Lugosi, Graham McNamee, Chester Morris—All kinds of stars—thirty of them, Universal says. Enough action, comedy and acting to keep everybody interested. Better than the average show, but nothing big. Played January 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**GREAT EXPECTATIONS:** Henry Hull, Jane Wyatt, Phillips Holmes—Wonderful picture. My patrons were divided on the entertainment value, but all agreed it was a great picture. The English dialect was not liked and is never liked here, but remember here is a great show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**GUN JUSTICE:** Ken Maynard—Good western—slightly better than the average. Seemed to please and held the interest of our patrons. Played December 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**HUMAN SIDE, THE:** Adolphe Menjou, Doris Kenyon—This is a mighty fine program picture. Story great and well acted. Has no drawing power as the title means nothing, but will please any audience.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MILLION DOLLAR RANSOM:** Phillips Holmes, Edward Arnold—Edward Arnold as a reformed racketeer plays sympathy role in a rather disappointing picture. Just another program film a slight bit better than average. Running time, 64 minutes. Played January 9-10.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**ONE EXCITING ADVENTURE:** Binnie Barnes, Neil Hamilton—Just a dandy little picture. This girl Binnie Barnes has a wonderful voice, and sings a couple of numbers that are exceptionally good. This is not a big picture, but is a good picture and that's all we want.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**ROCKY RHODES:** Buck Jones, Shelia Terry—The usual western but looks like money was spent on it and it had plenty of comedy which made it A-1 with the Saturday night western fans. Running time, 60 minutes. Played December 29.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Elizabeth Young—A very entertaining program picture. Story fine and very well acted. Gave good satisfaction to the few we got in to see it. Deserved better business but we did not get it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**WAKE UP AND DREAM:** Russ Columbo, Roger Pryor, June Knight—Only a fair program picture. Not for Sunday.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**WHEN A MAN SEES RED:** Buck Jones—A good western. Buck is somewhat dressed up in part of the picture and looks and acts very well. This is right up to the standard of what a western should be, and all one could expect. Keep coming Buck.—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

**WHEN A MAN SEES RED:** Buck Jones—A very good western. This star has got the "whoopee" fans all for him since we played his serial "Red Riders." I call it the best serial we ever played and all the patrons say so too.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage. ■

## Warner Bros.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—One of the most interesting mystery stories that has been brought to the screen. Where they like mystery, this will more than please. Played December 29.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**DESIRABLE:** Jean Muir, George Brent—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

## Short Features

### Celebrity

**HEADLESS HORSEMAN, THE:** Comicolor Cartoons—Have run about seven of the Comicolors. Some are extra good, but all are satisfactory, well liked and the only fault with any is in the coloring in some sequences. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

### Columbia

**HAPPY BUTTERFLY, THE**—A dandy cartoon. Would have been wonderful in colors. Nothing better for a Saturday matinee.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**IN THE ARCTICS:** Laughing With Medbury Series—A fairly interesting novelty with some wise-cracks by the narrator. Good enough, but not outstanding.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**IN THE DOG HOUSE:** Andy Clyde—Another good Columbia comedy. They have sure improved with the new product. We have not received a bad one yet. This one has plenty of laughs.—J. O. Smith, Paramount, Ashland and Dixie Theatre, Ashland and Lineville, Ala. Small town patronage.

**KRAZY KAT'S WATERLOO**—Burlesque on Napoleon's Waterloo and very amusing. Be sure and use it.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**LIFE'S LAST LAUGHS:** This offers good entertainment of a different type from the usual short. It presents some very amusing and unusual epitaphs from some of the country's graveyards.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SHIVERS:** Harry Langdon—A good comedy. Plenty of laughs. Our Saturday fans sure like Langdon.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**SOUTHERN EXPOSURE:** Krazy Kat Kartoon—A cartoon depicting the southern negro and his antics with a musical background that is catchy. Good enough for any spot. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**TRAPEZE ARTIST:** Krazy Kat Kartoon—A fair cartoon set to story and song of "The Man On The Flying Trapeze." Worth running on any program.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

## Educational

**CANYON OF ROMANCE:** Romantic Journeys—This was in beautiful color and recording good, also print in good condition. Patrons remarked about the fine scenes in the picture. Running time, 10 minutes. —Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**GAY OLD DAYS:** Song Hit Stories—Fair. Not good, not bad. Makes a good filler on program. All singing. Running time, 10 minutes.—W. A. Collins, New Regan Theatre, Elvins, Mo. General patronage.

**GOOD LUCK—BEST WISHES:** Pickens Sisters—Very mediocre musical comedy with the Pickens Sisters furnishing the vocal. They are great but needed songs to put them over. Skip it if your program calls for belly-laughs.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**GOOD LUCK—BEST WISHES:** Pickens Sisters—At last Educational has made a good musical comedy that pleased all. The Pickens Sisters sing several popular songs and the story offers good entertainment. Let's have more of these. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GYPSY FIDDLER, A:** Terry-Toon—A cartoon about average. Some liked it and some did not care much for it. Recording good, print not so good. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**HARLEM HARMONY:** Treasure Chest—Very good singing by colored boys and girls choir singing spirituals and then turning to popular tunes and some neat dancing with colored band. Should please. Running time, 10 minutes.—W. A. Collins, New Regan Theatre, Elvins, Mo. General patronage.

**HELLO, SAILORS:** Buster West—Good comedy and Buster West's dancing is a knockout. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**JAIL BIRDS:** Terry-Toon Series—This is a fairly good cartoon comedy and will please all who like cartoons. It seems this series is gradually improving and the entertaining qualities are better. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**LITTLE BOY BLUE:** Terry-Toon—Fine short good for children and liked by adults, too. It was a take-off on the modern industry and it sure got the laughs from the audience. Running time, 6½ minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**PALOOKA FROM PADUCAH:** Buster Keaton—This comedy contains more laughs than any comedy ever run. Keep you laughing from start to finish. Buster Keaton and Pa, Ma and Sister were all great and balance of cast good. Put this one on your best dates. Running time, 20 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**RURAL ROMEOS:** Eddie Gribbon—Fair. Good for only few laughs. Just another two-reel comedy. Running time, 18 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**RURAL ROMEOS:** Harry Gribbon—This is silly, stupid and vulgar. If Harry Gribbon has made a good comedy in the last two years it has not been my good luck to run it. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**RURAL ROMEOS:** Gribbon Comedy—A not-so-hot Gribbon comedy, but I guess it will do. I have a Gribbon comedy from 1912 or earlier named "The Rip-and-Stitch Tailor" and it's twice as funny, although a silent. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylersville, N. Y. Small town patronage.

**SHE'S MY LILLY (I'M HER WILLIE):** Will Mahoney—A very good comedy combining both the slapstick and musical elements. Mahoney is a good entertainer and this should please all who see it. Running time, 19 minutes.—J. P. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**WAY DOWN YONDER:** Song Hit Stories Series—These fiive pickaninnies who sing in this subject and also sang in "She's My Lilly" have won themselves a great following in Hay Springs. Let's see more of them. Running time, 11 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

### *SUMMERS, IT'S BETTER LATE THAN NEVER*

*"This is the first time we have contributed to this department," writes Charles Summers of the Elite theatre at Seiling, Oklahoma. "We have been in the show business 16 years and figured maybe we ought to say what we think about some of these pictures, after 16 years of silence."*

**YOUR STARS FOR 1935:** Treasure Chest—Horoscope stuff by Wynn, with a finish boosting Roosevelt. This is a real novelty, forecasting 1935 and, of course, the sooner you run it, the better. Running time, 11 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

## Fox

**FOX NEWS:** Believe this to be one of the best newsreels on the market. The special arrangement dividing the various features into the particular departments has made quite a hit with our patrons.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

## MGM

**BALLAD OF PADUCAH JAIL:** Irvin S. Cobb—The best Cobb comedy out of the four he made. Not much drawing power. Running time, 18 minutes.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**BEAUTY AND THE BUS:** Todd-Kelly—This comedy offers about average entertainment for the usual Todd-Kelly short. Plenty of laughs and will please the average fan, but there is plenty of room for improvement. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**BUSY BODIES:** Laurel and Hardy—This is a very good comedy that is sure to please all Laurel and Hardy fans. This is much better than many of the others and is a bit different. Excellent entertainment and pleased all of my patrons. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**CHASES OF PIMPLE STREET:** Charley Chase—Good Chase comedy, much better than his two previous releases. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**CITADELS OF THE MEDITERRANEAN:** FitzPatrick Travel Talk—This is both interesting and educational, showing many scenes of interest along the Mediterranean Sea. Very good, Mr. FitzPatrick, and let's have more of these. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**DISCONTENTED CANARY, THE:** Happy Harmonies—One of the best in color cartoons. All the children and most of the grownups stayed to see it the second time. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**DONE IN OIL:** Todd-Kelly—Average Todd-Kelly in which Kelly impersonates a "mammy" with great success. Entertaining. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**FITZPATRICK TRAVEL TALKS** (in color)—Travel talks that are rendered greatly effective by use of color. It is a pleasure to present this beautiful series. Let us have many of them, they are truly worth while. Running time, one reel each.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**FOR PETE'S SAKE:** Our Gang—This offers only fair entertainment and not as good as many of the others. Metro should get better stories for Our Gang if they want to please the public. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**FOR PETE'S SAKE:** Our Gang—Good Gang comedy. Fine for Saturday.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**HOLLAND IN TULIP TIME:** FitzPatrick Travel Talk—One of the best Travel Talks of the new block. Had lots of comments on this one. Running time, 9 minutes.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**HONKY-DONKEY:** Our Gang—The best Gang we have ever run. Pleased the holiday crowd.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**MAMA'S LITTLE PIRATE:** Our Gang—Good Our Gang comedy, still not near up to their "Honkey Donkey" or "Washee, Ironee."—J. O. Smith, Paramound, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**MOVIE DAZE:** All-Star Comedies Series—If Metro would put these stars to work slinging hash they would both be better off. Let's have better shorts or stop producing them. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**MRS. BARNACLE BILL:** All-Star Comedies Series—This is one of the best numbers of this series we have played. It is of the slapstick variety and has plenty of laughs. Metro should secure better story material for their shorts. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**NOSED OUT:** Irvin S. Cobb—This was liked very well and makes a good contrast to a feature comedy or a musical. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**OLD PIONEER:** Happy Harmonies—Good cartoon in color. Our patrons certainly like the use of color. Running time, 8 minutes.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**OLD PIONEER:** Happy Harmonies—Just grand. Grab it and put it on when you know you'll have a crowd. It will help make a good show better. Running time, 8 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**ONE HORSE FARMERS:** Todd-Kelly—Makes a good Saturday night comedy. Running time two reels. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**ONE HORSE FARMERS:** Todd-Kelly—Fine. Used on New Year Eve midnight show and how the crowd liked it.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**PLAY BALL:** Willie Whopper Series—This is a very good cartoon comedy with Willie as the hero of a ball game. These cartoons seemed to be improving and they are more entertaining. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SCOTLAND AND BONNIE:** FitzPatrick Travel Talk—This is a very interesting and entertaining one reeler showing many beautiful scenes in Scotland. These one reelers offer great entertainment and are very educational. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SOMETHING SIMPLE:** Charley Chase—The title is right. It is plenty simple. The poorest Chase comedy we have ever run. He is usually good.—J. O. Smith, Paramount, Ashland & Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**STRATOS-FEAR:** Willie Whopper—Only a fair cartoon.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**THEM THAR HILLS:** Laurel and Hardy—This was a disappointment. Although it is better than the average comedy, it is not as good as we expect from this pair. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**WASH-EE IRON-EE:** Our Gang—As usual, Our Gang clicks with another good comedy. Running time, 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

**WASH-EE IRON-EE:** Our Gang—Mighty good. Mothers couldn't get their kids to go home. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**HEARST METROTONE NEWS:** Edwin C. Hill—These news with Edwin C. Hill is great entertainment. The recording is perfect and Mr. Hill has a wonderful delivery and description. I think Metro knew their onions when they put him in their News. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small mining town patronage.

## Paramount

**BABY BLUES:** Paramount Varieties—This is an exceptionally fine color variety short which pleased our patrons immensely. Running time, 11 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**BETTY BOOP'S LIFE PAL:** Betty Boop Cartoons Series—Believe these Betty Boop cartoons are becoming better and better. This one was especially good. Running time, seven minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**BETTY BOOP'S PRIZE SHOW:** Betty Boop Cartoon—Just so-so.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

(*Continued on following page, column 2*)

• *profitable*
• *practical*
• *time-saving*
• *accurate*
• *simple*

**THEATRE ACCOUNTING**

***a method book that is also an account ledger***

**It performs two services: (1) It is a complete text on the proper way to keep your theatre accounts of expenses and receipts and (2) it contains enough pages for a full year's bookkeeping. Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Its use is becoming more widespread each day.**

**Exhibitors who are already using this system are reminded to order their 1935 book at the earliest moment so as to permit no break in the daily continuity of your accounts-keeping.**

**Those exhibitors who have not yet changed over to this new method should do so at once—to guard against losses, avoid income tax troubles, guarantee your profits—and to do it effortlessly, a few minutes a day.**

***Order Now***

**THEATRE ACCOUNTING**

***by William F. Morris, C.P.A.***

***Sufficient to care for 12 months' records.***

**$3.00 - Postage Prepaid**

**QUIGLEY Bookshop**
1790 Broadway New York

**BETTY BOOP'S TRIAL:** Betty Boop Cartoon—Extra good cartoon used on New Year's Eve midnight show.—J. O. Smith, Paramount, Ashland and Dixie Theatre, Ashland and Lineville, Ala. Small town patronage.

**FEMININE RHYTHM:** Headliners—Very good. This single will help to build up a weak feature. Ina Mae Hutton coming to the front. Her girl band plenty good and this combination should go places. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**KEEPING TIME:** Grantland Rice Sportlight—A wonderful sport reel. You could hear a pin drop the audience was so interested in this one and when they are quiet you know they like it.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

**LADIES THAT PLAY:** Phil Spitalny and His Musical Ladies—Put this on your class nights, as it has just that, and is good. Girl orchestra that also does specialties, without going ha-cha. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**LOVE THY NEIGHBOR:** Mary Small—This is a very good Screen Song starring Mary Small singing the popular selection of the same name. The cartoon and music are both good and this is great entertainment. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MAN ON THE FLYING TRAPEZE, THE:** Popeye The Sailor—This one sure brought the laughs. Everyone was singing the song the next day. Running time, 6 minutes.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**MONKEY SHINES:** Paramount Varieties—Good for filling in your program. Nothing to brag about. Running time, 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

**OLD KENTUCKY HOUNDS:** Paramount Varieties—Better on Saturday for the kids. All dog cast with human voice faked in. Running time, 10 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**SADDLE CHAMPS:** Grantland Rice Sportlights Series—Exceptionally fine single reel showing various kinds of saddles and the uses to which they are put. Running time, eleven minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**SEASIN'S GREETINKS:** Popeye The Sailor—As usual, Popeye is fine. This was very appropriate for the holidays.—J. O. Smith, Paramount, Ashland and Dixie Theatre, Ashland and Lineville, Ala. Small town patronage.

**TWO ALARM FIRE:** Popeye The Sailor—Not as good as the average Popeye, but it pleased. Running time, 1 reel.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**TWO ALARM FIRE:** Popeye The Sailor—Popeye gets more popular with every new cartoon. This one is good, and they all draw like a good feature.—J. O. Smith, Paramount, Ashland Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**WHEN MY SHIP COMES IN:** Betty Boop Cartoon—A very clever cartoon.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

**PARAMOUNT NEWS:** This is by far the best news on the market. Their review of the entire year's happenings is the best newsreel I have ever seen. Recording and photography perfect. Keep up the good work, Paramount.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Lineville, Ala. Small town patronage.

## RKO Radio

**DUMBBELL LETTERS:** No. 1—Our first and last of this series. It did not go over with our folks at all. Running time, 4 minutes.—A. N. Miles, Eminence, Theatre, Eminence, Ky. Small town patronage.

**FERRY GO ROUND:** Gene Austin—Unusually good musical comedy. Several people wanted to know when we would have Gene Austin again. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

**GRANDFATHER'S CLOCK:** Toddle Tale Cartoon—Very poor entertainment, but about the average from RKO. This producer cannot make cartoons and they should discontinue making such trash as this and putting it off on the poor exhibitors. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**GRANDFATHER'S CLOCK:** Toddle Tale Cartoons—This is something new in cartoons and it pleased the adults as well as the children. Running time, 9 minutes.—Harry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

**IN A PIG'S EYE:** Clark and McCullough—Will someone please devise a way whereby producers can start making some good two-reel comedies? Nothing in the picture show business is as poorly made as the majority of present day two-reel comedies. Running time, 21 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

## Universal

**CHRIS COLUMBO, JR.:** Oswald Cartoon—Another clever cartoon of Chris proving the world is round. Running time, 8 minutes.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**HENRY'S SOCIAL SPLASH:** Henry Armetta—It's silly, but Henry Armetta is a favorite with everybody. His appearance in features or comedy shorts gets the laughs. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**KNICKERBOCKER KNIGHTS:** Mentone—Can't get enough of this vaudeville film stuff. No story, just a master of ceremonies and big time acts, but do they like it? Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patronage.

**PEST, THE:** Mentone—I was ashamed of showing this, but couldn't help myself. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Samll town patronage.

**WILLIAM TELL:** Oswald Cartoon—A fair cartoon comedy embodying the William Tell story with Mrs. Tell in the heroine role.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

**WHOLE SHOW, THE:** Mentone with James Barton—For about the fifth time I say they're swell. My people eat this vodvil act stuff up. Better than any comedy you can get, and brings to small towns the big time acts, even if it's on film. Running time, 20 minutes.—M. P. Foster, Granada Theatre, Monte Vista, Cal. General patronage.

## Vitaphone

**CAMERA SPEAKS:** Pepper Pot—A very interesting short of shots of the old timers like Charles Ray, Dorothy Dalton, Gloria Swanson. To us old timers it was very interesting. Running time, one reel.—Henry Sparks, Grand Theare, Cooper, Texas. Small town and rural patronage.

**CHARLES AHEARN:** Pepper Pot Series—Very entertaining. Everyone thoroughly enjoyed this reel of first class vaudeville. Deserves extra billing. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**FLAME SONG, THE:** Bernice Claire, J. Harold Murray—This is very poor entertainment of the musical type. It is more of a light operetta with all of the old time costumes. Why give the public costumes pictures, when they continually show that they do not want them? Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**GEM OF THE OCEAN:** Jeanne Aubert—Weakest Broadway Brevity so far from Warner Bros. Will not please. Running time, 2 reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**JERUSALEM, THE HOLY CITY:** Musical World Journeys, E. M. Newman—A very interesting short. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**LOOK FOR THE SILVER LINING:** Dorothy Stone—This is only fair entertainment of the musical comedy type. This is another of the three-reel specials and so far none of them have come up to the two-reelers. They are just two-reel material stretched out another reel and they become boresome. Running time, 28 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SHOW KIDS:** Broadway Brevities—One of the best two-reel Brevities that Warner has produced. The kids, a hundred of them, are too cute for words and being all in color adds charm to the beauty, certainly would be a wonderful short to have sometime to use wth a weak feature for no matter how weak you could close the show with this and they'd forget to squawk. —Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**THOSE BEAUTIFUL DAMES:** Merrie Melodies Series—These colored Melody cartoons are generally very good. Running time, seven minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**THOSE BEAUTIFUL DAMES:** Merrie Melodies—Warner charged extra for this account of color which made color come high as that was all there was to it. Running time, one reel.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

## Miscellaneous

**SHORTS:** We tried a novel program and played seven shorts dealing with Biology for a club at the local Junior College. It was a great success. The pictures were "Spotted Wings," "Nature's Gangsters," "Desert Demons," "City of Wax," "Born to Die," "Woodland Pals," "The Sea." We charged students 10c and adults 20c and it was a great stunt. The films were in perfect condition and some of the prints were brand new and the recording was perfect, the best that we have had for a long time. Hope some of you will try it sometimes and let me know how it comes out.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## AWARD WINNER PROMOTED

**And now Ed M. Hart, holder of the Award for August, joins the select group of Quigley winners who have been promoted because of their success in the Competitions. As announced by Leo G. Justin, of Walter Reade Theatres, Hart now becomes the new district manager for the northern New Jersey houses of that circuit, Mr. Justin stating that Ed's Award distinction had a definite bearing on his selection for this important post. Thus the number of promotions mounts to the satisfying total of six, and the Quigley project only a year old.**

**In an address at the Grand Awards luncheon, your chairman had occasion to point out to the Honorable Judges that the expanding list of promotions definitely establishes the Quigley Awards as a source of manpower for executives seeking the right man from among their managers to hold down bigger jobs. The recent action of the Reade executives further confirms this observation.**

▽ ▽ ▽

## YES, THAT'S SHOWMANSHIP

Having stressed quick-thinking repeatedly in these columns as part of the stock in trade of your able theatreman, that term may well be applied to the ingenuity of the well-known C. L. "Bill" Yearsley, Warner representative in Parkersburg, West Virginia, in reference to his recent action detailed on a following page.

The story treats of Charlie Einfeld's circular letter requesting opinions on the possibilities of Warner junior stars and how Bill turned the query into a profitable exploitation stunt on a date that was not expected to do much more than a respectable gross.

Yearsley's ability to think fast at the right time and to translate the thought into box office terms is therefore offered as yet another answer to that oft repeated question—"What's showmanship?"

▽ ▽ ▽

## SNOW STUFF

During the recent heavy snowfall, Round Tabler Tom Olsen came visiting to report on the excitement aroused in Times Square by a horse-drawn sleigh bally plugging one of the stage musicals. Which led us to wonder why picture publicity men in the big cities do not take advantage of these opportunities when Nature seems so willing to cooperate. Snow exploitation in the smaller spots is usual and profitable. There is no reason why it should not be, even on sophisticated(?) Broadway.

## HOW ABOUT THE MANAGER?

As stated in a news story in this issue, the Code Authority has sent questionnaires to all impartial members of the various local boards in the field for suggestions and recommendations for code changes. The questionnaire embraces eight questions of which our immediate interest is centered upon Number Four, reading as follows:

> *"Can you enumerate any unfair practices or provisions which should be added to the code?"*

We can. Provision should be made for the restriction of manager's hours, daily and weekly, to a fair and less than man-killing number. Further provision must also be made for a day off out of each seven for every manager!

Whether or not he wants to, no theatreman can give his all 12 to 14 hours a day, seven days a week, unless he is allowed sufficient rest and relaxation away from his exacting duties. The Code Authority may send questionnaires from now to the end of time, if not to the end of the code, but until the manager's welfare is considered—until the manager is given a fair "shake," the questionnaires in our opinion mean nothing more than a lot of words written on a lot of paper.

Why? Because clearance, zoning, trade practice grievances and everything else the local boards treat with have, in the final analysis, to do with the theatre—the field of exhibition. What the picture does at the box office is the only answer, and that is predicated to an appreciable extent upon the ability of the manager to put over his attractions.

The industry might as well face the fact that the protection of the manager from those who exploit him, is an economic necessity.

▽ ▽ ▽

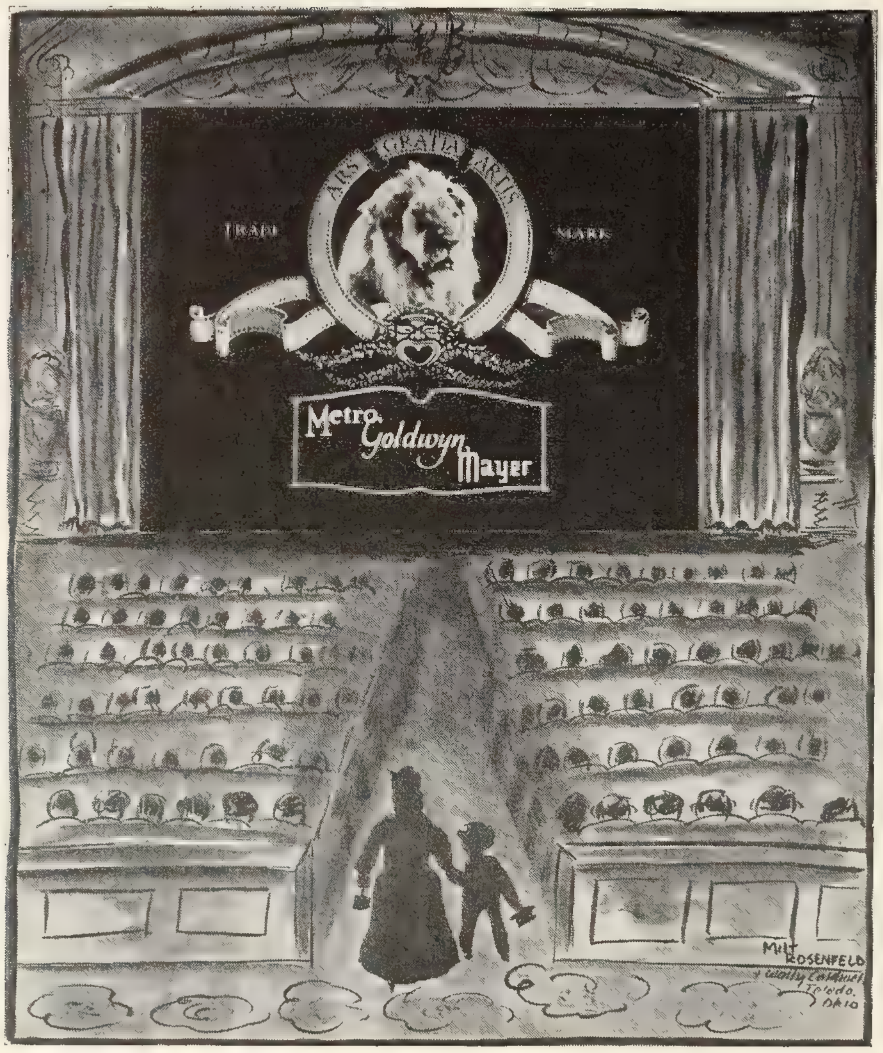
## MOTION SELLS MOTION

Recent experimenting with animation in display by meat packers Wilson & Company has been very successful, according to *Advertising Age*, which states that this device is favored by the meat men because the motion attracts attention and enables the presentation to be dramatized.

We should like to see plans worked out by the home office advertising departments so that managers could do more with this proven form of display. Motion sells motion.

A-Mike Vogel

# SHOWMEN'S LOBBY LAFFS!



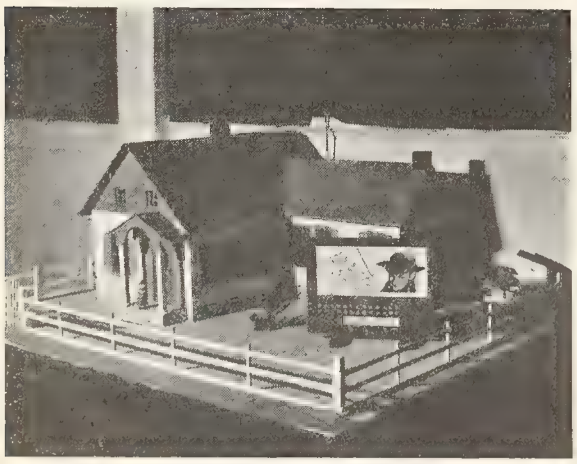
Cartoon suggested by Wally Caldwell, Valentine, Toledo, Ohio, and executed by Milt Rosenfeld.

*BOY: Oh, Gee, Mom. It's an animal picture, and I thought we were gonna see Jean Harlow!*

## Hewitt's "Gables" Lobby Has All the Accessories

Joe Hewitt says many of the folks were attacked by old fashioned homesickness after viewing the complete lobby display at the Lincoln, Robinson, Ill., illustrated in the accompanying photo on "Green Gables." Of course the flash was good for a lot of laughs what with all the conventional back yard accessories, such as the Chic Saler, and little dog in action.

Rain spout was made of soda straws painted green and running into tiny rain barrels. Ground was covered with snow and sand walk ran from front gate to porch, with Anne Shirley herself on the porch. Windows were made of cellophane with holly wreaths on inside and green floodlight provided the moonlight in the darkened foyer. Hewitt supplied the billing with one of Metro's new miniature 24's and his own painting.



*Hewitt's Novel Lobby Display*

Another typical Hewitt is an ad enclosed on Shirley Temple. Seems that two cars crashed in front of the theatre, damaging the lobby, and Joe immediately jumped into print with following copy:

"We can't blame people for crashing in our theatre to see Shirley Temple in 'Bright Eyes,' but Shirley won't be here until tomorrow." And the P. S. said—"Please park your car across the street in the City Parking Lot."

*Make 1935 Your Award Year*

## Leading Stores Feature India Stuff on "Clive"

The atmospheric background of "Clive of India" was highlighted in the exploitation for the opening at the New York Rivoli with a number of presentations of various kinds of leading Broadway and Fifth Avenue establishments. India rugs and jewelry were featured in windows and ads, and the local offices of the India State Railways displayed enlargements of scenic shots from the picture.

Cooperation was obtained from the Public Library on a special collection of books on Clive and on India, some forty in number, the exhibit also carrying special posters with theatre credits. Newspaper coverage was comprehensive and on a radio hookup tickets were given for the best answers to the question—"Why I would like to see the picture, 'Clive of India.'"

## *Fourteen Theatres Join for Giveaways*

Fourteen theatremen, representing that many houses in the Quad-City section, comprising the three Illinois cities of Rock Island, Moline, East Moline, and Davenport, Iowa, recently combined their forces to put over what District Manager Joe Kinsky, Tri-States Theatres, reports as the most successful giveaway put on in that sector.

As the four above spots are really one big city, it was possible for Kinsky to sell all the exhibitors to join in the idea, being aided by the Quad-Cities Theatre Managers' Association. One of the members promoted a new 1935 auto free of charge.

Each participating theatre ran trailers plugging the car and the night of the drawing, and models were displayed in houses having sufficient foyer space for three weeks ahead. Radio was also used, as was a special newspaper campaign, dailies also running lots of stuff on the stunt. Coupons were given to all adults at all theatres during the three week advance.

The actual drawing took place at the Fort Theatre, in Rock Island, that house being the most centrally located. All participating theatres were connected to the stage of the Fort by a special telephone hookup to permit the simultaneous announcement of the winning number. P.A. systems were also set up for the benefit of those outside. Four prominent citizens acted as judges and supervised the drawings. Over 21,000 tickets were reported sold on the night of the drawing in the 14 houses.

Kinsky supervised the entire setup, aided by Manager H. D. Grove, of the Fort. Other theatremen concerned were Dale MacFarland, C. E. Lockard, John McKay, William Prass, William Sears, Joe Jacobsen, Julius Geertz, Barney Brotman, John Koletis, Abe Brotman, Buster Brotman, Charles and Emil Carpenter.

*Make 1935 Your Award Year*

## Speaks Before Advertising Club

Joe Rosenfield, advertising manager of the John Hamrick Theatres, Seattle, Wash., made a talk to the Advertising Club of that city. Joe speaking on the highlights of theatrical advertising stressed the fact that the newspaper is the basic medium for a theatre, citing instances of papers completing theatre sales campaigns by appreciating news values of certain personalities.

*Make 1935 Your Award Year*

GRACE MOORE
TULLIO CARMINATI
"ONE NIGHT OF LOVE"
FRI. SAT. SUN. MON.

**STREET BANNER.** Right across an important traffic corner in the Prospect Avenue section of New York City did Manager J. Bruno, of the Berlin, plant this banner.

## *Preview Features "Sequoia" Premiere*

Just about every organization and citizen of importance accepted Les Pollock's invite to the special screening of "Sequoia" at Loew's, Rochester, N. Y., those present filling out comment cards. Les made up a unique throwaway by using a flock of the signed endorsements in a special herald, permission being secured from those listed whose prominence made an effective plug for the date.

At a special meeting of local Better Films Council, Pollock spoke on the merits of the picture, and in the audience were numerous public school English teachers who were contacted and accepted for distribution in their schools, the booklets on the picture sent out by the Hays office.

To combat the heavy snow, Les put out horse drawn bob-sled bannered bally the novelty of which brought out of the ordinary attention. Live animal display in lobby also stopped 'em, featured in the flash being California raccoon and horned owl. Art department arranged background of rocks and trees. Exhibit was in charge of Mrs. Captain Volney Phifer, who answered questions about the picture and the various animals appearing in it.

Among the outside tieups was a confectionery special named after the picture, and tickets were given to clerks making the highest sales. Drug chain cooperating plugged this in ads, windows, and on menus. Doorknob hangers in shape of blue ribbon with appropriate copy distributed in residential sections, as were booklets containing audience comments and critics' raves.

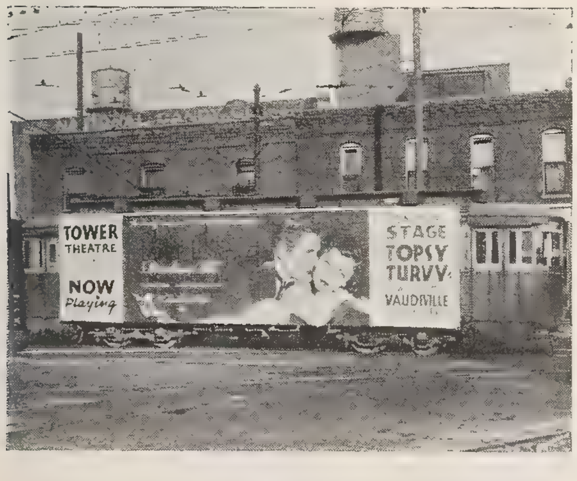
Press book "hero" contest was planted in one paper, and another in local German sheet. Newspaper score was very high, topped by editorials on the attraction in two dailies.

*Make 1935 Your Award Year*

## Gas Company Sells "Night Of Love" for Art Swanke

On "One Night of Love," Art Swanke put the Gas Company to work by having them attach card to each bill mailed to consumers reading "Credit—the backbone of the nation. Let's maintain that credit by paying all bills promptly. Pay this bill by the 10th and with the discount see Grace Moore in, etc., etc."

*Make 1935 Your Award Year*



UNUSUAL STREET BALLY. Manager Bill Keinke at the Tower Theatre, Kansas City, Mo., used a trolley car, 24 sheets tacked on sides, to plug his "Broadway Bill" date.

# LEADING TENNESSEANS HONOR BILL HENDRICKS

## December Co-Winner Receives Plaque; Col. Howard Waugh Host at Award Luncheon

by HARRY MARTIN

*Special Correspondent*

With Colonel Howard Waugh, the southern division manager for Warner Theatres, supervising the ceremonies, Bill Hendricks was presented with the Quigley award here by Colonel James Hammond, publisher of *The Commercial Appeal* (photo on picture page).

The ceremonies took place in Colonel Hammond's luxurious offices and later Hendricks was honored with a buffet luncheon by friends and employees of the theatre.

### Winner Rose from Ranks

Hendricks is regarded as an excellent example of the young man who makes good from the ranks. He started with Waugh years ago as an usher when the present zone manager was then house manager at the Palace Theatre. Later he followed Waugh into the Warner ranks and was manager of the Warner Strand in Oshkosh, Wisconsin, when the colonel was promoted from local Warner manager to zone manager with offices in Memphis. Waugh immediately sent for Hendricks to come to Memphis and the blonde blizzard of exploitation remained in Oshkosh only long enough to win Paramount's national contest on the second Mae West picture.

Colonel Hammond congratulated Hendricks upon winning this signal honor and spoke of the incentive the awards would be to other theatre managers. Colonel Waugh congratulated Hendricks as the first Memphian in recent years to capture one of the coveted Quigley trophies.

Among others who offered their congratulations were: Mayor Watkins Overton, Vice-Mayor Clifford Davis, Harry Martin, motion picture editor, critic and columnist for *The Commercial Appeal;* John D Martin, president of the Southern Baseball Association; Judge William M. Stanton, Moe Gurian, of the Warner office and a host of others.

*Make 1935 Your Award Year*

## *January Deadline Thursday, February 7*

There are still five big days left to get those campaigns in for consideration in the Quigley January Awards. As announced, deadline the first month of the year is midnight of Thursday, February 7, and this of course means that all entries for the initial competition of 1935 must be at Committee Headquarters by that time.

The judges invited to serve for January include: W. G. Van Schmus, Managing Director, Radio City Music Hall; Harry H. Thomas, president, First Division Pictures, and John Dowd, ad director, RKO Theatres. They represent the distribution, advertising and exhibition branches as is usual in the monthly judging. Their findings will be announced in issue of February 16.

Preparations are now going forward for the presentation of the 1934 Grand Award to Hendricks and Rosenthal. It is expected that the ceremonies will take place in Washington. More on this later. A-MIKE

*Make 1935 Your Award Year*

## Akin's Bike Parade Standout "6-Day" Gag

Every prominent bicycle dealer in Dallas, Texas, cooperated with Wally Akin on a street parade as a plug for "Six Day Rider" at the Melba, where Wally did his stuff before going to Abilene as City Manager of the Paramount, Queen and Palace.

Selling the bike merchants on the publicity value of the buildup, a legion of boy and girl riders were secured, at least 50 representing each merchant participating. All riders were bannered with theatre copy. Permission for the parade was secured from the City Council, and as an extra inducement, Akin made arrangements for all riders to be admitted free to the State fair held at that time, where free bicycles were given away.

### Displays Old Time Bikes

Lobby stunt that clicked was the bike race stunt wherein two riders competed against each other, their mileage registered as they rode. Mezzanine display of old time bikes also attracted. Road race was also put on, distance 15 miles, ending in front of theatre, for cash prizes and tickets. Free admission was offered to youngsters attending Wally's Big Brother matinee, kids bringing freak bikes to the show taking down the ducats.

*Make 1935 Your Award Year*

## College Faculty Endorses Picture

For the first time in the history of Smith College, city manager Arthur Pinkham, Calvin Theatre, Northampton, Mass., reports securing the endorsement of the faculty for the girls to see "The Barrets of Wimpole Street." Accompanying photo shows attractive lobby display created by Ted Schmitter, artist.

*Make 1935 Your Award Year*

LVIN
The
BARRETTS
OF
WIMPOLE
STREET
SATURDAY

*Pinkham's "Barrett" Lobby iDsplay*

## Army Plane Drops Flowers Over Theatre

The opening of "Flirtation Walk" was heralded in a little different manner in St. Louis by Homer Harman at the Shubert Rialto, where he arranged for an army plane to fly over theatre and drop a wreath of flowers on roof as a salute to the premiere. Drum and Band Corps marched to theatre in full regalia, where they played hits. Radio station broadcast entire proceedings, including the bugle fanfare with Mayor officially opening ceremonies.

Cameraman in front took pictures of notables as they arrived and these were later shown in the newsreel. Promoted roses were handed out to all ladies as they entered and style writer for one of the leading papers described over radio hookup costumes worn by those attending.

*Make 1935 Your Award Year*

## Hamilton Uses Displays To Plug "Bright Eyes"

To introduce "Bright Eyes" at the Palace Theatre, in Norwich, Conn., B. B. Hamilton used a 16-foot wide by 12-foot high shadow box. In the frame Bob had cut-out silver letters of Shirley Temple and it made a very attractive flash when the operator turned the color wheel on display.

In the foyer a large head of Shirley was painted in oil and surrounded by stills. Another attractive display was shown in the lobby (see accompanying photo) in which a mask was used simply showing Shirley's eyes. Merchant gave over window to dolls and County Home Children who were guests of the theatre marched there with placards.

*Make 1935 Your Award Year*

## Rupees Baked in Bread For "Daily Bread" Date

A tieup with local baker was arranged by Syd Lewis, UA manager in Calcutta, India, for the insertion of rupee notes in loaves of bread for "Our Daily Bread." Bread was distributed to patrons as they entered theatre. Local paper carried series on sociological and political aspects of picture and gave it fine boost.

*Make 1935 Your Award Year*

## Gilman Flies Title For "Widow" Advance

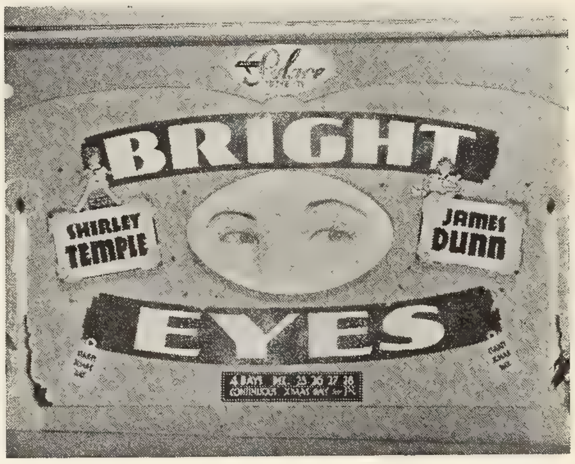
An old time horse-driven victoria carriage with footman and driver in character and good looker in costume lifted a lot of eyes in Harrisburg, Pa., where Sam Gilman used the stunt as a bally on "Merry Widow" at the Regent. Carriage was said to be 75 years old, back being bannered.

Smart trailer idea was used a week ahead in the form of the title in cutout flittered letters, which after each show was lowered in front of traveler (see photo) to the stage and illuminated while music from the picture was played.

Different was Sam's idea of pasting gummed labels to ordinary building bricks and distributed to all newsstands as paper weights. Newsboys wore silk badges. Girls in five-and-ten also wore the badges as tiein on "Widow" sundae, store flying large pennant to advertise this.

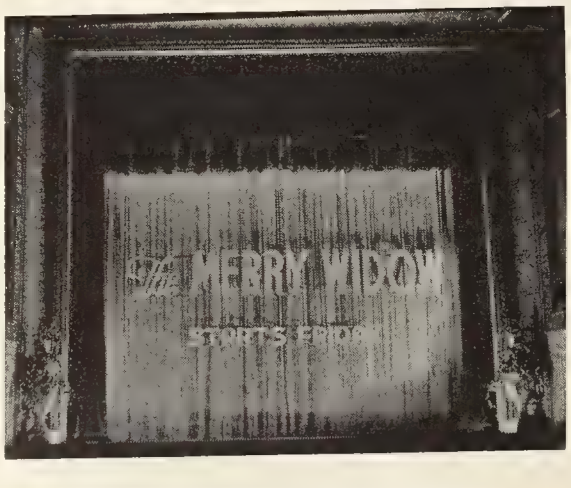
Newspaper breaks were gratifying, including much display space on classified tieup wherein readers were asked to clip any three ads on want page, and write 100 words on why they were chosen. Tickets were given for best answers and paper ran copy as follows at head of ad—"The Merry Widow has a message for you," ad being illustrated with cut of star, picture and theatre mentioned prominently in the flash. Unusual was Gilman's two-column house ad with cut of crowds, copy tying in that the whole town was turning out to see the picture.

*Jones' Accordionist Street Bally*



*Hamilton's "Temple" Shadow Box*

*Laby's "Six Day" Bike Race*



*Gilman's Attractive "Widow" Curtain*

## Street Accordionist Plays "Millions" Hits

Little different street bally was used by Ray Jones at Loew's Vendome, Nashville, Tenn. (see photo), when he had a nicely dressed fellow tour streets with accordion playing hits from "Kid Millions."

Newspaper sponsored contest in which turkey was awarded to person writing funniest twenty-word dialogue of conversation between Cantor and a turkey. Ten runner-ups received tickets to see pictures. Capsules containing prescription with laugh dope were handed out on streets and in offices. *Liberty* boys paraded to theatre with banners, and hotels, night clubs and radio station supplied with orchestrations.

*Make 1935 Your Award Year*

## Race at Local Track Sells "Six Day Rider"

George Laby, Victory Theatre, Holyoke, Mass., staged a bike race at local track for "Six Day Bike Rider," official entry blanks with appropriate copy were distributed and the race started off with all shapes and makes of bikes (see photo). Huge bike parade led by motorcycle escort went through residential and business districts all properly bannered.

In lobby, George had a stationary bike which patrons were invited to ride, testing their endurance; high score for the day was entitled to passes to show. Brown funny bike books and buttons were distributed, as were imprinted paper napkins in restaurants and lunchrooms.

*Make 1935 Your Award Year*

## Yovin Invites Pupils To "One Night of Love"

Personal contact was made with music teachers in all public schools and as a result star pupils were invited by Joe Yovin at the Crescent Theatre, Astoria, L. I., to see "One Night of Love." All Italian societies in the neighborhood were informed of showing and special Italian heralds promoted from merchant were distributed telling about different operas sung by Grace Moore.

Joe pasted a one sheet on lobby floor, secured beauty parlor displays of hand-colored photos of Moore for which merchants paid and other displays were arranged in music stores, five and ten and gown shop.

*Make 1935 Your Award Year*

## Loew-ites Sponsor Front Page Club

For the second year, Loew Theatre managers are competing to gain admission to that circuit's Front Page Club, supervised by Oscar Doob, ad head. Membership is open to Loew managers who land on page one of their local dailies with theatre stories, and during 1934, many of the theatremen concerned clicked time and again.

Quite a few are already listed in this year's standings, and among those recently reported are Joe Di Pesa, of Boston; Ed McBride, of Syracuse, and Les Pollock, of Rochester, in H. M. Addison's Northeastern division. Addy, by the way, is pepping up the boys with an offer of a new Stetson to any manager in his sector who lands, and these Round Tablers are now showing off the new headpieces.

# BAG THAT DOUGH!

$600
$300
$400
$100
$200
$50
$50
$50
$50
$50
$50
RED GA

## $2600 in Twenty Five Cash Prizes!!!

will be awarded by Paramount in a GIANT EXPLOITATION CONTEST for the most effective campaign on RUGGLES OF RED GAP!

### Sharp Shooting Showmen—ATTENTION!

The Contest starts February 15 and ends April 12. All exhibitors —big and little—can compete for the 25 prizes. Here they are:

**FIRST PRIZE . . $600**
**SECOND PRIZE . $400**
**THIRD PRIZE . $300**
**FOURTH PRIZE . $200**
**FIFTH PRIZE . . $100**
**TWENTY PRIZES . $50**

RUGGLES OF RED GAP is the SHOWMAN'S picture. The book has been read by millions. The cast is loaded with EXPLOITATION DYNAMITE! The picture is crammed with SELLING ANGLES. IT'S IN THE BAG!

Write to your Paramount Exchange for the SPECIAL EXPLOITATION MANUAL bristling with high power ammunition for the contest. Everybody has a chance to win. In case of a tie, duplicate prizes will be awarded. So—GET GOING!

Paramount Pictures

# "RUGGLES OF RED GAP"

**CHARLES LAUGHTON MARY BOLAND CHARLIE RUGGLES ZASU PITTS**

Roland Young · Leila Hyams · A Paramount Picture · From Harry Leon Wilson's story · Directed by Leo McCarey

## ROUND TABLE BIRTHDAY GREETINGS

Sam J. Aaron
K. L. Admas
Davis W. Bayne
C. J. Bolender
Mrs. Gerald Brownfield
Mrs. I. C. Byersley
Claude D. Burrows
John Capano
Frestle F. Chenoweth
Jos. W. Crockett
J. C. Combs
Achilles Damiani
Laurin J. Derenzy
J. B. Edwards
Ben Gross
Arthur B. Hahn
Paul H. Harrell
Milton S. Harris
Homer R. Hisey
J. Otto Hartsoe
Earle M. Holden
Russell N. Hurt
George W. Jinks
Jack Kleinman
Albert Knopp
Dan E. Krendel
Martin S. Lane
George E. Langness
H. A. Larson
Harold C. Lee
W. A. Lee
J. Ellison Loth
Ferm Lynn
John F. Mackenzie
Chas. V. Martino
Ralph G. Maser
Walter Wm. Murphy
David Newell
Paul D. Rainsberger
G. W. Sampson
Fletcher L. Shea
John D. Shultz
Lloyd E. Sinclair
Israel Schancupp
Mark Solomon
T. L. Smalley
Edward Spengeman
Larry Stone
George F. Strandt
M. J. Stockwell
Morris Swartz
Ken Veach
Harry Wade
Dick Walsh
Rodney White
A. Milan Wilson
Herman G. Wilson
Ernest Williams
William C. Wittenberg
F. H. Whittemore

## Randforce Ad Meetings Reported by MacLevy

Monty MacLevy, ad head, Randforce Circuit, over in Brooklyn, New York, details the proceedings at the weekly publicity meetings, conducted by Louis Frisch as chairman, and attended by his assistant, Harold Rinzler, and following supervisors:

Erwin Gold, Bensonhurst; Sidney P. Levine, Crown Heights; George Langbart, Park Slope; George Davis, East New York; Harry Davey, Ridgewood and Queens; Irving Berman, Greenpoint and Williamsburg, and of course, MacLevy.

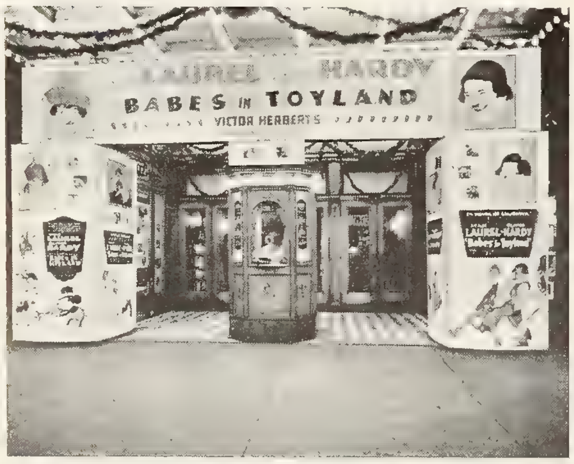
Campaigns on coming pictures are discussed far in advance. All pictures are previewed by chief Sam Rinzler and his bookers, Irving Kaplan and Jack Birnbaum, whose suggestions are incorporated, are preparing campaigns.

Preliminary outlines are then drawn up, and further discussed at the individual managers' meetings called by each supervisor. Other slants are also in order, and from them Monty reports a lot of profitable tieups.

In the past few months "Peck's Bad Boy" essay contest and promoted graphoscope sets as prizes have proven successful, as have magazine tie-ups, and of course the holiday matinee, special kids' matinees.

Monty also sends along a flock of snappy novelty heralds and folders. Quite a few of these have room for outside advertising which has been utilized by the managers in meeting printing and distribution costs.

*Make 1935 Your Award Year*



NEW CONTRIBUTOR. Tom Jones, Art Director, Comerford-Publix Theatres, Scranton, Pa., forwards photo of new front erected for "Babes in Toyland" date.

## Yearsley Asks Patrons To Vote Approval of Stars

To find out what managers think of the stellar potentialities of Warner junior stars, ad head Charley Einfeld recently wrote to the men in the field querying them on their reactions. C. L. "Bill" Yearsley, Warner representative in Parkersburg, West Va., picked up the gag immediately for a bit of fancy exploitation by planting ballot boxes in the lobby of the Strand, in that spot, and invited the folks, via ads, trailers, etc., to express their opinions on whether or not Gloria Stuart and Ross Alexander currently playing in "Maybe It's Love," were ready for stardom.

Voting beans were made available, a white for the affirmative and a black for the negative. Papers made much to do over the gag and carried full reports on the results. Bill says it did help the grosses, and though put on as a stunt, the comment aroused leads him to believe that the idea has nationwide possibilities.

*Make 1935 Your Award Year*

## Notables Write Reviews

Jack Chalmans, publicity, Aztec Theatre, San Antonio, Tex., succeeded in having Governor Allred and Attorney General McGraw attend preview of "The Mighty Barnum." In addition, Jack succeeded in having the Mayor review the picture for one of the leading newspapers and the Attorney General covered it for another paper.

*Make 1935 Your Award Year*

## "Scarlet Empress" Goes On Shopping Tour

A "Scarlet Empress" with mask over her eyes made a shopping tour for Ross Hobkirk, Granada Theatre, Lewiston, Idaho, as exploitation on that picture. Local merchants cooperated and presented gal with what she selected from their stocks. Prizes of complimentary tickets were given to those first recognizing her at the different stores. "Empress" was driven about town in bannered deluxe Hudson.

Ross dressed his front by laying red carpets across entire sidewalk and marquee lights were dipped in scarlet. Local dance hall tied up for a "Scarlet Empress" Ball with prizes to the best Dietrich figure and impersonator. Theatre planted masked "Empress" and to the first 25 men who succeeded in dancing with her, passes were awarded.

## *British Club Cables Holiday Greetings*

Hands across the sea, was really that, with an exchange of cabled Christmas greetings from the 2,000 members of Manager Wally Baker's Kiddies' Birthday Club at the Tivoli, Sutton-in-Ashfield, England, to the youngsters in Manager Joe La Rose's Birthday Club at the Easttown, Detroit, Mich.

The story behind the greetings is very interesting, originating some time ago when this department was requested by Baker to suggest a theatre on this side with a birthday organization similar in size and purpose. The names of a number of theatres and managers were forwarded and from the list, the British member selected the Easttown Club with which to make the international link.

La Rose immediately entered into the spirit of the occasion by presenting the cable at the next meeting of the Club and on behalf of the membership, dispatched return greetings overseas.

The British papers picked up the story, as did those in Detroit, the Sutton dailies running to a half column and more, with stories publicizing the theatres and activities of both clubs.

*Make 1935 Your Award Year*

## "Expectation" Preview Staged by McCarthy

A special invitation preview attended by the mayor, newspaper editors and school officials was held by James McCarthy at the Strand, Hartford, on "Great Expectations." Display cards were placed on bulletin boards of all schools.

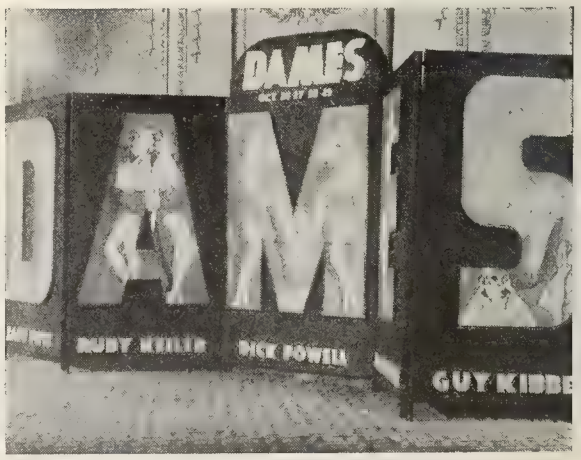
Libraries, book stores and schools distributed book marks, heralds were handed out and lobby displays were planted in seven neighborhood theatres.

*Make 1935 Your Award Year*

## Gould's Police Dog Bally

As an advance for his "The Wolf Dog" date, S. D. Gould, Cameraphone Theatre, Pittsburgh, Pa., used a bannered Belgium police dog as his street bally and contacted all schools and boy scout troops, selling them on the picture. Gould also used standee frame on sidewalk during run tying in with banner under marquee.

*Make 1935 Your Award Year*



FOLDING DISPLAY. Manager Ed Crawford, of the 167th Street Theatre, in New York, made up the attractive display illustrated above on "Dames."

## St. Louisans Plan March "Hit March"

Titled "March March of Hits" is the business drive for next month, now in processs of execution by the St. Louis Warner-ites, details of which are forwarded by Al Zimbalist, division ad head, who states a number of the ideas are already functioning.

Included among them, and put down in the sequence listed by Zimbalist are special snipe trailer one week ahead of main trailer, also flash announcements while advance snipe was screened in houses having p.a. systems. Round plaques, 24 inches in diameter, double faced to be hung from fixtures in all retiring rooms, lobbies, inside of house, etc., doormen and ushers to wear badges with drive copy.

Signs will be placed on each side of stage and cutout letters in cloth spelling title of drive on the traveler. Drive title is to be lettered on sidewalks opposite box offices in washable paint to attract those driving up to theatre. Tieup is planned for bumper strips on delivery trucks and hotels are to be covered.

Radio plugs, special heralds, Western Union tieups are set, and local clubs and organizations are being contacted in person and with letters, the latter also going to mailing lists. Employees of all houses are pepped up with drive letters, suggesting ways and means in which the "march" might be aided.

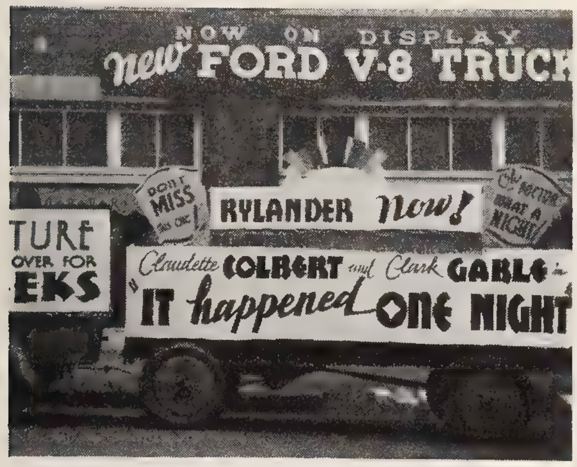
Slugs for newspaper ads, imprinted office stationery are in use, and various benefits and contests arranged. Al stating that all the above slants are figured to obtain as much coverage as possible for the entire St. Louis division comprising downtown first runs, subsequent and neighborhood houses.

*Make 1935 Your Award Year*

## Women Receive Flowers From "Don Juan" Horseman

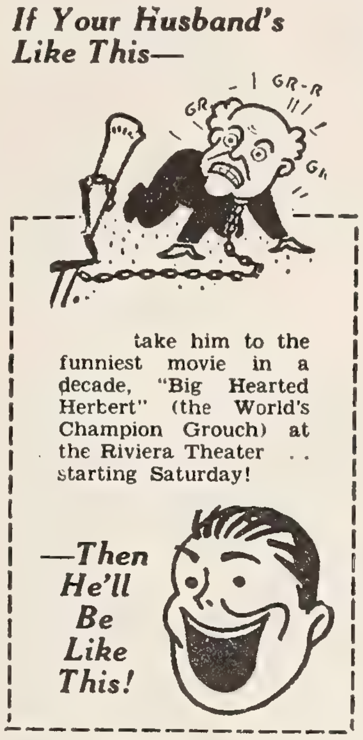
An arresting street bally was used by Bill Taylor, State Theatre, Houston, Texas in the form of a man dressed as Don Juan mounted on a horse with silver saddle and bridle, and banner selling "Private Life of Don Juan." Through a tieup with local florist, rider covered principal business sections and handed women sprigs of flowers with label "Compliments of Bank Florists, see the world's greatest lover in, etc., etc."

*Make 1935 Your Award Year*



**COVERS NEARBY TOWNS.** This trailer on "It Happened One Night" was reported very effective by Manager H. L. Humphries, Rylander, Americus, Ga.

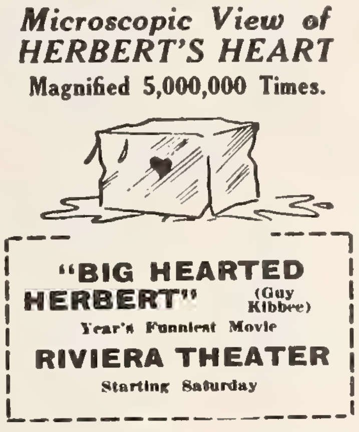
# HOW SEIBEL DOES IT



*If Your Husband's Like This—*

take him to the funniest movie in a decade, "Big Hearted Herbert" (the World's Champion Grouch) at the Riviera Theater . . starting Saturday!

*—Then He'll Be Like This!*



*Microscopic View of HERBERT'S HEART*

Magnified 5,000,000 Times.

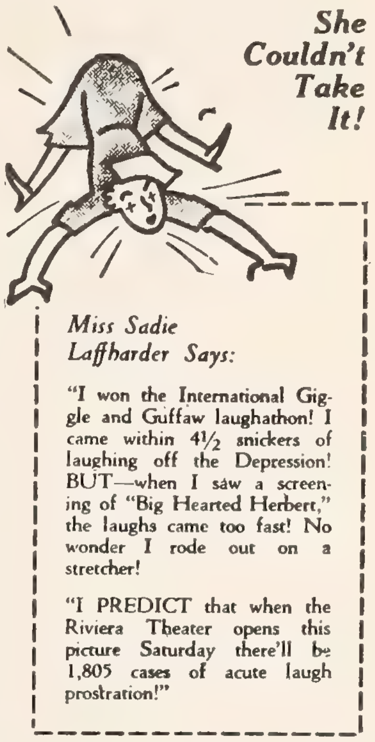
"BIG HEARTED HERBERT" (Guy Kibbee)

Year's Funniest Movie

RIVIERA THEATER

Starting Saturday

*Illustrated are three of the one-column ads created by Manager E. Seibel, Riviera Theatre, St. Paul, Minn., to emphasize the comedy slants on "Big Hearted Herbert". Ads to left and right are 55 lines.*



*She Couldn't Take It!*

*Miss Sadie Laffharder Says:*

"I won the International Giggle and Guffaw laughathon! I came within 4½ snickers of laughing off the Depression! BUT—when I saw a screening of "Big Hearted Herbert," the laughs came too fast! No wonder I rode out on a stretcher!

"I PREDICT that when the Riviera Theater opens this picture Saturday there'll be 1,805 cases of acute laugh prostration!"

## Merchant Mails Cards Plugging "Painted Veil"

B. Bordonaro, Palace Theatre, Olean, N. Y., on "Painted Veil" tied up with merchant who mailed government postcards to customers calling attention to picture and inviting persons whose names appeared on special display cards placed throughout store to come in and be presented with guest tickets.

Numbered Garbo buttons were inserted in small envelopes and distributed with instruction to compare number on button with those on large poster in lobby. Those having corresponding numbers were entitled to passes. All city busses carried banners and dime stores used stamped bags.

*Make 1935 Your Award Year*

## Novelty Card

Burgess Waltmon, Orpheum Theatre, Fulton, Ky., handed out small cards with face of Will Rogers and copy reading "For a new deal in entertainment vote for Will Rogers in 'County Chairman.' "

*Make 1935 Your Award Year*

## Free Trip to New York Promoted by Abe Frank

Abe Frank at the Lyric in Camden, N. J., put on a contest in conjunction with his newspaper, sponsoring an essay competition on the subject "What I would do if I were the Richest Girl in the World," as a plug on that picture.

Winner, with chaperone, was taken by bus to Philadelphia, where they boarded train for New York. Party greeted on arrival by RKO officials who conducted them through the Music Hall and later to dine at leading night club. Arrangements were made for pair to spend three days in New York visiting hot spots as guests of theatre. Attractive girl in booth at busiest intersection in Camden distributed special "check" heralds with theatre plug.

## Crashes Advertising Club With "Barnum" Tack Cards

At a special meeting of the local advertising club, Herb Morgan, Loew's Century, Baltimore, had the meeting room posted with "Mighty Barnum" cards. Barnum balloons were given to all children visiting local department store.

For a street bally, trolley was used with two 24 sheets on either side and car was kept in business districts during entire run.

*Make 1935 Your Award Year*

## Soldier Plugs "Flirtation Walk"

Man dressed in regulation West Point uniform wearing theatre sign served as street bally on "Flirtation Walk" for Taylor Myers, Loew's Broad, Columbus, Ohio. All dime stores carried displays, as did bus terminal. Imprinted paper bags used in markets and tieup with want ad section of paper brought large display ad in news section.

*Make 1935 Your Award Year*

**BUS TIEUP.** Mascot Pictures tied up with the Santa Fe Bus System on "In Old Santa Fe" in which transportation company gave full cooperation in windows, etc.

## Entire City Cooperates On Smithies' "Week"

Kingston, Ontario, went completely happiness-conscious a short time back, according to Gene Curtis, who reports Ernie Smithies' excellent campaign at the Capitol, in that spot, for "Happiness Ahead."

Ernie's first gun in the barrage was a contact with his Chamber of Commerce on the "week" idea, which led to an endorsement from the Mayor and city council. Service clubs and merchants' association were next in line, followed by church and women's organizations.

Drive started two weeks ahead with committees functioning from every important local group and the entire campaign as planned was covered by the dailies at all meetings. Then three days ahead, "Happiness Week" window cards were displayed in stores and homes, broadcasts put on, band concerts arranged, and merchants carried slugs in all advertising.

Opening day was ushered in with proclamation by Mayor, and newspaper editorials. Happiness tags were sold on streets for benefit of unemployment fund, and Happiness sales put on in all stores. Streets were decorated and lit up, special shows given at the theatre for underprivileged children, and unemployment drive sponsored by committee at City Hall. And most encouraging was the Sunday feature of the campaign, all ministers delivering sermons on "happiness."

*Make 1935 Your Award Year*

## Song Plugger in Window

For his "Kid Millions" date at Loew's State, Memphis, Tenn., Cecil Vogel, city manager, arranged for a song plugger in exclusive store window on the main street. Accompanying photo shows singer and girl at piano.

*Make 1935 Your Award Year*

## Matt Lands Editorial On "One Night of Love"

That hard to get publicity, an editorial praising a picture, was the score rolled up by Matt Saunders, at the Poli, Bridgeport, Ct., on his "One Night of Love" date, the paper not only going to town on this, but urging everyone to stop off and view it.

Matt also connected with the cutout puzzle newspaper contest on this one, and gained the support of the *Liberty* magazine carriers, who were paraded to the house to see the show, in exchange for which distributed heralds were stuffed into the copies of the magazine.

*Make 1935 Your Award Year*

## Kids Get Ice Cream and Ducks At Cahill's "Rhythm" Opening

The kiddies of Brockton, Mass., turned out almost en masse when J. J. Cahill at the Brockton played "College Rhythm." Opening day Joe held a special kid matinee, announcing in papers that each child would receive a box of ice cream donated by dairy and ten lucky ticket holders would receive stuffed Penner ducks. As can be seen from accompanying photo the children must have seen the account in the papers.

Last day Cahill put on a Penner stage contest offering prizes promoted from merchants for best imitator of the thespian and three well known citizens acted as judges. Newspapers cooperated on the "cheering section" contest, offering gratis tickets to those filling in "Goo Goo." Candy shop paid for distribution of heralds with their own and theatre ad imprinted. For street bally boys were used with individual letters on their backs spelling out title of picture, and two weeks prior a whispering campaign was started with house staff asking one and all "Do you wanna buy a duck?"

FLIRTATION WALK

*Collier's "Flirtation" Sound Truck*

KID MILLIONS
EDDIE CANTOR
LOEWS STATE

*Vogel's Song Plugger in Window*

*Burnett's Russian "Sten" Window*

F I C
GIVEN TO ALL THE KIDDIES SATURDAY!

*Cahill's Kids Get Free Ice Cream*

## National Guard Attends "Flirtation Walk" Preview

A preview showing of "Flirtation Walk" to which officers of the National Guard, city officials and graduates of West Point residing in Baltimore were invited was arranged by Rodney Collier and George Browning at the Stanley Theatre. Parade of National Guardsmen marched from armory to theatre in front of which the men went through the "squads right" drill.

A sound truck bally with twenty-four sheets on either side (see photo) toured the city and suburban districts playing song hits. Hawaiian scenes with appropriate theatre copy were featured in window of American Express Travel Bureau. Passes were awarded to best couples in a "Flirtation Walk" dance contest and five and ten relayed over loudspeaker the song hits.

*Make 1935 Your Award Year*

## Russe Influence Stressed In Burnett's "Sten" Campaign

Martin C. Burnett at Loew's Theatre, in Dayton, Ohio, effected an attractive window display with leading merchant on "We Live Again," as can be seen on accompanying photo. Stressing the Russian influence, merchant gave picture nice break.

Life savers were distributed in imprinted paper bags reading "As sweet and refreshing as, etc., etc." Story used serially in newspaper and fashion editor ran cut and story on smartness of Sten's clothes. Martin also used a sky projector on building opposite theatre with theatre plug.

*Make 1935 Your Award Year*

## Beauty Shop Ties In On Lykes' Giveaway

Tieup with local beautician on "What Every Woman Knows" was arranged by Jack Lykes at Loew's Stillman, Cleveland, in which gift cards from Helen Hays were distributed, entitling each to a sample of lip rouge at beauty shop. Costless heralds were given out in house to house canvass, merchant's ad on back paying for printing.

At Rotary luncheon, president of leading store made announcement of picture and its fine possibilities for merchant tieups. "What Men Know About Women" booklets were distributed to men patrons week prior and letters were sent to Scottish societies calling attention to the Scotch background of picture.

*Make 1935 Your Award Year*

## "Nell Gwyn" Girls Plug Date for Greenfield

Among our newest contributors from overseas is William Greenfield, general manager, Paramount Theatre, Manchester, England, who evidently did a highly commendable piece of work on "Nell Gwyn." Among his featured exploitations were girls in Nell Gwyn costumes distributing oranges in the lobby, putting the stunt on also in various parts of town. The atmosphere was carried out further in a musical prologue and ballet of Gwyn dancers.

All the above was carried in addition to other publicity by the local press and other instances of Greenfield's newspaper breaks include page co-op on "Here Comes the Groom" and color page on "Cleopatra." Well done also is a brochure in honor of the opening of the new Paramount.

# • personalities

J. A. HARVEY, JR., has taken over the Victory Theatre at San Jose, Calif.

▽

MORRIS KLEIN formerly of the Victory, has taken over the American Theatre.

▽

JOHN MUDGE formerly manager of the Broadway Theatre, Oakland, Calif., has been assigned to the Golden State Theatre in the same capacity, and FRANK GALVIN, of the Golden State, has been transferred to the Dimond Theatre.

▽

BOB JAMES is now filling the role of manager at the Palace Theatre, San Leandro, Calif.

▽

MORRIS ROSENTHAL manager, Majestic Theatre, Bridgeport, Conn., and Quigley second Grand Award winner, paid club headquarters a visit and was a mighty welcome guest.

▽

WALTER STUART has been transferred from the Crown, New London, to the Community, North Attleboro, Mass., and BARNEY DOBRANS is at the Crown.

▽

CLIFF BOYD has been made manager of the Paramount, North Adams, Mass.

▽

JACK LYNCH has succeeded JOHN McCONVILLE as manager of the Paramount, Needham, Mass.

▽

EVERETT CHRISTIAN is transferred from the Strand, Portland, Maine, to the Pastime, Franklin, N. H.

▽

ERNEST DORAN formerly at the Palmer and Strand, Palmer, Mass., has been named manager of the Palace and Middlesex, Middletown, Conn.

▽

PETE EGAN is back managing the Palace in Calgary, Alberta, Canada.

▽

HARRY CRULL of the Valencia Theatre, Jamaica, L. I., stopped in to see us the other day and we were mighty glad to say "howdy" to him.

▽

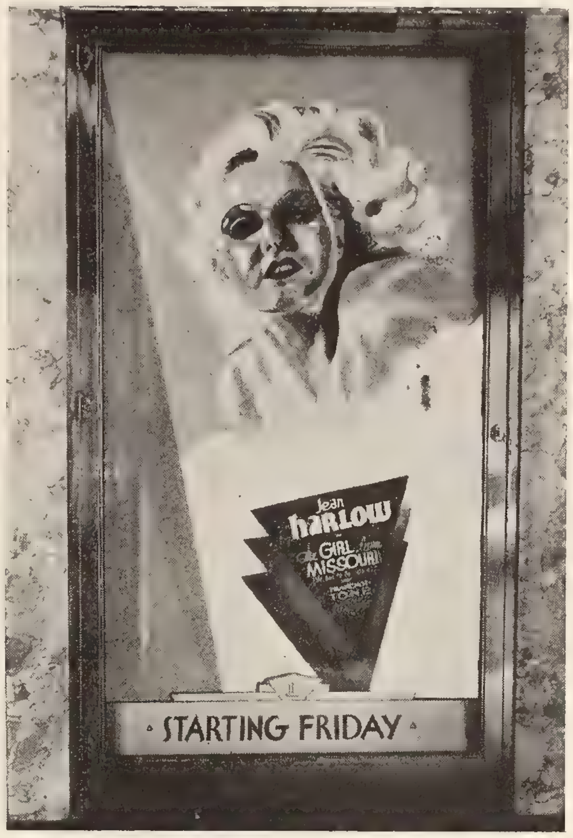
WARREN J. FRAIR has been named manager of the Rialto, Glens Falls, N. Y.

▽

PAUL GLASE Embassy Theatre, Reading, Pa., won $100 first prize for biggest improvement in business in past few months.

J. M. FULLER has taken over the Opera House, Butte, Neb., from SHERMAN MELAND.

## POSTER ART WORK IN THE THEATRE



Sam Gilman, manager of Loew's Regent, Harrisburg, Pa., sends along the above poster done by his artist, Henry Polm. Entire head done in all shades of pastel.

M. E. ROSENBERG who has been at the Dimond Theatre, Oakland, Calif., is now at the helm of the Fairfax Theatre.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

**1790 Broadway, New York**

***Please enroll me in the Club and send me my framed certificate.***

*Name* ......................................

*Position* ......................................

*Theatre* ......................................

*Address* ......................................

*City* ......................................

*State* ......................................

***Absolutely No Dues or Fees!***

## *SOME OF OUR NEWLY REGISTERED MEMBERS*

*RAY BAKER,*
*Manager, Grand, Littleton, Colo.*

*W. SPENCER BENTLEY,*
*Manager, State, Reading, Pa.*

*SHEWAK BHOJRAJ,*
*Editor, Radio News,*
*Bombay, India.*

*JACK CAMPBELL,*
*Manager, Capitol, Brampton, Canada.*

*A. L. CAPLAN,*
*Branch Manager, Fox Film Corp.,*
*Hong Kong, China.*

*FRESTLE CHENOWETH,*
*Manager, Rigney, Albany, Mo.*

*ARTHUR COHN,*
*Publicity Dir., Earle, Philadelphia, Pa.*

*V. S. DENSON,*
*Assistant, Albany, Albany, Ga.*

*IRA E. EPSTEIN,*
*Manager, Sheepshead, Brooklyn, N. Y.*

*WILLIAM V. GEEHAN,*
*Manager, Odeon, Beaver Dam, Wis.*

*ROBERT B. GELSTON,*
*Advertising Manager, Hoyt's Circuit,*
*Melbourne, Australia.*

*ROY E. GLIDEWELL,*
*Manager, Arcadia, Ironton, Mo.*

*FRANCIS J. GOOCH,*
*Assistant, State, Portland, Me.*

*FRANK LEWIS,*
*Assistant, Delancey, New York City.*

*JACK McCOLLOM,*
*Manager, Rialto, Sinton, Tex.*

*MIKE V. MEDIGOVITCH,*
*Assistant, Lyric, Bisbee, Ariz.*

*Y. I. MIYEMATSU,*
*Manager, Nippon, San Francisco, Cal.*

*M. G. NIMMER,*
*Manager, Liberty, Wenatchee, Wis.*

*JAMES O'LOUGHLIN,*
*Assistant, Palace, Lawrence, Mass.*

*GLENN PRATT,*
*Manager, Lyric, Bisbee, Ariz.*

*DORIS L. REX,*
*Manager, Royal, New Castle, Ind.*

*LESTER M. ROBISON,*
*Manager, Noll, Bethany, Mo.*

*S. V. ROTH,*
*Manager, Kum-C, Toronto, Canada.*

*DANIEL SNYDER,*
*Manager, Biltmore, Brooklyn, N. Y.*

*ARTHUR J. SPENCER,*
*Manager, Alma, Vancouver, B. C.*

*A. E. WALKER,*
*Manager, Irving, Indianapolis, Ind.*

*FRANCIS CARTER WOOD, JR.,*
*Executive Manager, Embassy Newsreel,*
*New York City.*

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

HAVE SEVERAL USED ARCTIC NU-AIR blowers on hand at low prices. Write for details to Arctic Nu-Air Division, U. S. Air Conditioning Corp., 2115 Kennedy St., N. E., Minneapolis, Minn.

DOWN GO PRICES! PHOTO CELLS, $4.95. Mazda exciters, 60c. Sound screens, 47c square ft. Wide range optical systems, $12.95. Loads of bargains. We trade all kinds of used equipment. Write. DON R. STEVENSON, 161 Champlain St., Rochester, N. Y.

## THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. SEND particulars. ALBERT GOLDMAN, 1402 Mallers Bldg., CHICAGO, ILL.

SHOWMAN INTERESTED LEASING EQUIPPED theatre, Ohio, Pennsylvania, New York preferred. State details. BOX 512, MOTION PICTURE HERALD.

## THEATRES FOR SALE

PAYING THEATRES FOR SALE IN EASTern, Central, Western States. ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

FOR SALE: THEATRE, NEW EQUIPMENT, 240 seats in a live town of 1,000 population drawing from six other towns of about equal size. Terms if desired. Write or wire. H. R. KNOWER, Hillsboro, Wis.

THEATRE COUNTY SEAT. C. C. CAMP, Government Project, Box 1.

## PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C. O. D. BERLIN PRINT, Berlin, Md.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

NEW REFLECTOR ARC LAMPS OR RECTIFIERS, $49.50—replace inefficient mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

TREMENDOUS STOCK SALE! MOVING TO larger quarters. Equipment, supplies, accessories at sacrifice prices. Write, wire, phone your wants to the MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

SEES ALL—TELLS ALL—FREE—BULLETIN OF, explaining "tweeters," "woofers" and other sound engineer's secrets. BOX 511, MOTION PICTURE HERALD.

REFLECTOR GUARDS, A PROTECTION against cracking and pitting, a large saving during the year for a small investment; Peerless low, $3.75; Strong low, $3.75; Morelite Super, $4.25, also for Hi-lo. CROWN, 311 West 44th St., New York.

MODERN METAL FURNITURE. JUST THE thing for lounge, lobby and ante-room. Price exceptionally reasonable. MODERN THEATRE EQUIPMENT CORP., 133 Meadow St., New Haven, Conn.

CHAIRS — CHAIRS — CHAIRS — CHAIRS. New, used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago, Ill.

## NEW EQUIPMENT

STAGE ATTRACTIONS WITH THESE—GIANT electric color wheels for spotlights, $60.00 value, $19.95. S. O. S. CORP., 1600 Broadway, New York.

NEW TYPE FILM END WARNING, $2.50 EACH. Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

USE SUPREX CARBONS WITH PRESENT ARCS, D.C. rectifiers or generators. Priced within reach, nothing wasted. S. O. S. CORP., 1600 Broadway, New York.

SAVE A THIRD OR MORE ON YOUR REPAIR parts. ARGUS MFG. CO., Cleveland, O.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books compete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

## REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 509, MOTION PICTURE HERALD.

## SOUND EQUIPMENT

"MOST ENTHUSIASTIC ABOUT TONE" RAVES John Taplin, Wellesley, Mass. "Letter perfect sound every way." S. O. S. CORP., 1600 Broadway, New York.

RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the PG10 or PG13—25c. "A" and "B" battery eliminators, $135 and $25. We manufacture a complete line of guaranteed parts for your Photophone equipment including sprockets, gears, shafts, transformers, generators, etc. Also consulting engineers, specializing in Photophone equipments and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

9,000 CYCLE FILM COPYRIGHTED INSTRUCTIONS, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitally necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

## WANTED TO BUY

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portables, stocks liquidated. Strictly confidential. BOX 510, MOTION PICTURE HERALD.

## POSITIONS WANTED

COMPETENT PROJECTIONIST AND ELECTRICIAN thoroughly experienced, sober, dependable, references, locate anywhere. Non-union. BOX 499, MOTION PICTURE HERALD.

MANAGER—LIVE-WIRE IN ALL BRANCHES of theatre management, references. BOX 501, MOTION PICTURE HERALD.

MANAGERS, ASSISTANT MANAGERS AND other theatre employees available at short notice. Wire or write. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

PROJECTIONIST — 12 YEARS' EXPERIENCE-- locate anywhere. HAROLD POPE, Dierks, Ark.

## TRAINING SCHOOLS

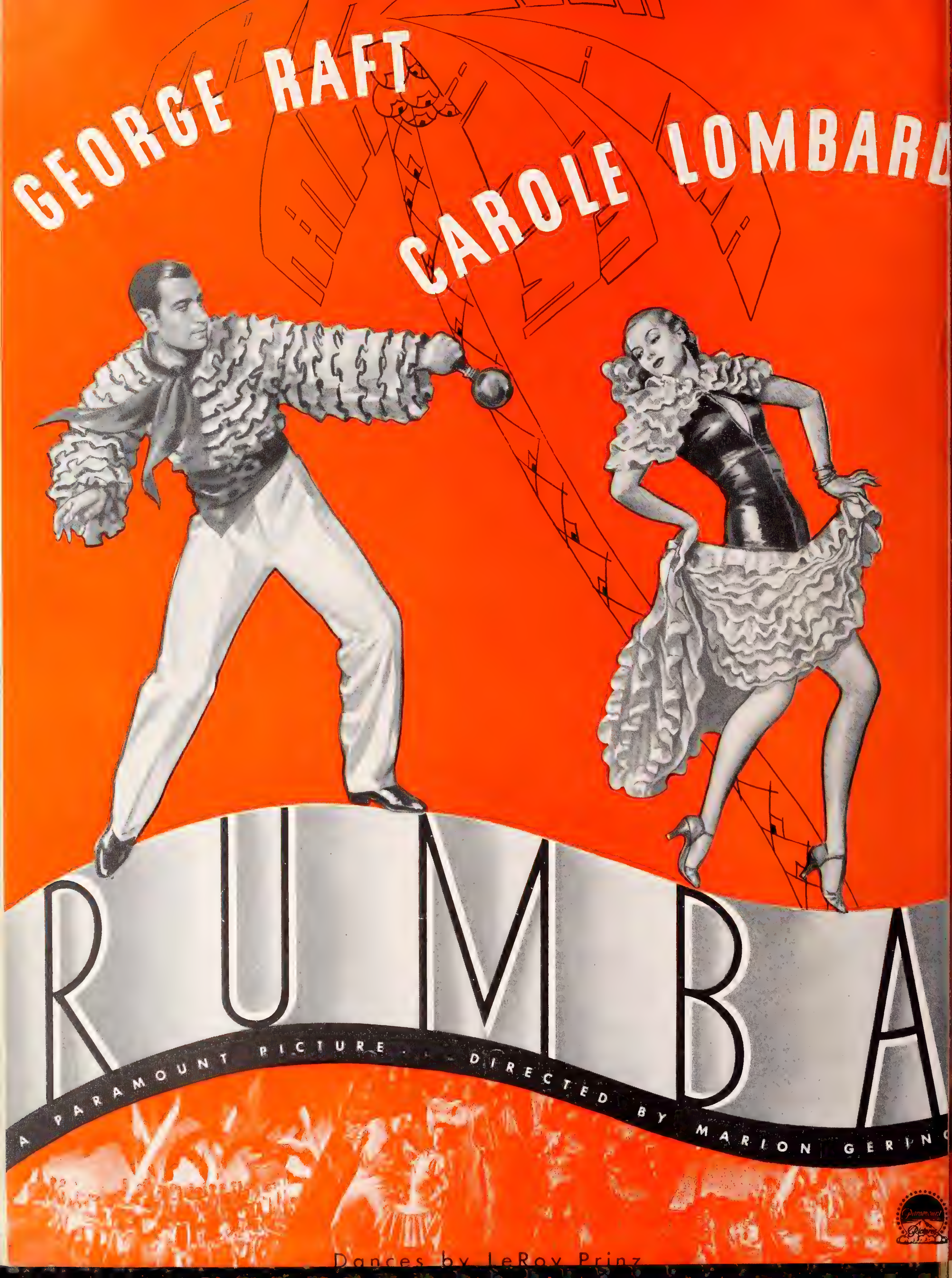
LEARN MODERN THEATRE MANGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

*In eight of*

# "1934's BEST TEN"

OF the ten pictures chosen as 1934's best in the *Film Daily's* nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*
*Panchromatic Negative*



GEORGE RAFT

CAROLE LOMBARD

RUMBA

A PARAMOUNT PICTURE · · DIRECTED BY MARION GERIN

Dances by LeRoy Prinz

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## NEWSREEL RIGHTS and the Flemington Hysteria

*By Terry Ramsaye*

In Two Sections — Section One

VOL. 118, NO. 6

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.*

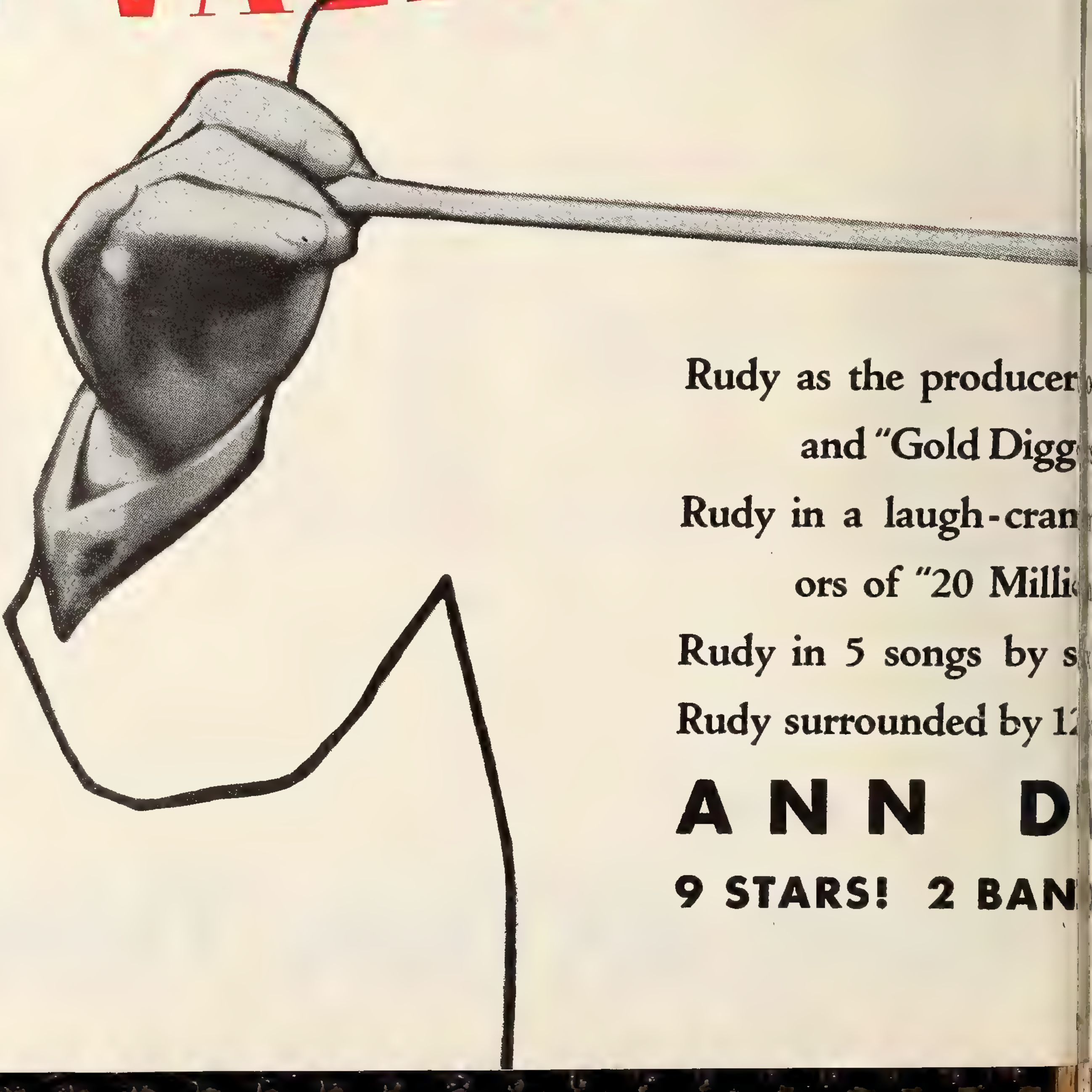
FEB. 9, 1935

**ANN DVORAK**—The singing and dancing surprise of 1935!

**HELEN MORGAN**—The top torch-singer of the land.

FEBRUARY 23RD WARNER BROS.

# RUDY VALLEE in



**NED SPARKS,** Robert Armstrong, Joe Cawthorn and Al Shean, in a hilarious battle of half-wits.

**100 HOLLYWOOD CUTIES** in the big "Fare Thee Well, Annabelle" finale directed by Bobby Connolly.

Rudy as the producer
and "Gold Digg
Rudy in a laugh-cran
ors of "20 Milli
Rudy in 5 songs by s
Rudy surrounded by 1

**ANN D**

**9 STARS! 2 BAN**

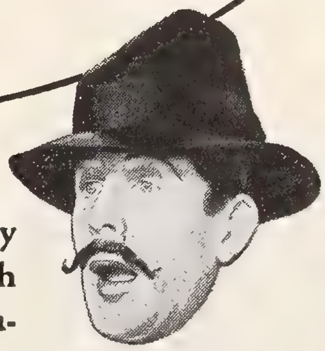
**ALLEN JENKINS AND ALICE WHITE—** Two minds without a single thought.

**THE CONNECTICUT YANKEES—**Rudy's own world-famous band.

WILL LAUNCH A NEW DEAL IN RUDY VALLEE PICTURES!

# SWEET MUSIC"

f "Flirtation Walk,"
" present him!
ed story by the auth-
Sweethearts"!
Warner composers!
her great features—
**VORAK**
**S! 100 GIRLS!**

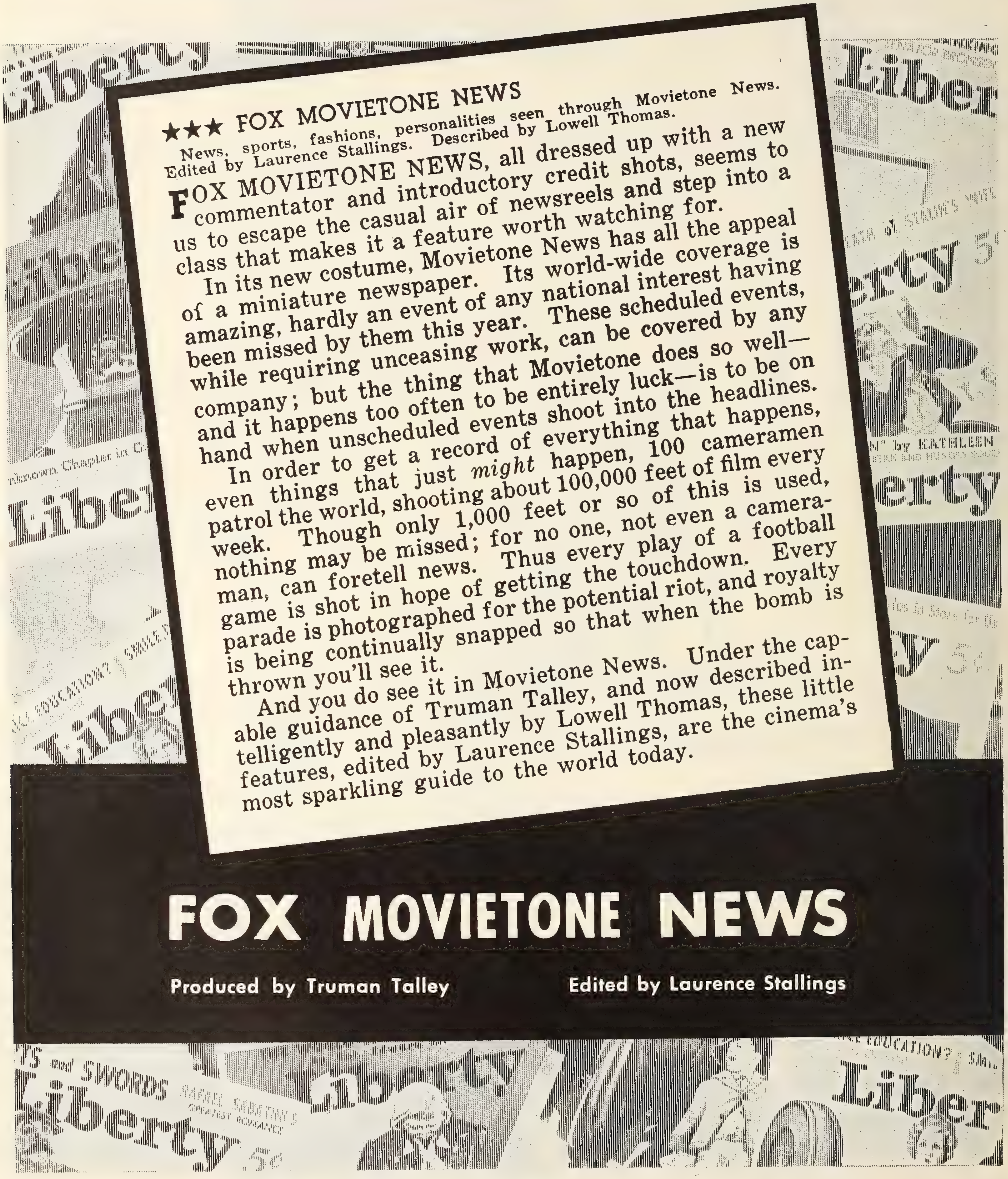


**SURPRISES** as Rudy steals the show with hilarious character impersonations.

**FRANK & MILT BRITTON'S BAND** of merry musical maniacs.

## "The cinema's most sparkling guide to the world today . . . a feature worth waiting for,"

—LIBERTY MAGAZINE tells its 2,300,000 readers.



★★★ FOX MOVIETONE NEWS

News, sports, fashions, personalities seen through Movietone News. Edited by Laurence Stallings. Described by Lowell Thomas.

FOX MOVIETONE NEWS, all dressed up with a new commentator and introductory credit shots, seems to us to escape the casual air of newsreels and step into a class that makes it a feature worth watching for.

In its new costume, Movietone News has all the appeal of a miniature newspaper. Its world-wide coverage is amazing, hardly an event of any national interest having been missed by them this year. These scheduled events, while requiring unceasing work, can be covered by any company; but the thing that Movietone does so well—and it happens too often to be entirely luck—is to be on hand when unscheduled events shoot into the headlines.

In order to get a record of everything that happens, even things that just *might* happen, 100 cameramen patrol the world, shooting about 100,000 feet of film every week. Though only 1,000 feet or so of this is used, nothing may be missed; for no one, not even a cameraman, can foretell news. Thus every play of a football game is shot in hope of getting the touchdown. Every parade is photographed for the potential riot, and royalty is being continually snapped so that when the bomb is thrown you'll see it.

And you do see it in Movietone News. Under the capable guidance of Truman Talley, and now described intelligently and pleasantly by Lowell Thomas, these little features, edited by Laurence Stallings, are the cinema's most sparkling guide to the world today.

# FOX MOVIETONE NEWS

**Produced by Truman Talley** **Edited by Laurence Stallings**

# MOTION PICTURE HERALD

Vol. 118, No. 6 February 9, 1935

## BROADWAY DIPLOMAT

MR. JOHN P. G. McPHEE, executive secretary of the Chamber of Commerce of Red Bank, New Jersey, according to *Film Daily,* which quotes the correspondence, wrote to Mr. Walter Reade of Broadway to observe that the Reade house in Red Bank was playing pictures fourteen days after Asbury Park and seven days after Long Branch, with a plea in behalf of Red Bank.

Whereupon Mr. Reade replied, according to *Film Daily: "I am too busy to explain to every sucker in the world why pictures play here and why pictures play there. If you want to find out why pictures play here and why pictures play there, go into the picture business."*

That ought to help Mr. Reade's Red Bank manager a lot. It also demonstrates how the Broadway frame of mind can help build good-will for the screen.

△ △ △

## THE LAW

SIGNIFICANCE attaches to the observation of Mr. W. Ray Johnston, president of Monogram Pictures Corporation, that: "It would be much better if the industry would act to cure its own evils instead of forcing the Federal courts to take action on them." Unhappy is the home that whistles for a cop.

Also it is clear enough that whereas we need "more business in government and less government in business" this going-to-court is a continuous invitation to government to come in.

The progress and well being of this, and all other, industry would be served by an attitude which respects law as a protection of the right, but does not seek to exploit it as a device for the devious, a tool of special interest.

△ △ △

## SPRAY OF EDELWEIS

THE New York *Times,* through the agency of its screen editor, Mr. Andre Sennwald, makes comparison between "Lives of a Bengal Lancer" and the Soviet's "Chapayev", saying: "Although it is perhaps less scintillantly suave in its manufacture than the Hollywood film, it makes a more profound impression because its theme is more immediately vital than the somewhat outmoded Kiplingesque heroics of the Bengal lancers."

"Less scintillantly suave in its manufacture" is merely a spray of edelweis calculated to cover the fact that the Russian picture is lumpy, jumpy, photographically half-baked.

"Its theme is more immediately vital" in the opinion which Mr. Sennwald confers upon the New York *Times,* one must gather because he likes the Red cause and the picture's cry that "Revolution Marches On" better than the "outmoded" notion of loyalty to empire, to white man's civilization, to discipline, which are the theme of "Lives of a Bengal Lancer", product of Hollywood.

Further Mr. Sennwald ventures to say that "The film . . . may be recommended even to Terry Ramsaye as an example of first rate cinema". Mr. Ramsaye's evaluation of "Chapayev" was presented on page 42 of MOTION PICTURE HERALD of January 26. He didn't like it.

Meanwhile, reflecting on New York *Times* policy, it would seem to be a constructive suggestion that Mr. Sennwald might find it profitable to have a chat some day with Mr. Frederick T. Birchall, of the *Times'* foreign staff and for many years its able managing editor in New York, or Mr. Adolph Ochs. They are both Bengal Lancers in spirit.

Many young buds start out pink.

△ △ △

## CATEGORY

OUR red contemporary "The Evening Moscow" is considerably wrought up, says a cable to the New York *Herald-Tribune,* because two heads of foreign diplomatic missions, attending a sessions of the All-Union Congress of Soviets, remained seated during the singing of the "Internationale." One gathers that the Soviet wants its song classified with "God Save the King" and "The Star Spangled Banner." What quaint old ritualists they are, after all.

△ △ △

## PROMISE

BETWEEN radio and the sound picture the world is becoming tremendously sound conscious and the microphone is an every day tool. The other day the researchers found that a Madison Avenue car made a noise of 89 decibels, which is something compared to the estimate of 180 decibels for the crack that Krakatoa made in 1883. Decibels are becoming as commonplace as pints, pounds and inches. If the scientists eventually make good on their threat of "Telefaction" for the recording and broadcasting of odors, one may expect to see Miss Carole Lombard's perfumes rated in decismells.

△ △ △

Additional triumphs of the Gadgeteers: The department stores' announcement of a combination cocktail table and dog's bed, also the Wahl Company's (Eversharp) device which shows just how much lead the customer has left in his pencil.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK---

## DIVIDENDS

Last week the board of directors of Columbia Pictures declared a regular quarterly dividend of 75 cents per on the preference stock, marking the 24th consecutive payment, none of which has been missed since the stock's issue. The dividend is payable March 1 to holders of record February 14. . . .

## ZEIDMAN OUT

B. F. Zeidman, Universal, has concluded a three-year association as producer, resigning, he said, of his own volition, and due to dissatisfaction with an offer involving three months' extension of his recently expired option. Three offers, which he has not yet disclosed, are being considered by Mr. Zeidman. . . .

## COMPETITION

Local exhibitors, led by George W. Trendle, president of United Detroit Theatres, loudly protested the proposal of J. J. Shubert, New York theatrical producer, to stage municipal opera in Navin Field, Detroit, as was done in St. Louis last summer. Mr. Trendle pointed out the unfairness of such an undertaking with respect to theatres. . . .

## BEST SELLERS PLUS

Bigger and better best sellers might well be the slogan of Eleanor Packer, Hollywood writer who does small story versions of films for sale in 10-cent stores. Her sales are almost incomprehensible, for example: "Our Gang," more than 1,500,000; "Life Story of Jackie Cooper," 1,200,000; "Johnnie Weissmuller as Tarzan," 750,000; "Treasure Island," 900,000,—and with more to come. . . .

## NO WEST

Denying reports that he had signed Mae West for a stage production in London, Charles B. Cochran, British theatrical producer, frankly told the AMPA weekly luncheon in New York he would like to have Miss West in a London show, but could not possibly pay her the money she is making in pictures. . . .

## ACADEMY COMMITTEE

Developments of a scientific or theoretical nature will be investigated by the newly appointed scientific subcommittee of the Research Council of the Coast Film Academy. The members: Carl Dreher, chairman; Gordon Chambers, J. G. Frayne, N. M. LaPorte, Hollis Moyse and R. C. Williams. . . .

## RECORD GROSSES

Weekend box office grosses at the Capitol in New York for the weekends of January 18, 25 and February 1, have been the largest in the history of the theatre, according to managing director Edward M. Bowes. The picture involved, MGM's "David Copperfield," in consequence has been held for a fourth week, the third in the house's history so held. The film, in its second week, outdid other second week record holders. . . .

## TICKET SUIT

Dismissed in the New York supreme court by Justice John E. McGeehan last week was the suit brought by five ticket agencies to prevent enforcement of the ticket provisions of the legitimate theatre code. . . .

## NEW PROCESS

Perfected by MGM studio engineers is a new developing process, designed to eliminate "chemical flicker" from talking films. Increased brilliance, lessened eye strain, improved sound quality are claimed for the process, which involves bombarding the film with minute particles of chemicals. . . .

## *In This Issue*

Newsreel Rights and the Flemington Hysteria—by Terry Ramsaye Page 9
Lindbergh case pawn in newsreel fight; Pictures of trial Page 11
Tom Maloy discontinued as Chicago union boss Page 21
Judge upholds double features in Perelman suit Page 27
Lubitsch succeeds Emanuel Cohen; Herzbrun named Paramount vice-president and general manager of studio; Kaufman associate producer Page 39
Court gives tentative approval to Paramount reorganization plan Page 55

### FEATURES

Editorial Page 7
The Camera Reports Page 51
The Hollywood Scene Page 76
J. C. Jenkins—His Colyum Page 88
Asides and Interludes Page 45

### DEPARTMENTS

What the Picture Did for Me Page 83
Showmen's Reviews Page 58
Managers' Round Table Page 89
Letters from Readers Page 74
Technological Page 78
The Release Chart Page 97
Box Office Receipts Page 79
Classified Advertising Page 102

## VARIETY CLUBS

From its origin in Pittsburgh the Variety Club has expanded widely, growing from two "tents" to 16 in less than one year. Twelve are in operation, four are completing organization. Only four more will be accepted by the parent tent during 1935, since expansion has been limited to 20 for the year. . . .

## UNTAINTED

Arriving in Germany to play in a proposed production, Pola Negri found herself under ban of wizened Minister of Propaganda Paul Joseph Goebbels, because of a non-Aryan taint. But Herr Hitler came to the rescue, overruling the Minister, declaring investigation shows Miss Negri untainted, therefore eligible to act in Germany. . . .

## PROMOTIONS

Sam E. Morris, Warner foreign head, has made these promotions: Dave Blythe, to supervisor for India, Straits Settlements, Dutch East Indies; Peter Colli, to supervisor for Cuba, Central America, Peru; A. A. Walter, to management of the Bombay office; M. Wilheit, to management of the Panama office. . . .

## TAX VICTORY

The United States Board of Tax Appeals in Washington has declared improper taxes exceeding $1,500,000 sought by the government from Cecil B. deMille and Cecil B. deMille, Inc., which it is charged was formed for the purpose of avoiding payment of income surtax. In a minor phase of the same case the board held Constance A. deMille, the producer's wife, was liable for a tax of $953.17 on salaries received by her which had been included improperly in her husband's return. . . .

## MRS. GOULDING DIES

Marjorie Moss Goulding, dancer, wife of Edmund Goulding, film director and writer, died last weekend in Palm Springs, Cal. Only 41, she had fought for more than a year against tuberculosis. Her husband had made for her virtually a boudoir on wheels, a specially equipped ambulance. She had won wide fame as a dancer. . . .

## JEAN ARTHUR

In an item on this page in the issue of January 26 reference was made to a court victory scored by Columbia Pictures against Jean Parker. The object of Columbia's action was Jean Arthur, not Miss Parker. . . .

# NEWSREEL RIGHTS

# *and the Flemington Hysteria*

By TERRY RAMSAYE

THE piercing cries of the prosecutor of Bruno Hauptmann against the picturing by the newsreels of the defendant on the stand in the great trial at Flemington in New Jersey are hysterical manifestations.

Censorship of the screen as a medium of publication has not yet been delegated to David T. Wilentz, attorney general of the state of New Jersey in charge of the prosecution.

Mr. Wilentz is employed to convict Hauptmann if he is guilty. Mr. Wilentz's proper business is the quest of justice, and that is all.

*His demand for the suppression of the newsreels presenting an unquestionably veracious record of Bruno Hauptmann on the witness stand in his own behalf is, in the law's own terminology, incompetent, irrelevant and immaterial.*

*In all the frothing utterances there appears not even the semblance of an indication of any citation of an argument that the course of justice has been in any degree invaded or menaced.*

The contention of Mr. Wilentz proceeds upon the *a priori* assumption that pictures of a witness in court constitute an offense against society.

Why? Why?

» » »

The plain truth is that the camera and microphone as instruments of journalistic record are new to the court-room, new to lawyers.

The law, the courts and the lawyers, fusty, dusty and musty with codes of precedent and medieval language and ritualism, are last, always last, among social institutions to become aware of, to recognize and assimilate elements of progress.

*The fact is that the motion picture camera can better serve the purposes of true record than the whole army of professional court reporters with their notebooks and pothooks of an outmoded art.*

And, in the very truth, the camera only can do an adequate job of reporting, if one is in quest of realism.

The very pictures at issue are perfect evidence. While the newsreel camera was recording Hauptmann on the stand there were some news dispatches on the wire burdened with "color" asserting that he was embarrassed, confused, fumbling, fearful. But the pictures of that same testimony showed a calculating, coldly careful defendant witness, listening attentively, weighing carefully, answering craftily.

The motion picture carries with it the ancient curse against the theatre, never well thought of in the law and the courts, and the persistent prejudice of the institution of law-craft against that which is new.

Mr. Wilentz is outraged against the picturing of his sacred person in the pursuit of the causes of justice pertaining to a person charged with murder, by precisely the same instrument and institution deemed fit to record the inauguration of the President of the United States, fit to go with America's soldiers over the top in the Argonne and across the wheatfields of Chateau-Thierry.

» » »

We have heard nothing from Mr. Wilentz or other personages of the court raising issue with the journalistic practice of the press in converting the trial into penny vaudeville vended from the newsstands.

What service of society is especially achieved by the attendance of an army of fiction writers, cartoonists and pulpwood page entertainers?

The art of the printed word has sent in some two hundred performers, whose functions, capabilities and contributions have no evident fruitful connection with the special service of the causes of society.

The array of what is called "the press" in attendance has included:

*Alexander Woollcott, dramatic critic and essayist*
*Arthur B. Reeve, detective stories*
*Philip Dunning, playwright*
*Adela Rogers St. Johns, novelist*
*Ford Madox Ford, novelist*
*Kathleen Norris, novelist*
*Boake Carter, radio news reciter*
*Bill Corum, sports writer*
*Heywood Broun, columnist*
*Westbrook Pegler, columnist*
*Damon Runyon, sports writer*
*Walter Winchell, Broadway chatter columnist*

Interesting and charming as the contributions of these persons may have been among the annals of

[*Continued on following page*]

# *None Aware That Picture Was Being Made*

[*Continued from preceding page*]

the trial, they represent a function and activity in no wise different from that of the motion picture camera.

The newspaper feature column, and celebrity-signed special article, is just as definitely amusement pabulum as anything that the motion picture screen can offer.

So far as the real interests of society are concerned, the newspaper job at Flemington could be ably and amply done by one competent reporter assisted by an office boy to carry his copy to the wire. There has been no day's events in the Hauptmann trial which could not have been adequately presented in two newspaper columns, and better told than they have been. But Mr. Wilentz has been experienced of and conditioned by newspaper practice. It is old and familiar to him. He has nothing to say about it. Besides, if he did, it would not get him very much space in the papers.

» » »

The trial at Flemington is a show, a signal effort by the State of New Jersey to vindicate itself, to prove itself a commonwealth of law and order, but none the less a demonstration, a show. It is a publicity made event, with Mr. Wilentz a definitely conscious and obvious publicity contribution to the demonstration. The whole case has been born of showmanship and publicity, from the day that Charles Lindbergh flew the Atlantic, the feat that brought him fame and all his woes, down to the decision of the State of New Jersey to appropriate $100,000 and to delegate a special prosecutor for the trial of Bruno Hauptmann. Despite the fame of Jersey justice, the state still has its quota of unsolved and unpunished crimes, many of them quite as serious but not so conspicuous as the publicity-lighted events culminating in the Flemington courtroom. For those less conspicuous cases there is no appropriation, no show. So it is clear enough that the State of New Jersey, by which Mr. Wilentz is employed as an agent of demonstration, is in this case engaged in a job of public relations, motivated and controlled by publicity considerations—proper, right, but still publicity.

It is also clearly a mal-adroit publicity policy which would ignore the screen or discriminate against it. If the courts have an obligation to stand open to the public's gaze and inspection that obligation is manyfold to the sound camera which is the eye and ear of the millions.

» » »

*Any charge that the newsreel camera which recorded Hauptmann on the stand was an invasion of the peace and dignity of the courtroom is rendered obviously absurd by the fact that none there was aware that the picture was being made.*

It would be unfortunate indeed if it proved to be strictly true that the word of any proper representative of the newsreels was given to the presiding judge only to be broken. It would, however, be hard to understand a point of view which would permit newsreel cameras in the courtroom to work at intermissions and at no other time, unless it were a precaution against disturbing activity—of which there was none.

» » »

Question may be raised, within the motion picture industry, about what proper part crime reporting can have in theatre programs, but that is the motion picture's own problem.

The newsreel camera is as definitely the representative of the people as the newspaper.

But, once again, it is demonstrated that the motion picture has yet to establish its rights on a parity with the press and its respectability in the eyes of courts.

The camera is damned because it is new, and the law is very old.

---

## Three Plans Complicate Booth Cost Decision

Because of last-minute submission of two new plans for determining booth costs in metropolitan New York, the long delayed public hearing last week served only to bring out the opposition to the formula originally proposed by the fact finding committee, prepared by Harry Brandt.

Another hearing is expected to be called soon to discuss that one of the two new formulae now before the National Recovery Administration, which will be selected as best meeting the situation, probably that prepared by Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce. The third formula was proposed by representatives of Local 306, IATSE.

No progress has yet been made toward dealing with the stage hand wages.

While Local 306 sponsored its own plan and attacked the Brandt formula as destined to close many theatres and resulting in a lowering of wages in some instances, it was indicated that the union has split on the question of wages, Matthew M. Levy appearing as counsel for a "progressive group committee" set up on petition of more than 1,000 of the local's members.

Explaining his plan, Brandt said it would increase booth costs in New York by $3,000 a week, and justified the development of the formula on the ground that all parties, including the unions, agreed there was no "prevailing" wage scale in August, 1933, and that it was therefore necessary to devise such a scale.

The plan proposed by Local 306 would carry costs ranging from $81 to $531 based on an 84 hour week, and was founded on capacity and admission, run having been eliminated as not being a stable factor since a house might change its run from day to day and, in the case of double features, present pictures of different runs at the same time.

## Naval Officers Attend Broadway Strand Opening

Admiral Yates Stirling, Jr., commandant of the Brooklyn Navy Yard, with members of his staff, were among the honor guests at the Broadway premiere of Warner's "Devil Dogs of the Air," first Cosmopolitan production for Warner release, at the Strand on Wednesday evening. Present as well were all three of the Warner Brothers, Harry M., Albert and Jack L., who came on from the Coast for the opening.

The United States Navy cooperated in the production of the film which is a story of the Marine Corps aviation service, and stars James Cagney and Pat O'Brien. Members of the Junior Naval Reserve paraded to the theatre, marines attended from the navy yard and a color guard was stationed in front of the theatre during the presentation of the production in the evening.

# LINDBERGH CASE PAWN IN NEWSREEL PRIVATE FIGHT

**Old-Line Filmers of the Actual Event Prepare to Take Time by the Forelock to Prove the Record Better Than the Fabrication; Whereupon the Legal Authorities Threaten—and Time Sidesteps Issue by Ignoring the Story**

This week the newsreels became news.

To the public the newsreels were news because the release of pictures made in the courtroom at Flemington, New Jersey, showing Bruno Richard Hauptmann on trial for his life in the Lindbergh kidnaping-murder case, brought a storm of fury and page one excoriation from David T. Wilentz, attorney general in charge of the prosecution, proclaiming the sanctity of the halls of justice against the sullying invasion of the camera.

The further fact is that Mr. Wilentz, having made his public gesture, is quoted by intimates as having felt very pleased with the large publicity outcome. He has at least indicated to newsreel representatives that he would not choose to be in wrong with them.

The issue and the excitement went far enough to reach the Wall Street banking houses which consider themselves factors in the motion picture industry, and resulted in lines of "suggestion" in some instances and dictations of policy in others. The bankers wanted to pussyfoot and kill the story.

To the motion picture industry, the story and the news was even more interesting in that it was complicated by internal newsreel rivalry and editorial chicane.

For some months now the newsreel world has been increasingly interested, not to say perturbed, by the impending invasion of the screen version of The March of Time, offspring of *Time,* the re-write newsmagazine, saucy cock-sparrow of journalism, busy the while pecking experimentally in the movie garden.

*Time,* with its smart-boy technique, expressed on printed page and on the radio with amazing effectiveness, punchy and confident, brought alarms to the staid and habitbound newsreel offices.

**Timed to the day, the orthodox, oldline newsreels saved up negatives and made ready to bring forth the greatest human interest sound-news story of all time simultaneously with the first issue of the screen "March of Time," the reel of dramatic reenactments of the news. It was to be the answer of the record against fabrication.**

*Time* finessed—and ignored the entire subject, being in no wise committed, as a monthly release, to deal with an unfinished story.

The "answer" thereby became tactically ungermane since the issue had been obliterated by a duck and side-step, all calculated before the blow was aimed.

In consequence the story gets tossed back into the domain of public relations and the status and rights of the newsreel—which is not the private fight that it started to be about.

And now New Jersey and Broadway can take the microphone:

Fox and Paramount immediately acquiesced, with hardly a protest, to the demands of Mr. Wilentz that the reels be withdrawn. Hearst Metrotone withdrew only in New York and New Jersey, Pathe and Universal held their ground, continuing to place their pictures in theatres, "where they belong."

All companies had in hand identical material, the single sound camera in the courtroom being operated by their crews on a rotating basis. It was the first actual testimony to be shown from the five-week-old trial.

The experience was humiliating for the newsreels when on Monday morning their staffs arrived at the courthouse and were compelled, on pain of arrest, to pack their equipment, under the glare of armed deputy sheriffs, and depart.

The trial for the life of Bruno Hauptmann was being delayed for their eviction. Twelve jury men and women, who already had taken their seats to continue in judgment of the prisoner, watched with wonderment at the strange proceeding. So did Colonel Charles Augustus Lindbergh, spending his 33rd birthday and 24th day in the trial room listening to the story of the murder of his son. Judge Trenchard remained in his chambers until it was over. Then the trial proceeded.

A "million dollars' worth" of writing "talent"—radio commentators, sports writers, novelists, dopesters, Broadway gossip

(*Continued on following page*)

(*All photos copyright, 1935, Universal Newsreel. Further reproduction forbidden.*)

"You stop that! You stop that!"

"Make this? I'm a carpenter!"

"No, I never see this before."

". . . and the baby was gone."

# TRICKERY CHARGES HELD 'NONSENSE'

(*Continued from preceding page*)

columnists, "sob sisters," broken-down playwrights and whatnot—continued, as they have for five weeks, to pour forth for public consumption steady streams of highly colored opinions for their own trial of Hauptmann in the press. There are no court bars, bans, barbs or barks for them, but on the outside at Flemington were the newsreels looking in.

Arriving at Flemington courthouse Thursday morning to continue prosecution of the German carpenter, Mr. Wilentz stamped indignantly when told that the newsreels were releasing scenes of the actual Hauptmann testimony, photographed earlier in the week. Immediately he telegraphed the five newsreel editors in New York:

In the name of the State of New Jersey and in the name of decency it is requested that you order the immediate withdrawal of Hauptmann trial pictures taken during actual trial sessions.

These sound pictures were procured by trickery and in defiance of the order of the court.

You owe a positive duty to cooperate, and such duty should not be avoided for money profit or for any other reason.

***David T. Wilentz***
***Attorney General***
***State of New Jersey***

Whether the attorney general was objecting to the possible effect of testimony on public opinion—which is held to be affected already by radio and newspaper accounts—or to his grilling interrogation of the prisoner, or to the unconcerned manner in which the prisoner dismissed many of the questions, was not made clear. It was generally understood that court order had not been upset by the filming.

Truman Talley, producer of Fox Movietone News, and A. J. Richard, head of Paramount News, wiring Mr. Wilentz their compliance with his demand for withdrawal, likewise denied that the pictures were obtained by trickery, and insisted that the court knew they were being taken.

### Cochrane Makes Fiery Defense

Robert H. Cochrane, vice president of Universal Pictures, publicly defended the industry's position, and stoutly, too, telegraphing to Mr. Wilentz on Monday the following fiery document, which was no mild chastisement:

***Attorney General David T. Wilentz***
***County Court House***
***Flemington, N. J.***

Illness has prevented an earlier answer to your telegram in which you registered a protest against the use of scenes from the Hauptmann trial in our newsreel.

The Universal company has violated no agreement with the court in using trial scenes. The truth of the matter is that the whole trial has been ballyhooed in some of the newspapers and over some of the radio stations day after day while the newsreels have been so decent and dignified that they have defaulted in their duty to the theatres they serve.

Some of the newspapers have spread the trial over innumerable pages. They have not stopped with handling the news. They have editorialized in articles by special writers and in cartoons. They have found Hauptmann Guilty! So have millions of readers who have been soaking up the verbatim report of the trial with all of the questions and answers.

On the radio the trial has been handled directly from Flemington at 15-minute periods. On some of the stations, actors and actresses have been used to impersonate Hauptmann, his wife and yourself. I do not know whether this has been done with your consent, but whether it has or not a great show has been made of the whole trial.

I am told that tickets of admission in the form of subpoenas have been issued to Park Avenue debutantes and to Broadway stars.

Meanwhile the newsreels have continued during the course of the trial to handle the whole thing with repression.

I therefore take the full responsibility for instructing our newsreel editor to cover the trial in scene and sound on the day when Hauptmann took the stand. I told him to act as a reporter, not as an editor, and he carried out my instructions to the letter. He handled the whole matter with impartiality and dignity and with all due respect to the court.

Meanwhile we have been pilloried in some of the newspapers and to a certain extent in your telegram for doing something "dishonorable." You and I are well aware of the fact that the motion pictures of the trial were not made by trickery or concealment. We know very well that no apparatus has been concealed in the courtroom. Not only because it is too cumbersome to conceal, but because no newsreel representative has done anything on the sly. All talk of photography by trickery is nonsense.

In view of the above and because I believe your request is inconsistent, I have not recalled our pictures from circulation.

***R. H. Cochrane,***
***Vice-President***
***Universal Pictures***

Regardless, permission for installing complete sound camera apparatus had been granted by Judge Trenchard and Sheriff John C. Curtis, before the trial started, after a special sound-proofed recording camera and specially constructed "blimp" had been demonstrated to their satisfaction that operating noises which might interfere with normal court procedure had been eliminated.

Two days before the trial opened on January 2, Sheriff Curtis caled together all newsreel editors and, with Judge Trenchard, told them that they would have to rotate their camera reporters on the equipment, and that the prints developing therefrom could be interchanged, because no one reel could hope to monopolize inside courthouse coverage.

Whether Judge Trenchard gave orders to refrain from filming actual testimony and only permission to photograph courtroom incidents when he was not sitting on the bench is now the point at issue.

**Mr. Cochrane, Mr. Talley and Mr. Richard, denying "trickery," declared that officials knew the camera was working. Their statement was verified somewhat by the New York *Times,* which said: "The manner in which the pictures were obtained was so open that persons in the court not directly concerned had thought that the newsreel companies had obtained permission to set up their cameras and keep them operating during the trial session. All through the important testimony the big machine ground steadily, but inaudibly, taking both sound and pictures."**

Judge Trenchard and Mr. Wilentz answered by saying that all cameramen, both newspaper and newsreel, were working under "a friendly gentlemen's agreement" not to photograph witnesses while testifying.

All newsreels assumed joint responsibility for the sound camera on the balcony overlooking the courtroom. When Hauptmann was testifying Universal's crew was on duty under the rotating system. At the camera were Dave Oliver and Roy Edwards, and on sound was Edward Graham.

### Inaudible Within Few Inches

Equipped with telephoto lenses of approximately F 1.8 speed, 50 times faster than an amateur still kodak, the camera was focused on the witness stand and the sound picked up with a directional beam microphone, of unusual sensitivity. The sound of the running motor was not audible within a few inches. A state trooper stationed next to the camera to make sure there was no noise was unable to hear it.

The microphone had been placed on a rear window, about 32 feet from the witness stand, behind an electric fan. Wires were plainly visible at all times. Adjustments had been made, for concentration, so that it would pick up only those sounds in direct range of the witness chair and the judge's bench.

The apparatus was operated electrically by remote control. After the camera had been loaded with film, before a session started, the camera switch was turned on and left in that position. Then from a remote point the power line was broken by the cameraman, and whenever a contact was desired to catch some choice testimony he needed only to clip the wires onto the storage battery beside him.

For some mysterious reason, just before Hauptmann took the stand, photographic bulbs had been removed from the ceiling fixtures. The room was further darkened by the pulling of the window shades to a lower point than usual. Lighting handicaps were

# VIVID DRAMA IN HAUPTMANN REELS

(*Continued from preceding page*)

overcome, however, by the use of a specially prepared Eastman negative stock, said to be twice as fast as any film previously made for the motion picture camera.

**There was vivid drama in the newsreel films which developed. Attorney General Wilentz is seen pointing a finger menacingly at the defendant as he shouts "Lies! Lies! Lies!," and the prisoner roars back, angrily, "Stop That! Stop That!" The scenes gave the lie to newspaper accounts which depicted Hauptmann as frightened, wavering, broken.**

The pictures show the crowded courtroom, and Colonel Lindbergh taking the stand. Anne Lindbergh identifies her baby's sleeping garment, and Dr. John Condon identifies Hauptmann. Voices of the Lindberghs were not recorded. "Jafsie's" was. These scenes had been taken four weeks ago, but the Hauptmann interrogation was not filmed until January 28 and 29, four days prior to its release last weekend. The Lindbergh and Condon incidents apparently had been withheld to appear with the Hauptmann climax as "March of Time'" competition.

### Judge Not Shown

In not one of the scenes does Justice Trenchard appear. Defense Counsel Edward A. Reilly is shown only briefly examining his client. Eight out of the ten minutes are concentrated on Mr. Wilentz's vigorous cross-examination.

"It was powerful drama," observed witnesses to a trade showing at Universal's home office projection room last Thursday.

The announcements of the release of Hauptmann testimony which so fired Mr. Wilentz contained all of the dramatics of copy writers who are inspired by a sudden newsreel accomplishment of great importance.

Mr. Wilentz answered these narratives by calling the industry's executives "cheap tricksters."

**"We insist so far as possible that the companies are not greater than the court, but are subject to it, just the same as anyone else," said Mr. Wilentz in the courthouse while surrounded by newspaper and newsreel reporters. "These cheap tricksters sit in their offices in New York and Hollywood and think that nothing is superior to the movies and the dollar. They gave their word of honor through their representatives here—and it was violated. The next move is up to them."**

Truman Talley moved first by withdrawing immediately, on Thursday, but not until his Movietone staff participated in a heated, all-night argument against suppression. Action of Hearst Metrotone, limited as it was, and of Paramount, was taken early Saturday. Pathe and Universal decided at the outset to go through with the release.

The "fireworks" precipitated by Mr. Wilentz caused the newsreel chiefs to decide that one would not surrender under the attack without the others. Apparently the agreement was lost in the ensuing confusion.

## *THE SHERIFF WHO SAID YES*

*Sheriff John C. Curtis, chief stage hand at Hunterdon County's "Flemington Follies" in New Jersey, may learn any day that he is the goat who will be tied to the can of Hauptmann's newsreel testimony now being circulated among theatres to the publicly announced discomfiture of State's Attorney David T. Wilentz.*

*There's a secret document in the picture, executed some few weeks ago on a dark January night, and signed and sealed with solemnity, it is authentically reported, by the managing officials of Fox Movietone, Hearst Metrotone and Paramount, Pathe and Universal newsreels. It contained an understanding that, court orders or not, they would film, quietly, every picture possible during actual sessions of the trial. There would be a big "Hauptmann Special!" when the jury returned a verdict.*

*Some 12,000 feet had been accumulated, and not a frame of it shown, when, two weeks ago, they became eager for the "scoop" and dispatched to Trenton a committee composed of Laurence Stallings, Fox; M. D. Clofine, Metro; A. G. Richard, and W. Z. Montague, Paramount; Claud R. Collings, Pathe, and Charles E. Ford, Universal, to get the permission of release from Judge Trenchard or Attorney General Wilentz. Both refused. A single emissary then "casually" tackled Sheriff Curtis and, believing the material merely a repetition of question-and-answer testimony, as in newspapers, the sheriff saw no harm in it. This was all that they thought they needed.*

"March of Time" entered the picture at about this point, its editors expressing the private opinion that the newsreels' unexpected splurge on the Hauptmann subject on the very day that the "March of Time" made its formal debut as a news magazine was more than a mere coincidence. *Time's* spokesman declared that some of the newsreel officials admitted that their Hauptmann "splash" had been planned in advance by all the reels together to offset the appearance of the "March of Time" last Friday.

The newsreels, it was explained, realized that *Time* could not appear with authentic courtroom scenes because it was not in on the "syndicate" arrangement at Flemington, and the newsreels expected that their Hauptmann "scoop" would belittle "March of Time" in any position it might take as a newsreel reporter.

Furthermore, the newsreels, calculating that *Time* would cover in its first release the "trial of the century" at Flemington by using scenes and incidents portrayed by *Time* actors, anticipated that their real life courtroom pictures would show up by contrast the staged presentation in "March of Time."

**To assure a complete victory over "March of Time's" first release, some newsreel editors are reported to have persuaded Mr. Talley, of Fox, to enter into an agreement not to sell courtroom footage to *Time*. An arrangement between Movietone and "March of Time" gives the magazine the right to buy footage from the Fox newsreel laboratory.**

Regardless, *Time* is wondering about the identity or identities of the person or persons who prompted Prosecution Attorney Wilentz and Defense Counsel Reilly to bury their courtroom "hatchet" for a moment to sent a joint telegram to "March of Time" warning its editors not to use Hauptmann material, and advising them that they will be held "strictly accountable" for its exhibition in "any state or country."

### Say Treatment Never Intended

"We strenuously object," concluded Mr. Wilentz and Mr. Reilly, both of whom, *Time* said, must have been aware that "March of Time" had not participated.

In any event, the *Time* spokesman said that they had never had any intention of treating the Hauptmann case in their first release, which they are proceeding to market in routine manner.

Mr. Wilentz this week refused to say what the court would do if the pictures were not withdrawn. He added his observation that there was no doubt but that the companies involved were guilty of contempt of court.

Not until Monday morning, when the cameramen and their equipment were ejected from the courthouse, was any official word heard from Judge Trenchard, who, it is supposed, alone has the authority to rule on proper courtroom procedure. Up to this point the matter apparently had been in the hands of Mr. Wilentz, at least insofar as detailing the situation to the newspapers was concerned.

Judge Trenchard was bombarded with telegrams and letters from newspapers and press services and photographic agencies asking him to rescind his order barring all cameras from the trial. The judge refused to act, saying he "very much regretted" that the pictures had been made "in defiance" of the court's orders. "It was done secretly, and by methods that are not commonly understood," he added.

**Newsreel officers pointed out that the significance of the controversy in its relation to the "freedom of the press" was further reflected in a complete absence of editorial criticism by newspapers, especially noticeable in papers which usually chastise the screen on the slightest provocation.**

Eastern newspapers published a daily account of the news element involved, the

(*Continued on following page*)

# HE 'COULDN'T TAKE IT'

national wire services sent similar flashes into the field, and the independent Kansas City *Times,* circulation 300,000, declared that Mr. Wilentz "couldn't take it."

The Kansas City *Times* ridiculed Mr. Wilentz, declaring: "He is said to have asked the 'camera boy' to be particularly attentive, saying he was 'more than likely to break Hauptmann down and give the newsreels the most sensational confession on record.' When the show seemed to go the other way," added the newspaper, "Wilentz 'couldn't take it.'"

"Considerable laughter was directed at Wilentz in newsreel circles," continued the *Times,* "because he had shown such a willingness to grandstand at the outset of the cross-examination. He prides himself on being a great courtroom actor."

### Newspapers Reproduce Film

The "grapevine" among the newsreel cameramen, picked up by the Kansas City newspaper, indicated, it was said, that the newsreels believed Mr. Wilentz "was angry because they shot moments of the cross-examination in which Hauptmann 'seemed to make a monkey' of him."

Saturday afternoon and Monday morning editions of newspapers reproduced strips of photographs enlarged from the Hauptmann newsreels. The newsreel source was not credited in all instances, a procedure for anonymity similar to the action taken by Universal during the week in removing its identity from its reel.

Judge Trenchard's eviction of the newsreels from the courtroom was called "a setback to criminal jurisprudence" by Arthur B. Reeve, noted author of crime stories, reporter at Flemington for the New York *Evening Post,* and himself a citizen of New Jersey. The newsreel record is too valuable in solving the case to lose it, he said, adding that "the sound movies of this trial, disclosing many shortcomings in the handling of the whole case, will through its obvious lesson bring a reform in modern criminal procedure.

"A moving picture sound record of the trial is important for many reasons besides the matter of public interest," Mr. Reeve said, citing its possible use in case of a mistrial, dismissal of the indictment, or a new trial on appeal.

**Theatres in the field, unaware that the Hauptmann reels were en route, had little opportunity to prepare for an exploitation ballyhoo. Flash lines were inserted in regular newspaper advertisements and improvised lobby announcements were erected.**

In Buffalo, public interest was high, not a single exit having been observed in the first runs. Chicago's citizenry was even more excited. The reels caused the greatest reaction there in years. Patrons gasped, leaned forward to catch every word and the audiences buzzed for half an hour after.

The subject elicited compliments from patrons at RKO houses in Cleveland, although Detroit's public accepted it as routine coverage. Audiences in Portland, Ore., laughed when Bruno Hauptmann admitted he lied twice. St. Louis has had a counter attraction in the Kelly kidnaping trial, so the public there merely accepted the Hauptmann material as so much newsreel.

### Radio Station Enlisted

The local radio station at Wilmington was enlisted to ballyhoo the reel in that territory, where interest in the case is high. Broadway audiences, too, were much interested and reacted with applause or "hisses" as defendant or prosecutor scored a point. Some hysterical women at the Paramount at Times Square jumped to their feet and cried "Stop it!" as Mr. Wilentz continued to hammer the defense.

Fox and Paramount exchanges were thrown into a furore, along with their theatre affiliates, when telegrams were received from New York headquarters instructing them to delete the Hauptmann cross-examination. Managers in many instances had to explain to patrons, who not only had seen the flash advertising announcements but pointed to the showing of the reels at competitive theatres. Universal wired its exchanges to "go the limit" in selling the subject.

Independent theatres which already had received prints of the withdrawn Fox and Paramount reels would not cancel the showings, nor would the companies compel them to do so.

Pathe and Universal are expected to reach 6,000 of their own customers between them, and probably another thousand where service will not be supplied by Fox or Paramount. These added to some 2,000 theatres which screened the testimony before home offices ordered cancellation, together with Hearst accounts outside of the canceled New York and New Jersey cities, will make for a combined estimated circulation well over 10,000 theatres out of 14,000 operating.

## Named Censor in Canada

Reverand Dr. Robert Milliken, veteran churchman, has been appointed film censor for the Province of Saskatchewan, Canada. He will have headquarters in Winnipeg, sitting in with the censor of Manitoba.

## Hubbard MGM Producer

Lucien Hubbard has been signed to a long term contract as producer for MGM His first under the new assignment will be "Merrily We Roll Along."

## Danziger with MGM

Bill Danziger, formerly with Donahue and Coe, advertising agency, is now handling short subject publicity and press books for MGM.

## Illinois House Burns

The Ritz theatre, Taylorville, Ill., and an adjoining tavern were destroyed by fire last week, the total loss estimated at $100,000.

## Hughes Heads Writers Club

Rupert Hughes has been elected president of the Writers Club of Hollywood.

## *CASHES IN ON SHORTS WITH SHIRLEY TEMPLE*

*Albert Hefferan of Grand Rapids Mich., who with two or three other high school pupils developed an interest in motion picture exhibition into setting up their own little theatre in an attic and since have carried on with the Owl theatre, has been applying showmanship of definite value to the operation of their playhouse.*

*Recently in "What the Picture Did for Me" Hefferan reported on the success he had had with the showing of a group of pictures which he termed "biology films," shorts of an educational nature.*

*Now he has used the same idea in a revival of three of Shirley Temple's first pictures, all short features released by Educational. He describes the project this way:*

"Well, we tried another novel trick and it was a great success, better than the biology films which we played last week. I thought of getting together all of the Shirley Temple comedies of two reels each and playing them at one performance and seeing what would happen.

"Well, it was a clean-up. The pictures were 'Pardon My Pups' 'What's to Do?' and 'Managed Money,' and then we had a cartoon and other short subjects. The children went for this like hot cakes and it was the best program we had for a long time. We handed out pictures of Shirley to every one attending."

## Dermody, Universal Sales Executive, Dies in New York

J. F. Dermody, district manager for Universal in the New England territory, died Tuesday in St. Vincent's Hospital in New York following a tonsil operation. Funeral services were held from his home in Elmhurst, Long Island.

## Z. E. Woodall Dead

Zacharias E. Woodall, former publicity director for the Wilmer and Vincent Circuit in Virginia, and then head of the copy desk of the *Richmond News Leader,* died last week in Richmond.

## Samuel Dill Dies

Samuel B. Dill, 50, veteran circus manager, died in his Los Angeles home last week after a long illness. He was once co-owner of a circus with Tom Mix. His wife, his father, two sisters and a brother survive.

## Colombia to Use Films

The government of Colombia is actively interested in educational films, according to a report to the department of commerce from its Bogata office. It is planned to purchase portable sound equipment for use in small towns and villages. Better 1934 film business than for several years previously is reported.

# For Showmen Only

**Details of sensational campaign that gave "Baboona" 2 smash Broadway weeks despite historic cold and blizzard!**

*(including big national tie-ups that mean profits at your box office)*

## Radio:

- Pre-opening broadcast over WOR featuring UNCLE DON, children's radio favorite.
- Nightly broadcast during run by UNCLE DON over WOR with passes offered to children on their birthdays.
- "BABOONA" program over WOR with Martin Johnson outlining his experiences.
- International broadcast over Columbia Broadcasting System and affiliates (62 stations) to Admiral Byrd with Martin and Osa Johnson exchanging notes with South Pole explorer.
- National hook-up (27 stations) on Shell Petroleum hour. Eddie Dooley interviewed the Johnsons on their experiences in making "Baboona." Tie-ups follow with Shell Petroleum during local "Baboona" showings.

## Newspapers:

- 10-day contest in N.Y. Evening Post on "My Thrilling Experience" during run of picture. This tie-up is possible in all situations with sectional prizes of 75-day African trip. (Also run in Cleveland News, Louisville Times, Indianapolis Times.)
- Special story on 25th Wedding Anniversary of the Johnsons in leading dailies.
- Flashy smashing theatre ads selling unique thrills of production.
- Special illustrated six-column Story Strip series, "Danger Trails" in N.Y. Evening Post... syndicated in many other key city newspapers.
- Column upon column of general publicity and photos in all New York papers.

## Stunts:

- "The Flying Theatre"... an aerial preview to newspaper publishers, critics, etc., in co-operation with Eastern Airlines, Inc. Played up big in all dailies.
- Special showings for schools with Department of Education distributing circulars to children.
- Displays in Public Libraries and Museum of Natural History. Endorsed by them.
- Window and interior displays in travel bureaus through American South African lines.
- National advertising tie-up with full-page Coca Cola ad in American Magazine. Local Coca Cola tie-ups with fountains.
- Window displays in the great Reeves grocery store chain, tied in with products used by the Johnsons on safari.

## Lobby:

- Flash jungle-style lobby plastered with high-power selling lines, cutouts, special gorilla-mouth box-office, colored enlargements, hundreds of arresting stills, unique marquee display.

*SEE the big FOX press book for greater detail on these and other showmanship items*

•

MR. & MRS. MARTIN JOHNSON'S

# "BABOONA"

*An Aerial Epic Over Africa*

*Supervised by Truman Talley*

FOX

# ONE MORE TRIUMPH *and their greatest*

Emerging gloriously from the vital smash-seller of today by Robert Nathan come the adventures of two who suffered, strove and triumphed . . . . . guided by a pure, unselfish love that no man or circumstance could crush. Life and laughter . . . . . depth and drama . . . . . played with inspired fervor by your favorite star team!

FOR THE STARS WHO GAVE YOU "DADDY LONG LEGS" AND "PADDY"!

*Janet*
**GAYNOR**
*Warner*
**BAXTER**
in

# ONE MORE SPRING

with
**Walter King Jane Darwell Roger Imhof**
**Grant Mitchell Rosemary Ames John Qualen**
**Nick Foran and Stepin Fetchit**

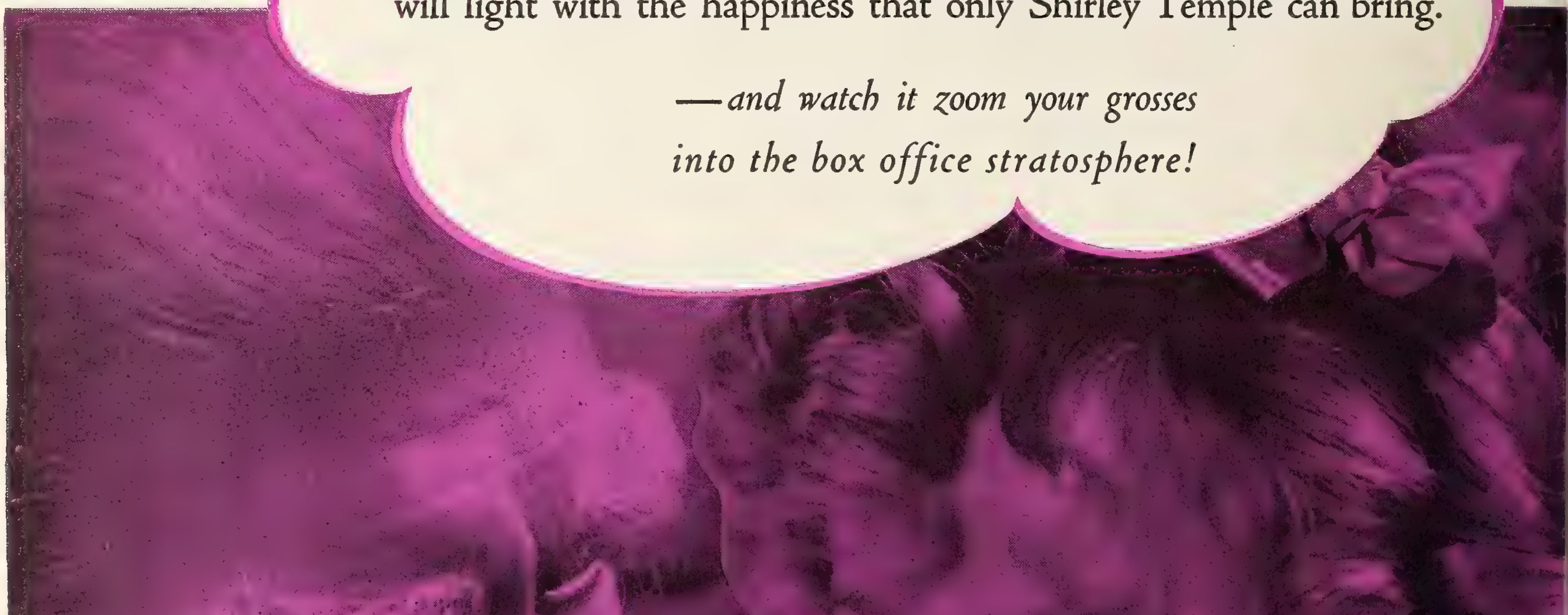
Produced by Winfield Sheehan
Directed by Henry King
From the novel by Robert Nathan
Screen play and dialogue by Edwin Burke

FOX

# *Again . . .* SHE'LL WIN FROM

WHEN this little golden-haired sweetheart storms the affections of this crusty, silver-haired veteran . . . to rout his bitterness and false pride with her childish love and laughter . . . every face in the audience will light with the happiness that only Shirley Temple can bring.

*—and watch it zoom your grosses into the box office stratosphere!*



# AN UNCONDITIONAL SURRENDER
# EVERY HEART IN YOUR THEATRE

*Shirley*
**TEMPLE**
*Lionel*
**BARRYMORE**
IN
# *The* LITTLE COLONEL

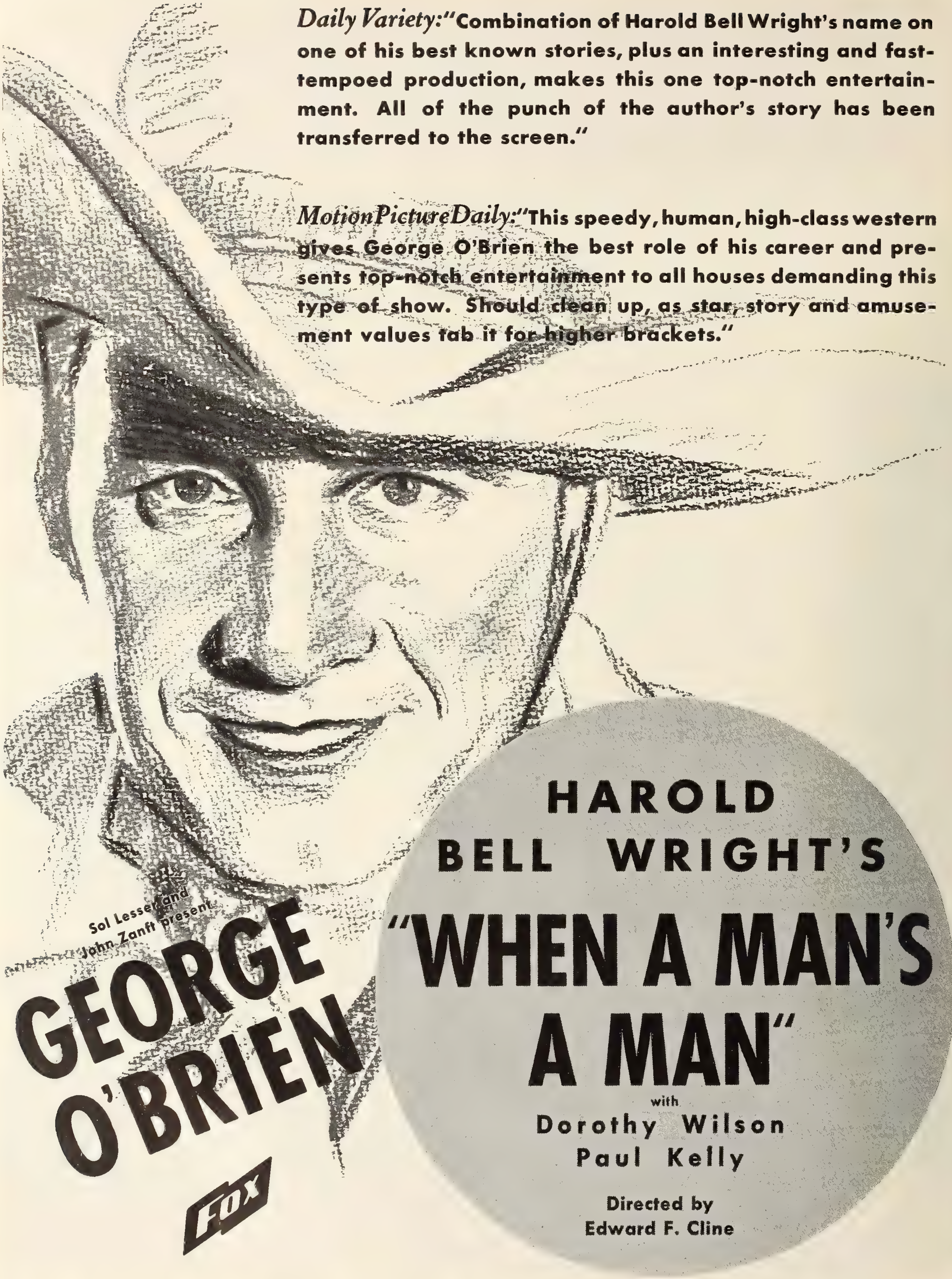
A B. G. DeSylva Production *with*
**Evelyn Venable** · **John Lodge**
*and* **Bill Robinson**

Directed by David Butler.
Screen play and adaptation by William Conselman.
Based on the story by Annie Fellows Johnston.

*Surprise*

*Adorable, dainty Shirley in her true colors*
*. . . in the big Technicolor sequence.*

FOX



*Daily Variety:* **"Combination of Harold Bell Wright's name on one of his best known stories, plus an interesting and fast-tempoed production, makes this one top-notch entertainment. All of the punch of the author's story has been transferred to the screen."**

*MotionPictureDaily:* **"This speedy, human, high-class western gives George O'Brien the best role of his career and presents top-notch entertainment to all houses demanding this type of show. Should clean up, as star, story and amusement values tab it for higher brackets."**

Sol Lesser and
John Zanft present

**GEORGE O'BRIEN**

**FOX**

**HAROLD
BELL WRIGHT'S**

# "WHEN A MAN'S A MAN"

with
**Dorothy Wilson
Paul Kelly**

**Directed by
Edward F. Cline**

# MALOY IS DISCONTINUED AS CHICAGO UNION BOSS

## Union Activity Battle Scarred

**Bombings and killings have featured conspicuously in the operators' union since 1917, but it was only in recent years they were done on a big scale. The most notable bombing was in 1931 when 16 theatres were bombed while Independents, under Aaron Saperstein, fought Maloy to victory over the "two-men-in-a-booth" policy.**

**Property damage totaled millions from powder bombs primarily and from stench bombs at the following theatres: Madlin, Monroe, Argmore, Easterly, Ray, Colony, Byrd, Regent, Commodore, Music Box, Austin, Hamlin, Harrison, McVickers, Granada and Jackson Park.**

**A recent notorious shooting was in 1931 when Jake Kaufman, belligerent unionist, was killed in a West Side garage. Maloy was mentioned but not found guilty. In March, 1933, Ralph O'Hara shot Fred Oser at union headquarters, but was acquitted, pleading self-defense.**

**Emmett Quinn was once wounded near union quarters while escorting Maloy to his office. Maloy himself has been shot at and has had bricks hurled at him at various times but had escaped injury. Other shootings had occurred over a long period, among them one in 1927, when one of Maloy's supporters was shot and two others slugged. Maloy's murder remains a mystery. So many possible angles confront the police that it will be weeks before it is solved, if ever.**

## Nicholson, Veteran of Stage and Screen, Dies

Paul Nicholson, 58, veteran stage and screen actor, died last week at his home in Santa Monica, Cal. Mr. Nicholson appeared first on the screen in 1897 in productions for the old American Mutoscope and Biograph Company in New York. He had been under contract recently to Warner.

## William Notes Dies

William Notes, 51, for the past 30 years managing theatres, was found drowned in Tidal Basin, Washington, last week. He is survived by his father, Marcus Notes, circuit owner, three brothers and three sisters.

## Defeated by Exhibitors in 1931 When He Demanded Two Projectionists in Each Booth; Faced Tax Trial

Gangland machine guns staccatoed "30" to the turbulent career of Thomas E. Maloy, business agent and dictator of the Motion Picture Operators Union of Chicago, on Monday.

The finish was the routine of Chicago racketeer business methods. Maloy was at the wheel of his big sedan on the way to union headquarters in the afternoon, on the Outer Drive paralleling Lake Michigan's shoreline. Near Twenty-fourth street, opposite the Century of Progress buildings, a smaller car raced alongside, two gunmen on the runningboard. A pumping of bullets and Maloy lay dead, his head against the window, his hat upside down on the steering wheel.

Dr. Emmett Quinn, dentist and steward of the union, constant companion of the czar, was also in the sedan but escaped with a grazed cheek. The murder car disappeared in the flow of traffic toward the Loop.

After a two-hour session, the Maloy inquest was adjourned to February 19.

**For 18 of his 45 years Maloy was dictator of the union, a dictatorship complemented by murders, strikes, bombings, assorted acts of terrorism. At the moment he was free on bond on a federal indictment charging income tax evasion, failure to pay $81,059 on $350,939 amassed by him from 1929 to 1932.**

That charge grew out of another of the many deeds of violence linked with Maloy's career. It was last October that a squad of bandits raided his expansive summer home near Michigan City and extracted $63,000 from a wall safe. The amount was news to federal investigators and a sensation, too, in labor and theatre circles. A federal grand jury indicted him on four counts. Conviction would have meant a five year sentence and $10,000 fine on each count. At the hearing, Ralph J. O'Hara, lieutenant to Maloy, was arrested for perjury, for overstretching his loyalty under oath when questioned concerning collections from theatremen. It was charged in the indictment that each year Maloy had received a certain sum as "other incomes," never explained. The income from "other sources" was tabulated as follows: $27,136 in 1929; $89,176 in 1930; $9,987 in 1931, and $124,300 in 1932. Theatremen, it was indicated, were among these "other sources." The $20,000 bond which released him from custody pending final court action was underwritten by $153,000 in real estate reputedly put up by union members.

As for the $63,000 taken from Mrs. Effie Maloy at the Michigan City home—her husband was in Canada—Thomas Reynolds, president of the union, said Monday that it was the union's contingent fund for use if anyone should tie up the union's bank accounts. The five raiders of the home had stopped T. T. Rairdon, deputy marshal of Long Beach, Ind., struck him upon the head, used him as a decoy to gain admittance to the Maloy home.

THOMAS E. MALOY

One of the clues being followed by the police in attempting to unfold the reason for the Maloy assassination—and the slayings and lesser crimes that shadowed his life provided countless threads to follow—trailed back to the killing last Friday of Joe ("Ginko") Catrina. The theory was that Catrina was one of the five in the $63,000 robbery.

Then there was a theory that Maloy actually had been kidnaped by union foes, racketeers or gamblers with itching fingers stretched toward the union funds, that the machine gun fire was their rebuttal to his refusal to go through with an agreement for ransom.

The luck of Tom Maloy began to turn on him five years ago. Before that he frequently had been the target of threats and attempted assaults, but never injured. That luck was fortified by a bodyguard, and union headquarters an agreement for ransome. Another was that Capone "remnants" handled the Maloy exodus.

**Maloy had figured conspicuously in union affairs since 1917; indeed, at the office of Nash & Ahearn, attorneys, it was said that as far back as 1912 he first emerged from a job as an operator to enter union organization work. In 1912 to 1913 there were conflicting efforts to organize machine operators, one group headed by Maloy, another by Jack Miller, now head of the Chicago Exhibitors Association. In 1917 came an amalgamation which made Maloy executive of the operators, Mr. Miller withdrawing.**

Since 1917 Maloy has been constantly in the headlines. In that year he became embroiled in an altercation with a policeman. The charges were dropped. Shortly afterward his life was

(*Continued on following page*)

# 'TOMMY' REMOVES TOM

(*Continued from preceding page*)

threatened in an anonymous phone call. In 1920 he was struck on the head by a thrown brick while he was horseback riding—Maloy was gaining something of a name as a "gentleman rider" at the time of his death and had spent considerable money in the purchase of thoroughbreds.

### Accused in Slaying

In July, 1931, Maloy and Ralph O'Hara were accused by witnesses after the slaying of Jacob D. Kaufman, an unemployed operator who had attempted to elect new union officers or start a rival union. Kaufman had been shot down by a white-flanneled young man in a West Side garage. The charges failed.

On March 14, 1933, O'Hara shot and killed Fred Oser, another disgruntled operator, in union headquarters. Oser was the leader of operators who were fighting Maloy's regime in court at the time and were demanding an accounting of union funds. O'Hara was acquitted on a plea of self-defense.

Then there was the lesser case of Clyde Osterberg, another "rebel." Osterberg said he had been slugged by Dr. Quinn. Last March Osterberg pulled a pistol as Maloy and Dr. Quinn were nearing union headquarters and Quinn was shot in the thumb. Quinn later surrendered but was acquitted.

Frequent were the internecine struggles in the union, members accusing Maloy of collecting graft from them and other motion picture projectionists.

And there was the time when kidnapers tried to take Maloy at his home, seized his bodyguard, George Graham, by mistake, and disgustedly released him.

### Defeated by Saperstein

But besides the internal dissensions of the unionists, Maloy had figured often directly in difficulties of theatres in Chicago. One outstanding dispute emerged in 1931 from Maloy's demand that there be two projectionists in each booth. Championing the exhibitors' cause was Aaron Saperstein, president of the newly-formed Allied States exhibitors' unit. He and fellow exhibitors closed some 120 theatres in protest against the Maloy demands. This action was followed by a series of theatre bombings while police and the state's attorney's office worked frantically to effect a conciliation.

Mr. Saperstein emerged victorious when several union officials were indicted. A compromise was effected, the indictments were dropped but on condition that they be reinstated if the agreement was broken. All Chicago exhibitordom joined in a testimonial dinner to Mr. Saperstein. Since then, peace for the most part has reigned between theatre and union. Only a few days ago a new working agreement for this year was signed by Maloy and Saperstein.

In April, 1933, Maloy made an effort to adopt the son of his deceased brother, Joseph. The court rejected his application. Joseph Maloy was chief examiner of operators, a position given him through Tom Maloy's influence.

### Threatened Reporters

In 1931, at one of the Maloy elections, Sherwin Kane, of Motion Picture Daily, then Chicago correspondent of Quigley Publications, described how Tom Maloy's men, armed with machine guns, were stationed at the entrance to the polling place to indicate that any adverse vote would not be cherished. Following publication, Mr. Kane was told by Ralph O'Hara to "watch your step or Chicago won't be safe for you."

Subsequently Al Blasko, Chicago representative for Associated Publications, was warned so emphatically that his life would be a happier one if he were at a distance from Chicago that he spent the next six months in Indianapolis, returning to Chicago to enter the employ of Essaness Theatres.

Maloy was short, pugilistic, but invariably immaculate of dress. A favorite story of Chicago's Film Row years ago concerned the taunting he received from four men who mistook him for a "dude." In the ensuing battle royal all four went down for the count.

Those who knew him had very decided opinions as to his personality. He was admired or hated, a "great guy" or a "gorilla"; he either had "fought the battle for the operators" or he had "robbed them blind."

Discontented men in the operators' union charged that regular members were jobless while the best paying posts were given to men with temporary permits. Frequently attempts were made to dislodge him, but the election votes always were overwhelmingly in his favor. There were machine guns.

## M. & P. Publix Shifts Managers in Circuit

Changes and transfers of managers in the M. & P. Publix circuit in New England, with headquarters in Boston, include the following:

Walter Stuart from the Crown, New London, to the Community, North Attleboro. Barney Dobrans from the Community to the Crown. Frank Beaupre, of the Strand, Holyoke, named assistant manager. Cliff Boyd named manager of the Paramount, North Adams. J. Lynch succeeding John McConville as manager of the Paramount, Needham. William D. Vuono handling the Palace and Strand, Stamford, Conn. Ernest Doran, former manager of the Palmer and Strand, Palmer, Mass., named manager of the Palace and Middlesex, Middletown, Conn. Joseph Donahue has taken the Rialto, Woonsocket, R. I., formerly controlled by Frederick Greene. Frederick Coture of Rochester, N. H., has acquired the lease on the Orpheum at Dover, N. H. Michael White, who ran the house, has retired. Everett Christian has been transferred from the Strand, Portland, to the Pastime, Franklin, N. H.

## Study Guide Prepared on Radio's "Little Minister"

Leon J. Bamberger, sales promotion manager for RKO Radio Pictures, has addressed a letter to 5,000 exhibitors in the country relative to the study guide which has been prepared by the National Council of Teachers of English, on Radio's "The Little Minister." The guide was directly prepared by William F. Bauer of the East Orange High School, of East Orange, N. J.

The study guide is an extension of the plan to bring to school children an opportunity for photoplay appreciation in the classroom, and in which the exhibitor may cooperate with the school authorities. The guides have been prepared with the cooperation of the Motion Picture Producers and Distributors of America, and sell at three cents per copy.

## *SING SING END OF KAPLAN RULE*

*When Sam Kaplan, deposed head of New York's projection local 306, stepped, outbound, through the gates of Sing Sing Prison in December, 1934, New York's projection circles were reminded of the days when Kaplan's word was "law" in the conduct of operators' affairs in the Greater New York territory.*

*He was indicted in January, 1932, for threatened violence and conspiracy, on charges brought by nine expelled union members. Immediately following the indictment he was "re-elected" president for four years.*

*During the many years of his incumbency his rule was "vigorous." In the summer of 1932, three members of local 306 filed in New York supreme court an order requiring union officials to show cause why Kaplan should not be restrained from conducting the union's business, and why the officials should not be restrained from using union funds for advertising and counsel fees.*

*An order for removal of Kaplan from local 306 was issued by the IATSE in December, 1932, shortly after Kaplan's trial had begun in supreme court. When he appeared in court, Kaplan was accompanied by two armed bodyguards. In February, 1933, Harry Sherman was elected president of 306. When Kaplan was sentenced to six months in State's Prison on charges of coercion and conspiracy, he carried his case to the appellate division, but his appeal was denied. The court of appeals in Albany later sustained the decisions of the lower courts, and in company with Theodore Greenberg, local 306 "organizer," he left for Ossining-on-the-Hudson.*

*As president of 306 Kaplan headed one of two factions, and his wholesale expulsion of members of the rival group which ultimately caused his conviction, was allegedly designed to stop all court action for an accounting of union funds, for damages and for an injunction. Sherman was ousted last year when he was unable to explain his possession of certain of the local's funds, this situation having been brought to light after a series of raids on the local's offices in New York by the district attorney.*

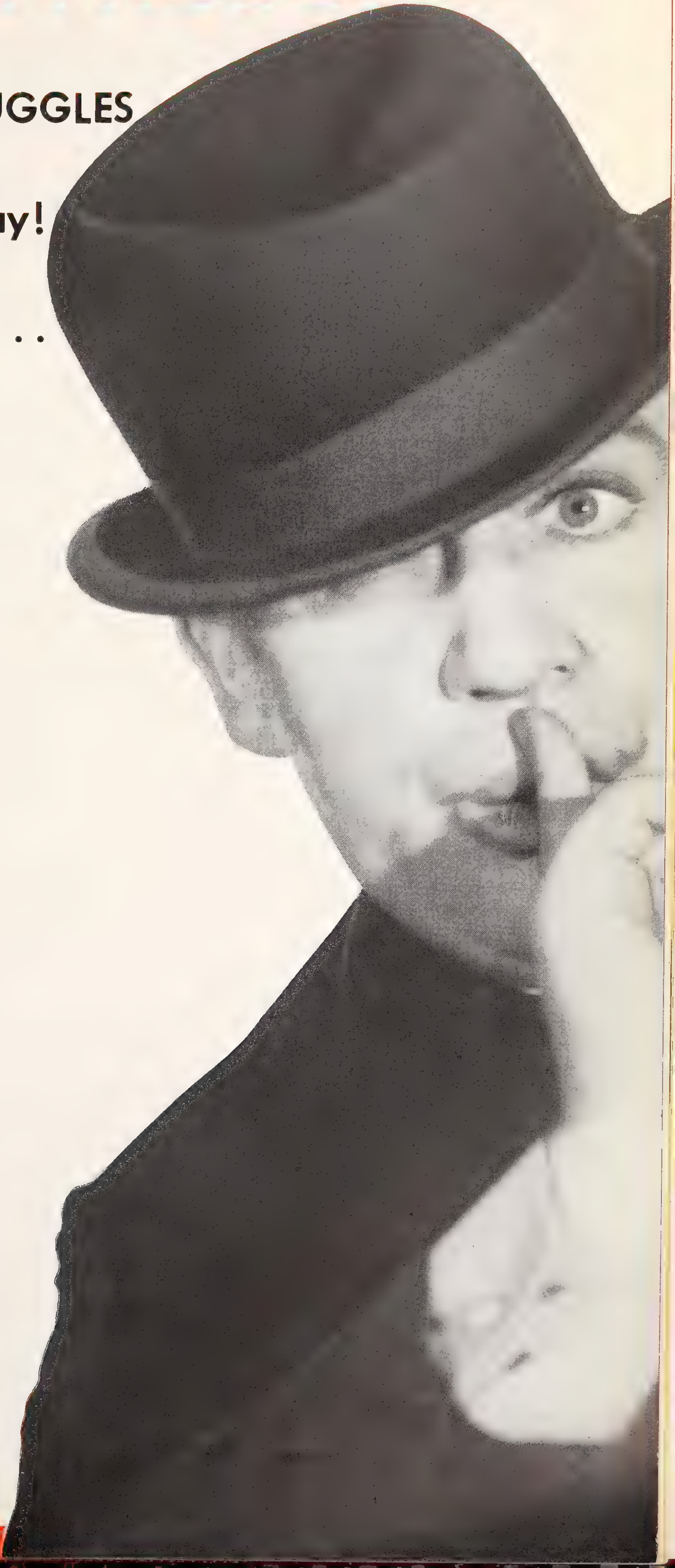
## Second New Theatre In Year Opens in Ottawa

The Victoria, in the West End of Ottawa, Canada, was opened recently, the second theatre to open in the city within a year. James T. Moxley is the owner of the house. He had previously managed the Regent, which was acquired by Famous Players Canadian Corporation, and the Russell, owned by Ambrose J. Small. The Victoria has 800 seats and has RCA equipment.

# CONFIDENTIALLY...

just between ourselves . . . "RUGGLES OF RED GAP" is a bit of Okay!

. . . .Turn the page and see . . . .



**CHARLES LAUGHTON**

*as Ruggles in*

"RUGGLES OF RED GAP"

# RUGGLES

**CHARLES LAUGHTON, MA**
**ROLAND YOUNG, LEILA HYAMS**

**MARY BOLAND**
as Effie Floud
She'd fight a rattlesnake and give it the first two bites – at Hubby Egbert!

**CHARLIE RUGGLES**
as Egbert Floud
The horseplayboy of Red Gap who won Ruggles in a Paris Poker game!

***Here they are***

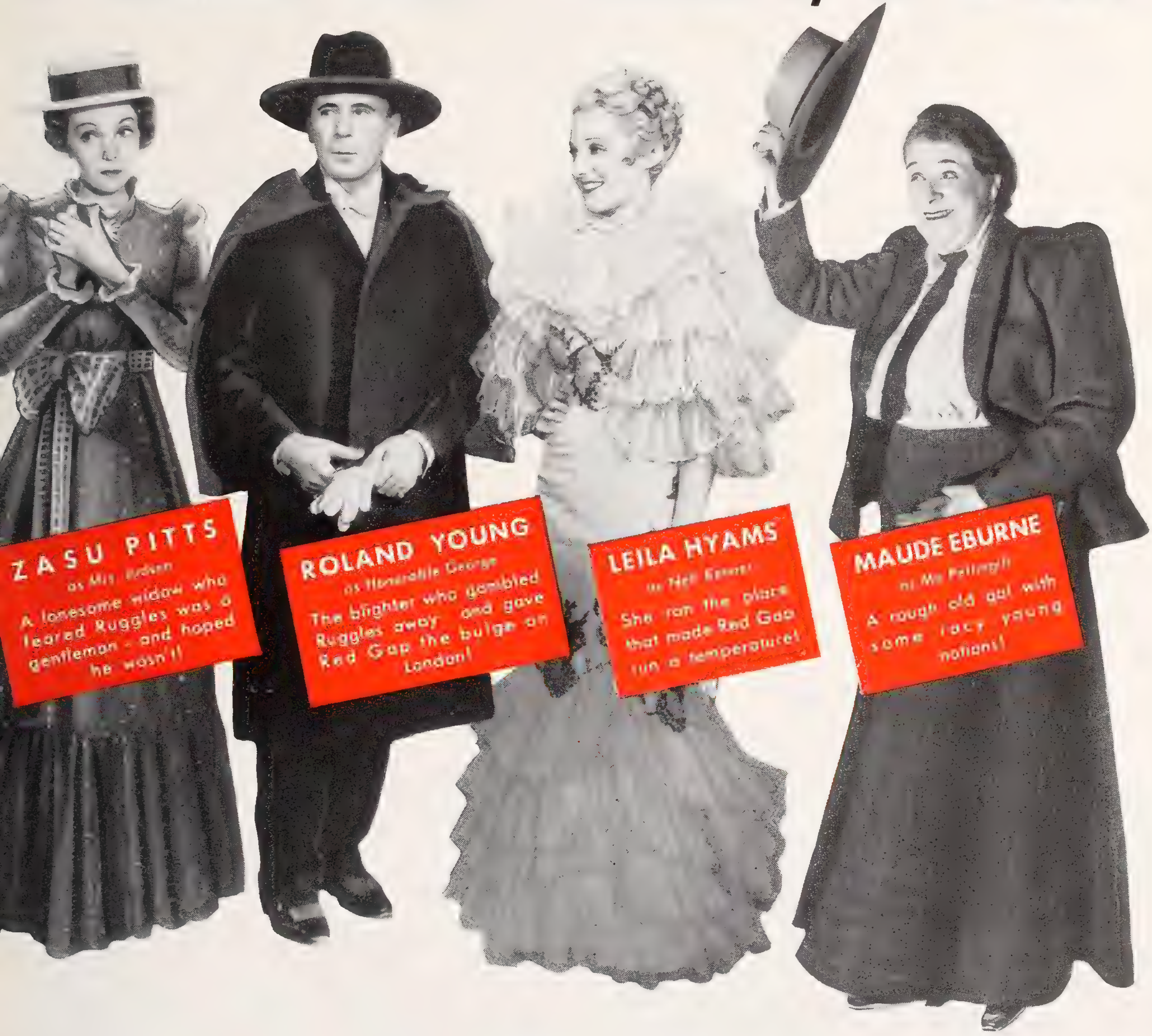
**right from the pages of Harry Leon they wore red flannels, drank red spats! A great story . . . a grand**

IF IT'S A PARAMOUNT

# OF RED GAP

## BOLAND, CHARLIE RUGGLES, ZASU PITTS

## . A Paramount Picture . . . Directed by LEO McCAREY


ZASU PITTS
as Mrs. Judson
A lonesome widow who feared Ruggles was a gentleman - and hoped he wasn't!
ROLAND YOUNG
as Honorable George
The blighter who gambled Ruggles away and gave Red Gap the bulge on London!
LEILA HYAMS
as Nell Kenner
She ran the place that made Red Gap run a temperature!
MAUDE EBURNE
as Ma Pettingill
A rough old gal with some racy young notions!

Wilson's famous book...the first citizens of Red Gap, where
-eye, and ate red meat . . until . . Ruggles entered, wearing
human motion picture with a cast that's a stroke of genius!

PICTURE IT'S THE BEST SHOW IN TOWN!

# Astounding! . . .

Laughton as "Ruggles" delivers an astounding performance . . . the picture is great! . . riotous comedy scenes . . . a grand production, entertainment for one and all!

*Hollywood Reporter*

Paramount Pictures

# "RUGGLES OF RED GAP"

**CHARLES LAUGHTON, MARY BOLAND, CHARLIE RUGGLES, ZASU PITTS**

ROLAND YOUNG, LEILA HYAMS . . . A Paramount Picture . . . Directed by LEO McCAREY

# U. S. COURT HOLDS DOUBLE BILL RESTRICTION IN CONTRACT ILLEGAL

## Perelmans at Philadelphia Win Injunction; Companies Expected to Ask Supersedeas; Chicago Case Up Feb. 15th

The United States district court in Philadelphia upheld the right of an exhibitor to show two feature motion pictures on a single program without contractual interference by distributors, in a ruling late last week granting an injunction to the Perelman Brothers, theatre owners. At the same time Chicago independent exhibitors proceeded with anti-trust actions against large companies to gain the same privilege.

Judge George A. Welsh, ruling against Fox Film Corporation, Metro-Goldwyn-Mayer Pictures, Paramount Distributing, RKO Distributing, United Artists and Warner Brothers, found an "almost complete domination" of the industry by the large distributors, and observed that, if this condition were permitted to continue unchecked, "the opportunity for expression of the cultural life of our great nation will be controlled by a small group."

*"If the independent exhibitors are destroyed," Judge Welsh remarked, "it might be a long time before the monopolistic control and domination could be challenged and broken." Therefore, he commanded the defendants to cease and discontinue "their agreement, conspiracy and combination to prohibit the exhibition of feature films" distributed by them "in conjunction with other feature programs on double feature programs," and, further demanded that the distributors refrain from making such prohibition a part of any contract and from penalizing exhibitors in any manner because of the exhibition of their features on the same program with other features.*

The court also found conspiracy, restraint of trade, tendency to create monopoly and violation of the Sherman antitrust and Clayton acts.

### Supersedeas Request Expected

Pending the writing of the actual decree, the Philadelphia dual bill situation, long in controversy, will remain in statu quo. The defendants are expected to ask for a supersedeas to restrain enforcement of the injunction pending a circuit court appeal. Unless the supersedeas is granted, the decree automatically will prevent distributors from further enforcing the clauses prohibiting duals. If they fail to upset the decree in the appellate division it is likely that the issue will be brought to the United States supreme court.

The case was a test sponsored by a group of Philadelphia independents headed by the Perelmans. Starting more or less inconspicuously last summer to determine the validity of the anti-dual contract clause in large distributors' 1934-35 feature license agreements, it assumed national significance when leaders in distribution and exhibition and spokesmen for women's organizations took the stand for or against the practice as it relates to industry and social structures.

Morris Wolf, of counsel for the defense, objected at the hearing to the judge's giving consideration to the "public interest in the case," maintaining that the whole situation revolved around a legal question of a trade practice. Judge Welsh replied that "the subject could not be fairly and properly considered if the public viewpoint and public interest were eliminated."

Possibly involving, as a federal court precedent, some 7,000 double featuring theatres out of 13,500 operating, the decision was the most decisive to date for both independent exhibitors and independent distributors who for years have been fighting with large distributors and their circuit affiliates over the policy. The large companies had variously threatened to adopt forceful measures to outlaw the practice, and tried to incorporate in the motion picture code a clause which would control it. Local prohibitions of double featuring adopted by exhibitors have failed in almost all instances, except in Chicago where an agreement still stands.

The Perelmans, on behalf of other independents, said that without double features they were unable to meet the stage show and other competition of the defendants' large theatres. The court said that duals actually came about as the result of this competition, and that the practice "has grown enormously."

### Cites "Strategic Position"

Because independent exhibitors cannot carry on their business without the product of the large distributors, the majors are "in a peculiarly strategic position to dominate," said the court, adding that "the Chancellor was deeply impressed with the fact that by reason of the tremendous concentration of resources that are in the power and control of these defendants they are able to dictate their own terms and conditions upon which an exhibitor may do business.

"Defendants contend that the double feature policy complained of lowers the efficiency of the industry in that it tends to cheapen intrinsically and intellectually the product. Their motive, from their viewpoint, does not control when the evidence shows that the effect of their actions results

(Continued on page 29, column 2)

---

## "Human Hogs" Try to Bar Competitors From Policy for Profit, Says Cochrane

*It's an old Cochrane custom to throw meaningful words straight from the shoulder. That's why the following from R. H. Cochrane, vice-president of Universal Pictures Corporation, is pertinent in the light of the block booking decision of Judge George A. Welsh of the United States district court at Philadelphia in the so-called Perelman case.*

By R. H. COCHRANE
*Vice-President of Universal*

**A good deal of rot is said and published about the socalled "double feature evil."**

**Who decided that it is an "evil"?**

**What brought it into existence?**

**The best way to answer these questions is to ask another:**

**If you owned a theatre on which you could not make a profit because some other theatre had bought up most of the pictures, and you found that by showing two features instead of one you could change your loss into a profit, what would you do about it?**

**The only sensible answer is that you would run two features for the price of one. You would be desperately willing to gamble that the people would go for a bargain.**

**That's what brought about double-features,—the inability of thousands of theatres to show a profit on a single feature because the opposition theatres had sewed up most of the product.**

**Greed caused the sewing up of so much product by some theatres that double features became a necessity for other theatres.**

**Greed now causes the human hogs of this industry to try, by fair means or foul, to stop competitors from adopting a picture policy which will show a profit.**

*I am positive that wherever a double-feature policy enables a theatre to stay in business and make a profit where it sustained a loss on a single feature policy, then the double-feature is not an "evil." It is a life-saver.*

**Too many people in this business try to tell too many other people how to live. I am, with all my heart, for any policy on earth which will let the greatest number prosper and be at least half-way happy.**

# COURT'S DECISION IN DUAL BILL CASE

**Judge George A. Welsh, in United States District Court, eastern district of Pennsylvania, late last week handed down the opinion herewith in which he granted an injunction to Perelman Brothers, independent theatre owners of Philadelphia, against large distributors, restraining them from enforcing a contract clause which prohibits exhibitors from showing their features with another feature on a double bill policy.**

OPINION SUR FINAL HEARING

Welsh, J.

This case presents features so important to the legal, cultural, and the moral issues that are before our country today that a Chancellor would not be doing his full duty if he failed in an opinion to treat the subject having in mind a full recognition of these facts. The Court wants to take occasion to express to the learned counsel on both sides, and to the very estimable witnesses who appeared before him, his appreciation of their learning and willingness to impart information and suggestions.

The plaintiffs ask for an injunction against the defendants alleging violation of the anti-trust laws of the United States. Plaintiffs allege and defendants admit that the contracts between the parties contain a prohibition against what is known as "Double Feature." This is an expression well known in the motion picture world. Both of the contending parties consider the question as vital. Plaintiffs claim that without the ability to present a "double feature" program they are unable to meet the serious competition that the defendants themselves have set up in the business, brought about by the introduction of the vaudeville and theatrical features used by the defendants in large central areas in what are called de luxe houses. Testimony was introduced tracing the history of the motion picture industry from its earliest inception to the present day. Both plaintiffs and defendants are in general agreement so far as this history is concerned. There is no doubt in the mind of the Chancellor that the present condition so far as the double feature program is concerned was actually brought about in the way that has been described.

## Dual Practice Growing, Says Court

The evidence shows that the double feature program has grown enormously throughout the United States and that in many areas the defendants themselves resort to it. The evidence also shows that for some years the defendants, who have been described as the major producers, have been trying in every possible way to restrict this practice. In practically every contract put out by the defendants in certain areas (including the area in this jurisdiction) the exhibitor is obliged to agree under certain reserved penalties that no double feature will be shown. Plaintiffs by evidence produced showed that by the control that the defendants have over the major production of pictures they, the plaintiffs, could not carry on their business as exhibitors without the pictures controlled by the defendants. This situation places the defendants in a peculiarly strategic position to dominate the whole situation. The Chancellor was deeply impressed with the fact that by reason of the tremendous concentration of resources that are in the power and control of these defendants they are able to absolutely dictate their own terms and conditions upon which an exhibitor may do business with them. It is this serious situation that causes the Chancellor to weigh fully every fact bearing on the important questions at issue. The motion picture industry, next to the Church and school, touches our people most intimately. The industry has such possibilities for good or evil in our civilization of today that all of us who have to do with any phase of the industry should weigh carefully our motives and consider carefully the effect of our actions and judgments.

Reference has been made to the present domination of the industry by the defendants. It is not intended to be implied that the domination has been secured by unlawful means. Legitimate, economic laws may have produced that condition. But the fact is inescapable that such a condition, however caused, does exist. Therefore, the action of the defendants, so far as the probable effect of the double feature prohibition in the contract is concerned, must be considered in the light of that truth. If the complainants were able to have a wide range of selection, and a freedom of choice unrestricted by economic conditions, the action of the defendants complained of might not be so injurious upon the complainants and the public.

## Public Wants "Free Flow of Commerce"

During the progress of the hearings objection was made by the defendants to the Chancellor considering the public aspect of the question. Yet this subject could not be fairly and properly considered if the public viewpoint and the public interest were eliminated. The public is vitally interested in a free and uninterrupted flow of commerce and a free and uninterrupted right of contract. Congress has taken the means through approved legislation to secure both. Only by judicial recognition of the anti-trust legislation of Congress can the rights of the parties and the public be conserved. These rights are not only commercial, having their roots in the soil of trade, but they are cultural to a marked degree. The Chancellor watched with close attention the unfolding of the facts in this case by the various witnesses. He could not but be impressed with a sense of uneasiness at the conditions as they were revealed. What impressed him most was the already almost complete domination of the industry by the defendants, and a realization that if this domination were to go unchecked, or be further extended, the opportunity for the expression of the cultural life of our great Nation would be controlled completely by a small group who might or might not be representative of the aspirations and inspirations of our people. The Chancellor was irresistibly forced to the conclusion that if the restraints of trade and commerce practiced by the defendants in their contracts now complained of were permitted to continue the independent producer and the independent exhibitor would be greatly injured and interfered with, and the public welfare impaired. This is particularly true just at this time when the economic conditions are such that if the independent producer and the independent exhibitor are permitted to be handicapped in the manner complained of they will not be able to survive, and if destroyed it might be a long time before the monopolistic control and domination could be challenged or broken.

Defendants contend that the double feature policy complained of lowers the efficiency of the industry in that it tends to cheapen intrinsically and intellectually the product. Their motive, from their viewpoint, does not control when the evidence shows that the effect of their actions results in a violation of Federal legislation on the subject.

Defendants further contend that there was no conspiracy on the part of the defendants to do the thing complained of. However, from all of the evidence produced showing the discussion of this matter, the purposes desired to be obtained by the defendants, the means of combating the double feature program, the unanimity of action, the Chancellor has no hesitation in saying that this unanimity of action was not a coincidence but, in his opinion, a well defined, well thought out, well studied intent to accomplish a purpose prohibited by the Federal laws.

## Court Makes 21 "Findings of Fact"

From the facts as testified to the Court makes the following Findings of Fact:

1. Plaintiff at the time of filing his Bill of Complaint and prior thereto was a co-partner with Louis Perelman, which co-partnership owned and operated two independent motion picture theatres within the City of Philadelphia.

2. The defendants, Vitagraph, Inc., RKO Distributing Corporation, Paramount Pictures Distributing Corporation, Metro - Goldwyn-Mayer Distributing Corporation, Fox Film Corporation, and United Artists Corporation, are distributors of motion pictures produced and distributed in interstate commerce.

3. Defendants, in their contracts for the sale or leasing of feature pictures, have inserted clauses to the effect that the feature picture so sold or leased may not be exhibited in conjunction with any other feature picture on a double feature program.

4. The violation of said provision by an exhibitor party thereto constitutes a breach of such contract and gives the defendants the right to withhold the delivery of films contracted for, or to otherwise penalize the exhibitor by postponing the availability of pictures.

5. The exhibition of motion pictures is conducted by two classes of exhibitors, viz, (a) through theatres owned and/or controlled and/or operated by companies producing motion picture films or their subsidiary companies, such exhibition theatres being commonly known as affiliated theatres and (b) through theatres operated by those having no connection with producing companies, such theatres being commonly known as independent theatres or Independent Exhibitors.

## Dual Prohibition Reduces Income

6. The affiliated theatres operate large and important theatres in the City of Philadelphia and vicinity and enjoy the privilege of early exhibition of feature pictures distributed by the defendants. When said features are released to the plaintiff and other independent exhibitors, they have lost some of their commercial value. The plaintiff and other independent exhibitors have been able to secure greater box-office returns by the exhibition of "double feature" programs than by the exhibition of single feature programs and the effect of prohibiting the exhibition of "double feature" programs is to reduce their income.

7. Plaintiff and other independent exhibitors have exhibited two feature pictures on a single program as an additional attraction to their patrons to overcome the reduced attractiveness of feature pictures previously shown in theatres enjoying the early exhibition priviliges.

8. Plaintiff and other independent exhibitors contract for pictures distributed by defendants under a system known as "block booking," that is, the leasing of a number or group of pictures, the subjects, titles or time of availability of which are not known when the contract is made.

9. The producers of motion pictures are divided into two classes: one commonly known as "major" producers and the other commonly known as "independent" producers. All the defendants are either "major" producers or are the distributors of the motion pictures produced

*(Continued on following page, column 1)*

# JUDGE UPHOLDS DOUBLE FEATURING

*(Continued from preceding page)*

by the "major" producers. The defendants produce and distribute a great majority of all feature films and short subject films produced and exhibited in the United States.

10. The films distributed by the defendants and exhibited by the plaintiff and others in Philadelphia are received into Pennsylvania from other states and are the subject of interstate commerce.

11. The requirements of motion picture theatres differ with each locality and depend upon the preference of the patrons and the novelty of their attractions.

12. Plaintiff and other independent exhibitors require the feature films produced by the major producers in order to maintain their theatres, and they are required to sign the defendants' contracts in order to procure such features.

### Independent Product Not Enough

13. Plaintiff and other independent exhibitors cannot survive in business by exhibiting only feature films produced by the independent producers.

14. The clauses in defendants' contracts prohibiting the exhibition of their feature films as part of a double feature program have caused the plaintiff and other independent exhibitors to purchase fewer feature pictures for exhibition purposes than they would have purchased if they were permitted to use such features on double feature programs.

15. The said clauses have resulted in a reduction of the number of feature films produced, sold or leased by independent major producers.

16. The exhibition of two feature films on a single program requires more pictures to be produced and sold and the clauses prohibiting the use of films as part of double feature programs reduces the number of pictures required to be produced.

17. The clauses in defendants' contracts prohibiting the use of their features as part of a double feature program tend to reduce the business of the independent producer and to create a monopoly in the production and distribution of pictures in the major producers, the defendant distributors and their affiliated exhibitors.

18. The use of said clauses tends to restrict plaintiff and other independent exhibitors in their purchases of films from competitors of defendants and thereby to lessen competition among distributors and their respective producers.

19. Defendants have by agreement determined to prohibit the use of feature films distributed by them in conjunction with any other feature films on a double feature program, and have persisted in such agreement.

20. Defendants have entered into a combination and conspiracy in restraint of trade amongst the several states and have carried out the purpose of said combination by inserting in their distribution contracts the respective clauses prohibiting the use of their feature films with other feature films on double feature programs.

21. Defendants have combined and conspired among themselves and with others, to insert in their respective contracts the double feature clauses which tend to create a monopoly in the trade and commerce among the several states of distributing and exhibiting of motion pictures.

From the above facts as found the Court makes the following

### Conclusions of Law

1. The defendants have entered into a combination and conspiracy in restraint of trade or commerce among the several states.

2. The combination or conspiracy of the defendants lessens competition and tends to create a monopoly in trade or commerce among several states.

3. Defendants have violated the Sherman Anti-Trust Act (July 2, 1890, C. 647, Sec. 1) and the Clayton Act (October 15, 1914, C. 323, Sec. 3; 38 Stat. 731) by inserting in their contracts with plaintiff and other exhibitors provisions prohibiting the exhibition of feature films distributed by the defendants, in conjunction with other feature films on a double feature program.

4. Defendants have entered into contracts, and have combined and conspired to enter into contracts with the plaintiff and other exhibitors for the leasing of feature motion picture films, on condition, agreement and understanding that the plaintiff and said other exhibitors shall not use the motion pictures of others except as limited therein, the effect of which is to deter the plaintiff and others from using feature pictures of other producers and tends to create a monopoly in interstate commerce.

5. The provisions in defendants' contracts prohibiting the use of the feature films, distributed by them, on double feature programs violate the Sherman Anti-Trust Act and the Clayton Act and are illegal and void.

6. The Court has jurisdiction of this case under Sections 16 and 12 of the Clayton Act.

7. Plaintiff by reason of the combination and conspiracy between the defendants has been and is threatened with loss or damage and he has the right to maintain the present action.

8. Plaintiff is entitled to an injunction commanding defendants to cease and discontinue their agreement, combination and conspiracy to prohibit the exhibition of the feature films distributed by defendants in conjunction with other feature films on double feature programs, and restraining defendants from making such prohibition a part of any contract with the plaintiff, and from penalizing plaintiff in any manner because of the exhibition of their feature films on double feature programs in conjunction with any other feature film.

A decree may be prepared by counsel in conformity with the findings and conclusions herein.

## *Says Restrictions Hurt Independent*

*(Continued from page 27)*

in a violation of federal legislation on the subject."

**The court further observed that when features are released to subsequent-run operations they have lost some of their commercial value, but that when these independents practice double-billing they are able to obtain greater box-office returns than by the exhibition of single feature programs, and the effect of prohibiting duals is to reduce the income of the independent subsequents.**

Double feature restrictions reduce the business of independent producers and create a monopoly in major producers, it was said, and, because "the defendants have entered into a combination and conspiracy in restraint of trade," they are guilty of violating the Sherman and Clayton anti-trust acts, the court ruled. The specific contract clauses intended to prevent double billing were declared to be "illegal and void."

The Philadelphia independents started the action when Harry and Louis Perelman, as owners of the Allegheny and Lehigh theatres, on May 28th, 1934, filed a district court suit charging that the double feature clause was in violation of the anti-trust laws. Their counsel, Benjamin M. Golder, former Congressman, declared that companies involved were using double features themselves but tried to restrict smaller exhibitors from doing likewise.

Hearings assumed national importance late in November and early December, and were marked by testimony of executives of the large companies, including J. Robert Rubin and William F. Rodgers, Metro-Goldwyn-Mayer; Ned Depinet and William Youngman, RKO; E. W. Hammons, Educational; Al Lichtman and Edward Raferty, United Artists; Andrew W. Smith and Harold Bareford, Warner Brothers; E. C. Grainger, Fox; Ed Kuykendall, president of the Motion Picture Theatre Owners of America; Walter Vincent, of the Wilmer and Vincent Circuit; Edward Golden, Monogram; Mrs. James Looram, International Federation of Catholic Alumnae; Mrs. Mary Owen, General Federation of Women's Clubs; I. E. Chadwick, and representative exhibitors and virtually all exchange officials of Philadelphia.

The complaining exhibitors, organized as the Independent Exhibitors' Protective Association, with Mr. Golder president, first applied to Judge Welsh for an injunction. After taking the case under advisement for a fortnight, he refused the preliminary injunction, declaring the case should be brought into open court with witnesses summoned and testimony. The hearings began November 22nd, were concluded December 6 and both sides were given until December 21 to file briefs. Judge Welsh then took 40 days to study the evidence.

### Next Case in Chicago

The next federal court attack on dual feature restrictions will now come in Chicago, where last week Jack Rubin, of the Public theatre, and James Roden, owner of the Astor, filed independent antitrust cases against large distributors and circuits and asked for injunctions restraining distributors from discriminating against their double bill performances at ten cents admission.

United States district court judge Charles E. Woodward was on the bench when Mr. Rubin appeared against Essaness Circuit, Balaban and Katz, Warner Brothers and other distributors, and he notified the defendants to file answers on or before February 15th. The same defendants were mentioned in Mr. Roden's suit, in which damages of $300,000 were claimed under the triple damage clause of the Sherman law.

From Washington came word indicating that the newly formed Allied Theatre Owners of the District of Columbia has been awaiting the outcome of the Philadelphia case before deciding on a course of action to upset the non-doubling clause in their contracts.

The Motion Picture Theatre Owners of America continued to campaign for a code clause outlawing double featuring in any territory by a majority exhibitor vote.

**These 6 amazing facts about last Tuesday's world premiere at the**

**seem a clear indication that Warner Bros. have delivered another**

**the series of Big Shots that began with "Bordertown" and will continue**

**"Sweet Music," Kay Francis' "Living on Velvet," "Gold Diggers of 1935"**

**others. Unless all signs fail, "Devil Dogs of the Air" is destined to b**

**mercially superior to its predecessor, "Here Comes the Navy."**

# DEVIL

**Spreckles Theatre in San Diego**

"NEVER SUCH A TICKET SALE IN CITY'S HISTORY!"
*—says Mgr. Lou Metzger*

**pronounced success in**

COULD HAVE SOLD HOUSE OUT THREE TIMES OVER!

**with Rudy Vallee's**

2,000 TURNED AWAY AFTER ADS ANNOUNCED SELLOUT!

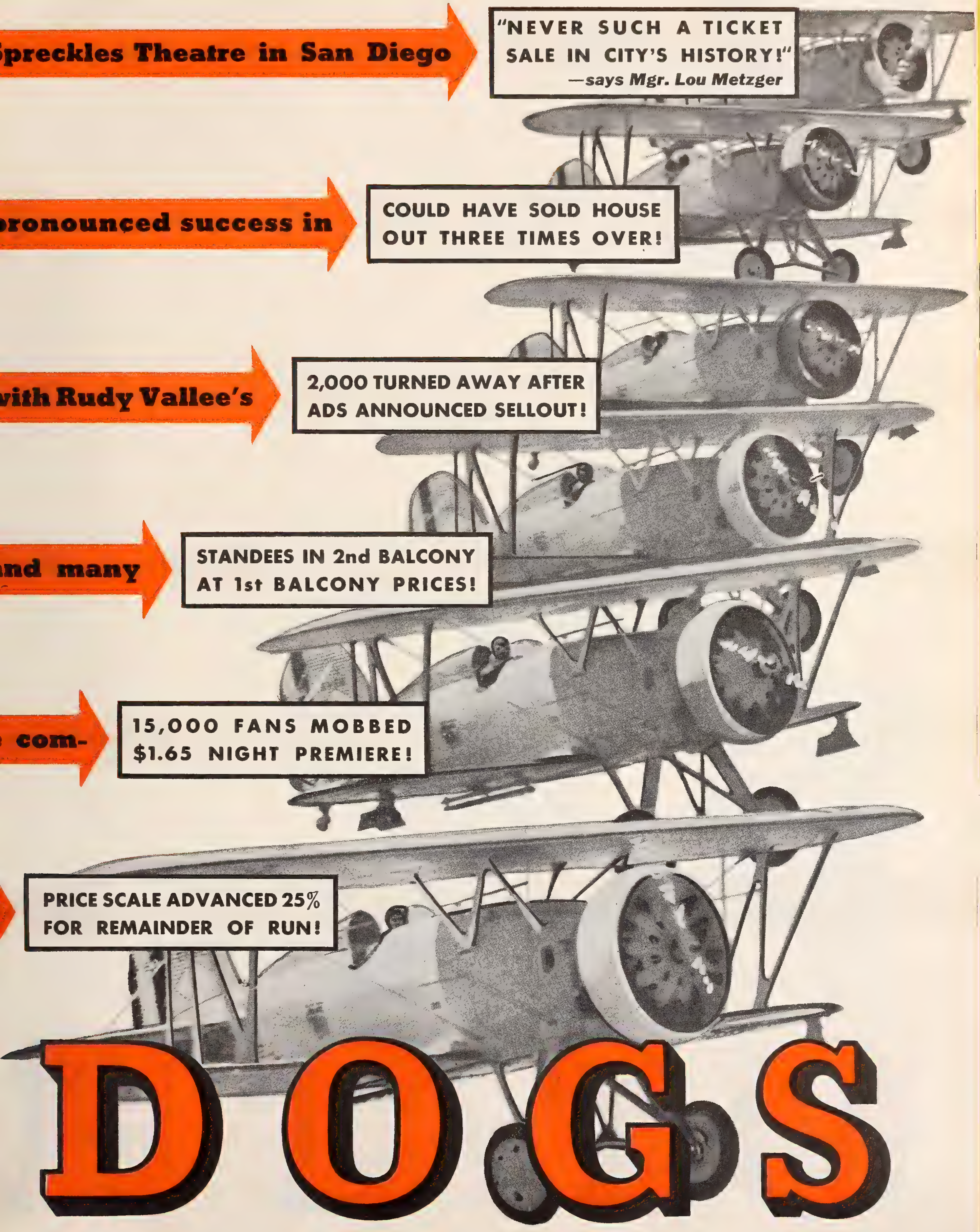
**and many**

STANDEES IN 2nd BALCONY AT 1st BALCONY PRICES!

**com-**

15,000 FANS MOBBED $1.65 NIGHT PREMIERE!

PRICE SCALE ADVANCED 25% FOR REMAINDER OF RUN!



# DOGS

**JAMES CAGNEY**

**These 6 great personalities—th**

**PAT O'BRIEN**

**for love-and-laugh intere**

**MARGARET LINDSAY**

**breathless air action**

**FRANK McHUGH**

**Roosevelt, Chica**

**LLOYD BACON**

**other famo**

**Maj. RALPH MITCHELL**

**ings, th**

*Flash! First 6 days in San Diego 76% over "Here Comes The Navy"*

# OF TH

stars and director of "Here Comes the Navy"—Lindsay and McHugh

t—and the Marine Corps' own technical adviser on the filming of

cenes — explain why the owners of the Metropolitan, Boston; the

o; the Warfield, San Francisco; the Strand, New York, and many

s theatres are looking forward with keen anticipation to their open-

s week and next, of this first Cosmopolitan Prod'n for Warner Bros.

# E AIR

# Tri-Ergon Verdict Expected in Month

Decision of the United States supreme court as to the validity of the Tri-Ergon patents may be expected within the next month, possibly being rendered before February 28.

Arguments in the cases were presented to the court February 4 and 5 in Washington, the Paramount case, involving the double-printing feature, being heard first and followed by the Altoona Publix and Wilmer & Vincent cases, joined in one proceeding, involving the flywheel.

Revolving around patent principles, the argument was highly technical and the court was shown graphically how the patents entered into the production and projection of sound films.

The cases came before the court on a petition by Paramount for reconsideration of the court's original refusal to review the decree of the circuit court, which had held the Tri-Ergon patents to have been infringed by other equipment. Many millions of dollars are involved in the result of the suits, pending the decision in which a number of infringement damage cases brought by Tri-Ergon have been held up.

Electrical Research Products, Inc., defending Fox and MGM in an action against Nordisk, powerful Danish company, this week emerged as victor in what was hailed in sales circles in New York as an important patent victory.

## Details Being Cleared in Fox West Coast Realignment

Despite the filing this week of two anti-trust suits against Fox West Coast, the circuit is expected to be out of bankruptcy shortly, with many of the details being handled in New York. Spyros Skouras and several attorneys retained by Fox were scheduled to leave for New York Wednesday, after last week's court formalities in Los Angeles, while Frank L. Newman, Sr., head of Evergreen States of Seattle, former FWC division in that territory, and his partner, Al Finkelstein, left for New York.

The sale price of Fox West Coast was set at $15,443,888 last week. During the late stages of negotiations Chase National Bank withdrew a claim of $2,700,000, which was secured by $800,000 in collateral. Under the formal court approval of the FWC plan, National Theatres Corporation will take over Wesco Corporation, holding company for the FWC Theatres. Wesco was never in bankruptcy, but was reorganized by Fox Film and Chase National to get a fresh start under a new name and to take over the FWC assets. FWC creditors will get 100 cents on the dollar.

## Fox Sales Meet Next Week

Fifteen Fox sales executives will attend a district convention in Chicago February 10-11. John D. Clark, general sales manager, will preside.

## With Universal 20 Years

Sydney Singerman, manager of the program department of Universal, last week celebrated his 20th year with the company.

## Senate Authorizes Query On A. T. & T. Film Interests

The Senate Interstate Commerce Committee on Tuesday in Washington authorized the Federal Communications Commission to undertake an examination of the film interests of the American Telephone & Telegraph Company.

Before giving its authorization, the committee approved the resolution of Senator Wheeler of Montana calling for the investigation, which is being made in connection with A. T. & T.'s activities and providing an additional appropriation of $750,000 to finance the study.

# Exhibitor Scores Code, MPPDA

Charges that "the Hays crowd of motion picture conspirators" are, through the NRA motion picture code, strangling the independent theatre owners of the nation are made by A. B. Momand, head of Momand Theatres, Inc., of Shawnee, Okla., in a booklet issued by him this week entitled "The Hays Office and the NRA." The pamphlet has been sent to all members of the United States Senate and House of Representatives, the governors of the 48 states, the heads of all universities and the country's leading newspapers.

"Tear the sheep's skin off the 'Code of Fair Competition' for the motion picture industry," the booklet says. "Today, by government decree, there stands revealed in all its hideousness, the old Hays 'self-government of industry,' the Film Boards and arbitration boards, camouflaged by the high-sounding names, 'Code Authority,' "Clearance and Zoning Board' and 'Grievance Board.'

"This time it must be killed quickly! It must be killed by the 74th Congress if the motion picture conspirators are to be prevented from strangling the independent theatre owners of the nation, and the monopolists of other industries prevented from crushing the small business enterprises."

Mr. Momand at present has suits pending in the district court in Oklahoma City against practically all major distributors and theatre circuits charging conspiracy and monopoly.

## Motion Picture Club Starts Weekly Forum

The first 1935 forum of the Motion Picture Club of New York was held Tuesday with prominent speakers from various professions, who joined in an informal discussion of politics, motion pictures, banking and "generalities."

Among Tuesday's speakers were Judge James A. Wallace of the court of general sessions, Nathan Burkan, Amos Pinchot, Louis Nizer and several other lawyers, and Hamilton H. Collins, Los Angeles business man, banker and Democratic leader. The forum will be held each Tuesday noon from now on. Next week's speakers will be almost exclusively from the banking world and will include Joseph P. Kennedy, former Pathe president and now chairman of the Securities Exchange Commission; Clarence Dillon, of Dillon, Read & Company, and Richard Whitney, Stock Exchange president.

# Two Sunday Show Bills Lose Support

No anti-motion picture industry legislation made its appearance either in the Senate or the House in Washington during the week and developments in state legislatures were few.

In Connecticut a group of politicians who had promised to support an amendment to permit Sunday afternoon shows withdrew support of the measures, which had met with attacks from the clergy.

In Delaware also the offering of a bill to permit Sunday showings has been withheld by Representative Dr. Willard Pierce because of opposition from theatre men. The exhibitors are opposed to two clauses in the proposed bill; one provides a three-cent tax on all admissions, another prohibits theatres from opening before 9 p.m. Sundays.

In Ohio the state legal department handed down a decision that placards, bill boards and similar advertising material sold or leased by Ohio exchanges to theatres within the state are subject to the three per cent sales tax which became effective last week and that it is the duty of the vendors to collect the tax on sales or rentals at the time the lease is consummated.

The board of selectmen of Milton, Mass., voted against licensing Sunday pictures.

Giveaways are opposed in a bill just presented to the Missouri legislature by Representative Frank F. Catron of Lexington. Prizes involving possession of a certain ticket would, under its provisions, be punishable by fines of from $100 to $1,000. Also pending before the Missouri lawmakers are three per cent, two per cent and one per cent sales tax bills and the Lindhorst bill to impose a 10 per cent tax on film shows and other amusements.

With the close of introduction of bills in the Nebraska legislature, the motion picture industry would be affected by measures for a two-man booth, two per cent sales tax, circuit theatre tax, coin machine 10 per cent gross tax, two bills to reorganize the state fair board and a restriction on carnival playdates.

In Albany Joseph J. Monahan, Democrat of Brooklyn and a former burlesque comedian, has introduced in Assembly a companion to the McCall bill previously introduced in the Senate to impose a tax of 10 cents per 100 feet of film run for exhibition purposes and requiring a registration fee of 50 cents per seat to be paid by exhibitors.

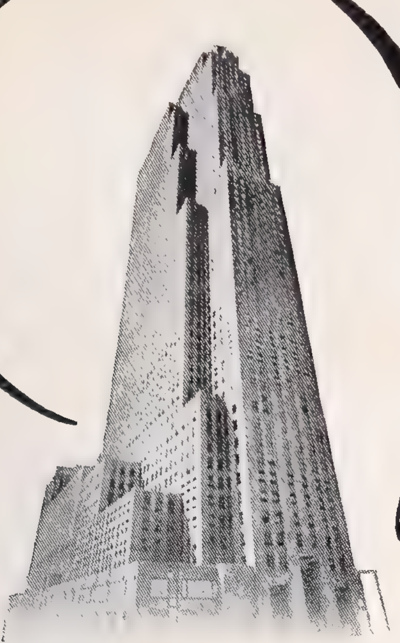
## M. J. Meehan Is Director of K-A-O

M. J. "Mike" Meehan, large stockholder in Keith-Albee-Orpheum and Radio Corporation of America, this week was appointed to the directorate of K-A-O. Mr. Meehan succeeds Orrie Kelly, president of the New York County Trust Company, resigned.

## Dumb Bell Series Abroad

RKO Export Corporation has arranged for release of 26 of the Dumb Bell Letters short subject series in England and a like number in France. Van Beuren, producer of the series, will use only letters received by English firms for the series in that country, and act similarly with the French.

# We are exhibitors...



RADIO CITY MUSIC HALL
*The Largest Theatre*
*In The World*

*We have had in the Music Hall, the premiere showings of Broadway Bill, One Night of Love, It Happened One Night, Lady for a Day. We have just previewed THE WHOLE TOWN'S TALKING—another COLUMBIA picture—a most exciting, suspenseful comedy, cleverly produced and as up to the minute as this evening's paper. It is a powerful satire, yet full of human interest. Patrons will completely forget all their troubles watching EDWARD G. ROBINSON battle his way through an endless chain of situations never before seen upon the screen.*

**RADIO CITY MUSIC HALL**

WG Van Schmus
*Managing Director*

WORLD PREMIERE
Radio City Music Hall
February 21st

A
COLUMBIA
PICTURE

# I am the star..

EDWARD G. ROBINSON

All who have followed the making and the previewing of THE WHOLE TOWN'S TALKING are unanimous in agreement that this is a new ROBINSON, a startling ROBINSON, a ROBINSON such as the screen has never seen before.

•

*That "the play's the thing" has never in my opinion been more forcibly proven than in THE WHOLE TOWN'S TALKING. It's a grand story by two grand story tellers: Bob Riskin and Jo Swerling, based on a tale by W. R. Burnett.*

*For all of the elements that have contributed to what I think is a truly great picture, I am deeply grateful:*

*To COLUMBIA, for its splendid cooperation;*

*To JOHN FORD, for his magnificent direction; and,*

*To the other players for their enthusiasm, their inspired performances and their whole-hearted support. They have all been a part of the making of a grand, exciting picture.*

Edward G. Robinson

WORLD PREMIERE
Radio City Music Hall
February 21st

A
COLUMBIA
PICTURE

# I am a critic . . .

LOUELLA O. PARSONS
Noted Hearst Motion Picture
Editor and Hollywood Columnist

•

*Chalk up another success for Columbia . . . Not in a long time have I seen a picture that so completely held my attention and interest. There isn't a dull moment in THE WHOLE TOWN'S TALKING, nor is there a stereotyped situation. I can guarantee it will drive dull care into a corner. It's a smash hit and should make the exhibitors happy. Here is a new Eddie Robinson. He proves to our complete satisfaction that he is one of our most versatile actors.*

Louella O Parsons

WORLD PREMIERE
Radio City Music Hall
February 21st

A
COLUMBIA
PICTURE

# We are the company..

Producers of
BROADWAY BILL
ONE NIGHT OF LOVE
IT HAPPENED ONE NIGHT
LADY FOR A DAY

•

*Inspired by the biggest front page sensation in recent years, "THE WHOLE TOWN'S TALKING", starring EDWARD G. ROBINSON, is we believe, the most exciting picture in a decade.*

*It represents a quality of entertainment in thrills, chills, laughter and drama as fine as anything we have hitherto attempted.*

*MR. ROBINSON'S startling performance gives promise of being the most notable accomplishment of his screen career.*

*We cheerfully and confidently offer "THE WHOLE TOWN'S TALKING" for your entertainment and your profit.*

*Columbia Pictures*
*Corporation*

WORLD PREMIERE
Radio City Music Hall
February 21st

# LUBITSCH NAMED PRODUCTION HEAD; HERZBRUN STUDIO CHIEF; COHEN OUT

## Albert A. Kaufman Becomes Associate Producer at Paramount; Keough Vice-President of Operating Companies

The pressures of Paramount reorganization this week reached the studio.

Monday Emanuel Cohen, general manager of production, arrived from Hollywood and reported at the office of Adolph Zukor. Two minutes later he emerged, at liberty.

**In sequel Paramount Publix Corporation officially announced the appointment of Henry Herzbrun, Hollywood legal staff, as vice-president of Paramount Productions and general manager of the West Coast studio, with Ernst Lubitsch, imported German director, becoming the head of production and Albert A. Kaufman, who had been assistant to Mr. Cohen, taking a post as an associate producer. Austin Keough was named vice-president of the five Paramount operating companies.**

*ERNST LUBITSCH STARTS TO WORK*

The conclusion of Mr. Cohen's connection with Paramount, coming abruptly in the eighth year of his connection with the corporation, is a dramatic episode in his career and the culmination of various political sequences in the history of the corporation.

### Military Procedure

Forces of disapproval of Mr. Cohen have been expressing themselves with increasing vigor for many weeks, along with reports that he had been making plans to depart from the company and take important talent with him if all was not to his liking.

Mr. Cohen's dismissal by Mr. Zukor is to be taken as strictly military procedure, dictated by official position. The situation was one in which Mr. Zukor apparently was called upon to read lines written for him. Until most recently at least Mr. Zukor, becoming aware of rising murmurs of opposition to Mr. Cohen, was considerably devoted to expressions of approval and defense.

The now newly established studio regime of Paramount is to be taken as of emergency status, to be affirmed and made permanent or subjected to change as may be dictated at such time as management under the reorganization plan has been aligned and has consolidated its position. This condition, it now appears, is not likely to be reached at the earliest until March.

Mr. Cohen's next connection and movements in the industry are still in the process of formulation. It is in the pattern of his aggressive career that he will presently be found doing something.

Mr. Cohen came to the motion picture in a minor capacity in the service of Pathe Weekly in 1914 and presently became editor of the reel, continuing until 1926, building Pathe News meanwhile into a tight walled principality of his own within the walls of the Pathe corporation. Pathe News, belligerently edited and sold, and printed with the advantages of an inside price on Pathe-made raw stock, dominated the newsreel market.

When Paramount discovered, in the course of extending its empire, the value of trademark and name showing achieved by the vast distribution and repetitive showings of newsreels, plans were made to enter the field with a Paramount reel.

On the decision of Sidney Kent, then Paramount sales manager, for a Paramount reel made on the Pathe formulae, negotiations were begun with Mr. Cohen, whose salary was forthwith raised by Elmer Pearson of Pathe from $400 a week to $600. Paramount bid $1,000 and closed.

Subsequently, as the Paramount internal situation grew complex and brought production problems heavily atop the theatre circuit complications, Sam Katz discovered in Mr. Cohen an instrument and rapidly built him into a position of high authority resulting presently in sending him to Hollywood to survey the studio. The survey ended with Mr. Cohen in charge of the studio.

In time the day arrived when Mr. Katz and Mr. Cohen were at variance, but three thousand miles away, fortified in the studio, it was Mr. Cohen who continued with Paramount, with a salary reported at $2,500 a week, and with Mr. Zukor as his chief advocate.

### Cohen May Have Own Unit

Confirming the appointment of Henry Herzbrun as vice-president of Paramount Productions and general manager of the company's West Coast studios, Mr. Zukor on Tuesday sent the following telegram to the newly created executive:

"My dear Henry: Confirming my telephone conversation with you last night I am very happy to announce your appointment as a vice-president of Paramount Productions and general manager of the West Coast studio. I am delighted that Ernst Lubitsch has accepted the post offered him and look forward with absolute conviction and enthusiasm to your joint success in producing Paramount pictures. Not only will you have the loyalty and help of the fine personnel of the studio, but the confidence and complete support of every one in the entire Paramount organization. Albert Kaufman's decision to become a Paramount associate producer is a very fitting and happy move. His talents and experience will find their fruition in this field. Please convey this message to your staff and studio personnel along with my very best wishes and assure them of my complete confidence in them. Paramount is behind you all to a man.

"Cordially yours,
"ADOLPH ZUKOR."

Whether or not Mr. Cohen is planning to form his own producing unit, as has been reported, possibly in association with Cecil B. DeMille, cannot be ascertained.

### First a Writer on Economics

Emanuel Cohen was born in Hartford, Conn., on August 5, 1892, and was educated in the public schools of that city, being graduated in 1912 from the College of the City of New York. After his graduation, and up to the time he entered the service of Pathe News, he devoted his talents to writing on politics and economics.

The career of Henry Herzbrun in the motion picture industry has been comparatively short. He did not take up his legal duties with Paramount until 1926. Born in New York City in 1885, he attended public schools in New York and Chicago and, ultimately, graduated from the New York Law School. He was admitted to the New York Bar in 1907 and to the California Bar in 1926, when he was made resident attorney for Paramount's West Coast studios.

Ernst Lubitsch was born in Germany and received his early training as an actor under Max Reinhardt. He is now in the process of becoming an American citizen, but prior to his career in the United States he had made a name for himself both here and in Germany as a film director, having to his credit such films of the silent era as "Gypsy Blood," "Passion," starring Pola Negri, and others. He joined Paramount's production branch as supervising director in 1930, having produced for various other Hollywood companies for several years. Since 1930 his Paramount productions have included "The Smiling Lieutenant," "If I Had a Million," "Broken Lullaby," "One Hour with You," "Trouble in Paradise," "Design for Living" and "The Merry Widow," the last-named made for MGM.

# *Erpi Begins Cuts In Dubbing Fees; Others to Follow*

Electrical Research Products has concluded new recording license agreements with Paramount and Warner which include sharply reduced rates for domestic recordings of dubbed versions, foreign versions and trailers. Negotiations for similar reductions are to be begun with other Erpi licensees in the near future.

Compared with the previous rates reductions in some instances are as great as 80 per cent. Royalties for dubbed and foreign versions are entirely new, having been charged previously on the standard basis of $500 per reel, and not covered specifically. The new recording rates for dubbed versions are 25 per cent of the standard reel rate, or $125, while recording rates for foreign versions are set at from $200 to $300 per reel, dependent upon the language involved. Trailer recording royalties are dropped from the previous $500 standard rate to $100 per reel.

No changes have been made in the rates for features, shorts or newsreels, although the amended licenses are regarded by producers as containing generally broader terms. The first amended agreement was made a part of the Warner-Erpi settlement of last June, although adjustment negotiations have been pending for several years. The Paramount adjustment was a consideration in the settlement of a $1,875,000 claim which Erpi filed in the Paramount bankruptcy.

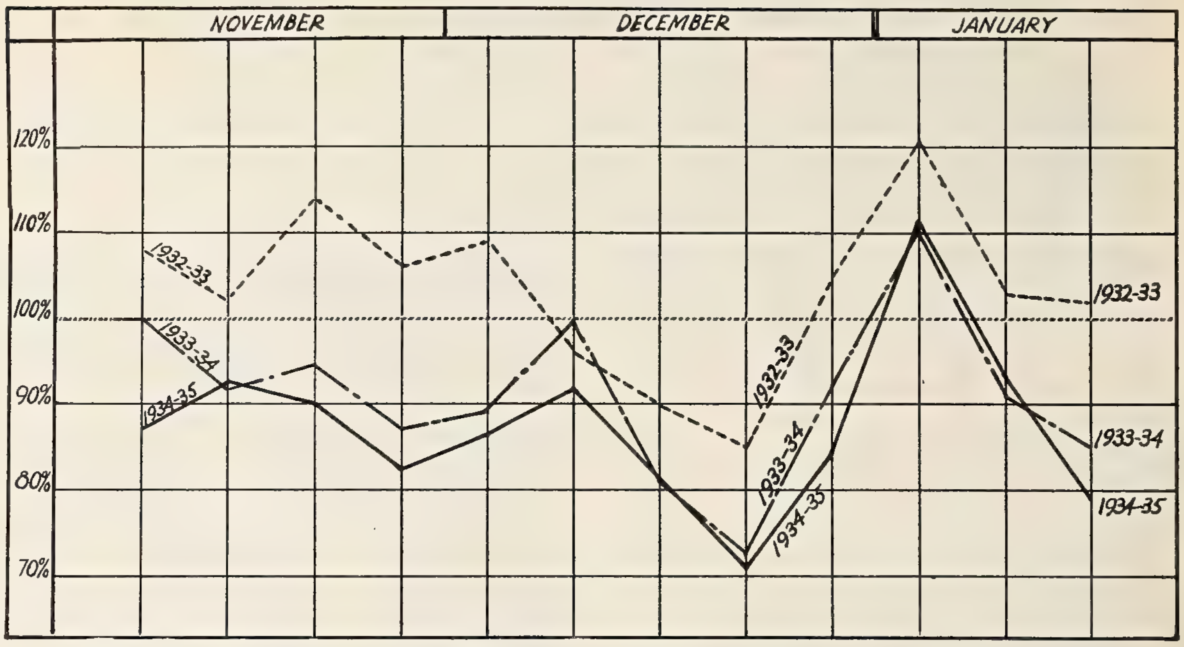
### Claud Saunders Honor Guest at Testimonial

Claud Saunders, general manager of Ross Federal Service, was tendered a surprise testimonial dinner last Friday evening at the French Casino, New York, by numerous film men who had some time served with Mr. Saunders when he was in charge of exploitation for Paramount.

Present were: Hal Horne, United Artists; John Goring, lessee of the Criterion; Leon J. Bamberger, sales promotion manager, RKO Radio; A-Mike Vogel, chairman MOTION PICTURE HERALD Round Table Club; Oscar Doob, Loew's Theatres; Fred V. Greene, Jr., exhibitor; Leslie Whelan, eastern publicity director for Harold Lloyd; Vernon Gray, Columbia; E. M. Orowitz, radio commentator; Lee Balsly, ad sales manager, Fox; Fred Walters, New York manager, Ross Federal Service; Harry Royster, district manager, Paramount; P. K. Thomajan, First Division; Edward J. Wall, Paramount real estate department; Russell Moon, Fox, Irwin Zeltner, Loew Theatres exploiteer; Ed Corcoran, Paramount exploiteer in Philadelphia. Wires were received from Al Boasberg, Earl Cunningham, John J. Friedl, George Gambrill, Bob Gary, John Kennebeck, Kenneth Renaud, Rick Ricketson, John Max Rosenfield, Jr., George Smith, Harry Swift, Charles Wagner, Howard Waugh and William Wright.

### "Rumba" Preview in Miami

Paramount held the premiere of "Rumba" at the Olympia theatre in Miami, Florida, last week, with large street crowds and a packed house reported.



The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the business done in twelve key cities during the Christmas holiday period for three years. Each line shows the receipts from these cities for the twelve weeks from November 3 to January 19 for the year marked. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco. The gross for the first week of the 1933-34 period is taken as 100 per cent.

# *New Credit Plan For Technicians*

Plans have been developed by the Technical Bureau of the Academy of Motion Picture Arts and Sciences on the Coast for the publication of technical production credits as a means of recognition for all unit art directors, first and second cinematographers, film editors and sound production and dubbing mixers. During 1935 a section of the Academy Screen Achievements Bulletin will be devoted to these technical credits, which will be listed under each production, as well as alphabetically by individual names, to indicate professional grouping and production credits.

The board of judges for the scientific or technical award met last week to consider nominations submitted by studios and equipment companies. Technical methods and devices developed during 1934 are eligible. Final decision will be announced at the Awards Banquet February 27. Carl Dreher is chairman of the board of judges.

Members of the several sections of the Technicians branch are considering productions nominated, to select the three which will be placed on the final ballot for vote of the entire Academy membership.

### Name Contest Judges

Five trade paper editors, including A-Mike Vogel, chairman of the Round Table Club of MOTION PICTURE HERALD, and Red Kann, editor of MOTION PICTURE DAILY, will decide the "Ruggles of Red Gap" contest sponsored by Paramount, and running from February 15 to April 12.

### Heads Film Board

Peter Stewart of Warner has been reelected president of the Portland, Ore., Film Board of Trade. Other officers are: Lou Amacher, MGM, first vice-president; Frank Clark, Paramount, second vice-president; Howard Mapes, Star Film, treasurer.

# *Films Better, Says Legion Executive*

Standards of screen entertainment are immeasurably higher today than they were prior to formation of the Legion of Decency and the subsequent campaign to eliminate indecent motion pictures, the Rev. Edward Roberts Moore, executive director of the Catholic Charities of New York and secretary of the New York Legion of Decency, said Monday. Father Moore was one of three speakers in a symposium broadcast over station WEAF. The other two speakers were Dr. Howard M. LeSourd, dean of the Graduate School of Boston University, and Dr. William B. Millar, executive secretary of the Motion Picture Foundation of the United States of America.

"Since July 15 a mere handful of pictures has been placed on the so-called 'C' list, the limbo of objectionable pictures, formerly a well-populated classification, and many are listed as entirely approved," said Father Moore.

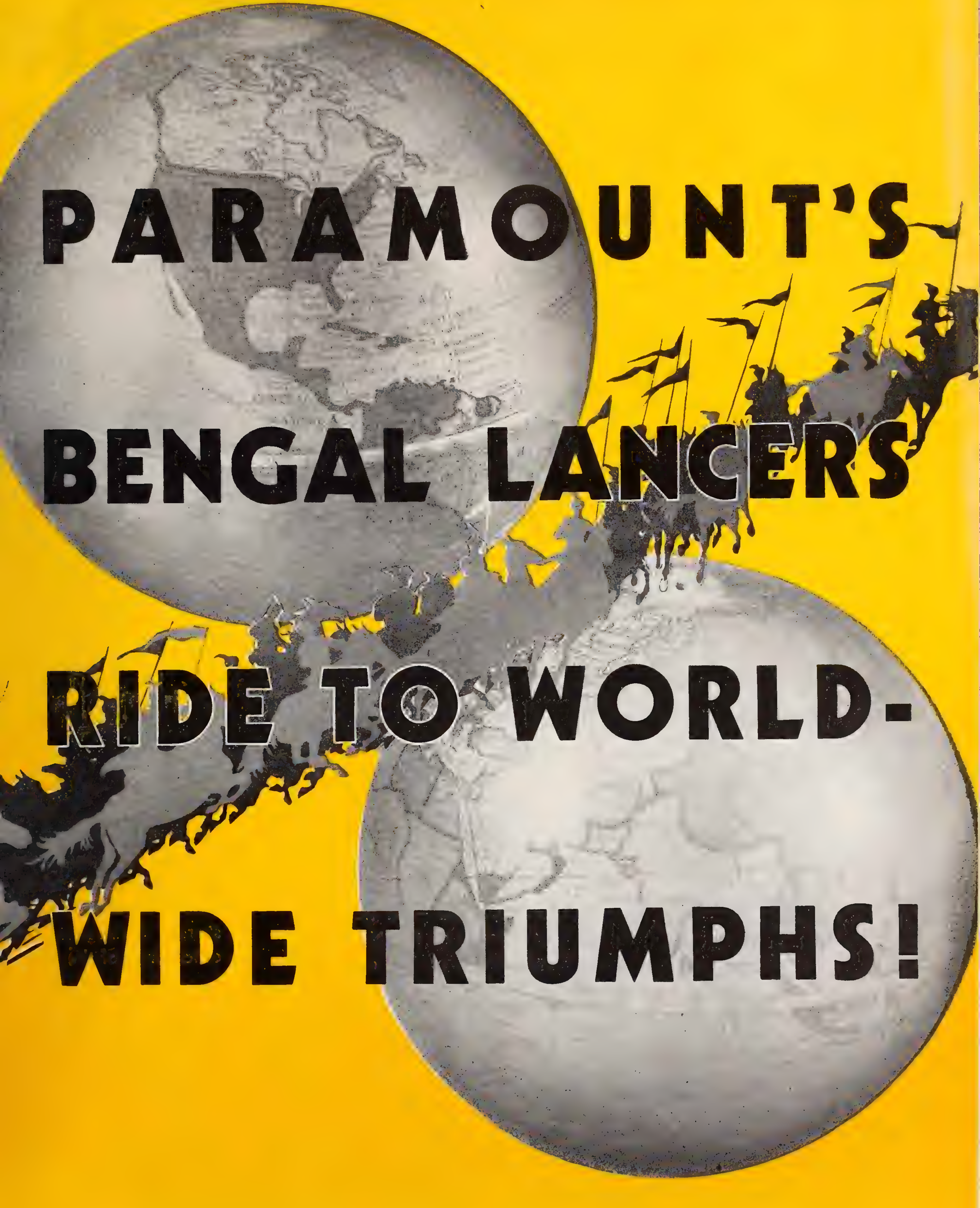
Dr. LeSourd supported Father Moore's opinion and added his belief that no matter what factors are responsible for the improvement in moral tone of films, "the improvement is here and should be taken advantage of."

Dr. Millar disagreed with Father Moore on the effects of films on juvenile audiences, particularly as leading to crime or too great a preoccupation with sex.

"The heroes of righteousness are, and always have been, more appealing to youth than the 'bad man,'" said Mr. Millar. "The average boy, movie-trained or otherwise, much prefers to be a cop than a gangster."

### Smith in Hollywood

Lou Smith, of the home office, is in Hollywood conferring with Tom Baily, Paramount studio publicity head. The two will cover 50 cities on an exploitation tour in the near future.


PARAMOUNT'S
BENGAL LANCERS
RIDE TO WORLD-
WIDE TRIUMPHS!

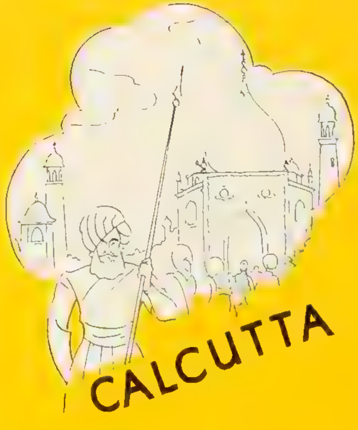
# "THE LIVES OF A BEN

**Chicago, U.S.A.**— Three weeks at the Roosevelt Theatre and going strong!

LOS ANGELES

## GARY COOPER · Franchot
## Sir Guy Standing · C. Aub

**Los Angeles, U.S.A.**–Three Weeks! 1st week: broke Paramount house record! 2nd week: biggest business in more than six months!



**Sydney, Australia** — Hailed as greatest road show production to hit the Antipodes!

**Calcutta, India** — A box office smash at the New Empire Theatre! The outstanding hit of the season!

**London, England** — Sensational opening at the Carlton Theatre! ... Picture takes London by storm! Strongest box office draw of the year!

***FLASH!***

**Stockholm, Sweden, Feb. 3 (By Cable).—BENGAL LANCER opened last night to packed house! No feature ever received greater ovation here. Press unanimous in calling it best picture made and nominates it Best Picture for 1935!**

# GAL LANCER"

**New York, U.S.A.—Four weeks!** ... After three smash weeks at the Paramount, moved to Rialto and going like a house on fire!

## Tone · Richard Cromwell
## rey Smith · Kathleen Burke

A Paramount Picture directed by Henry Hathaway

# EXHIBITORS USE BLOCK SALES FIGHT AS WEDGE FOR MORE CANCELLATION

## MPPDA Answers Richey's Charge It Refused to Permit Canceling of All Films Listed as Class C by Decency Legion

Independent exhibitor groups are using block booking opposition of public organizations as a wedge with which to obtain greater cancellation privileges under the code, the while distributors are building up a defense against the Culkin and Celler federal control bills which would bar block sales.

In Detroit, H. M. Richey, head of the local Allied States exhibition units, blames the Motion Picture Producers and Distributors of America for "the refusal of distributors to cancel any and all pictures listed as Class C by the Legion of Decency." Mr. Richey accuses the MPPDA members of violating a promise permitting of such procedure.

MPPDA officials in New York this week pointed out that there was no offer on the part of distributors to the exhibitors that they could cancel any and all pictures listed as Class C by the Legion of Decency. The offer made public by the producers and distributors is the unlimited privilege of cancellation of any and all feature pictures produced and nationally released by them on or before July 15, 1934, against which a general protest on moral grounds was raised in the community in which the theatre was located.

**Mr. Richey's complaint was made known in Detroit the middle of January, his charge specifically involving refusal of the Paramount exchange to cancel "Limehouse Blues" on moral grounds. The release date on this picture was Nov. 9, 1934, later than the period covered by the general cancellation privilege.**

Under the code, however, "Limehouse Blues" could have been canceled under the terms of the 10 per cent cancellation clause as the result of taking a complete block from the distributor.

MPPDA officials declared that an exhibitor who desires to cancel a picture released before July 15 on the grounds stated has the opportunity to ask the distributor and, in the case of disagreement, have the matter determined by the local grievance board.

### Points to Block Buying

Mr. Richey's excuse for the exhibition by his members of Class C pictures released since July 15 is the claim that they were compelled to take these pictures in complete blocks. The 10 per cent clause is applicable in such a situation.

In the *Michigan Catholic* of January 17, Mr. Richey made a flat statement that theatre owners cannot cancel any Class C pictures.

"By buying pictures in groups every theatre owner is able to secure his pictures at a discount of at least 20 per cent over the price he would necessarily pay if he bought them individually," said one Hays office official this week. "Hence, he is in a position to pay for and shelve at least one out of five of the pictures that he buys without any financial loss to himself over what he would pay for the same attraction if he bought only those which he thought would be box office winners."

Under the terms of all exhibition contracts, any theatre can at any time refuse to play any picture by paying the film rental, it was pointed out.

### 72 Theatres "Warned"

The Detroit Legion of Decency recently issued a "warning" to 72 theatres in the territory which had shown either one of two disapproved pictures and branding the theatres in question as "unworthy of patronage by those who took the Legion of Decency pledge." Practically all the theatres specified were members of Allied of Michigan.

Last summer in Minneapolis Al Steffes, president of Allied Theatres of the Northwest, played the nudist picture, "Elysia" for nine weeks at one of his theatres and canceled "Alice in Wonderland" in order to extend the engagement of Mae West in "She Done Him Wrong."

Recently Mr. Steffes has been playing the stage production of "Sailor Beware" at one of his houses, at the same time advertising that the play could not possibly be made into a motion picture.

The bill introduced by Representative Culkin at Washington calls for absolute prohibition of block booking and, in addition, requires producers and distributors to provide accurate synopses of all pictures offered to exhibitors before they are released. The Celler bill proposes to put the motion picture industry under a federal motion picture commission to prevent restraint upon open competition and to eliminate block booking.

### Exhibitor Answers Mrs. Gilman

Last week in Richmond, Va., Mrs. Robbins Gilman, chairman of the Parents and Teachers Association, advocated national support of the Culkin bill but she met with determined opposition from Morton G. Thalheimer, president of the MPTO of Virginia, who asked if, by the same reasoning, federal censorship of newspapers, magazines, books and radio would not also be in order.

"The public sets the style in what it wants in entertainment," Mr. Thalheimer said. "If that style is not acceptable nor adaptable to adolescent children, then it is the responsibility of the home rather than of society to protect the child from what may be harmful in that entertainment."

To destroy wholesale distribution of motion pictures would be as disastrous to the exhibitor as to the distributor, Arthur L. Mayer, former advertising and publicity executive of Paramount and currently operating the first-run Rialto in New York, said this week. The resultant increase in film selling costs and rentals, Mr. Mayer declared, would close hundreds of theatres in outlying districts.

## Ten Per Cent Privilege Applies to Films Released Since Production Code Administration Started, Exhibitors Reminded

From the reports of 30 exchange centers, no cancellations were received on two Mae West pictures, "She Done Him Wrong" and "I'm No Angel," and the two films had at least 500 first repeat bookings, in many situations two, three and even four repeats. On "Alice in Wonderland," in the same territories, there were 110 cancellations.

It is primarily because of block booking that many highly artistic and socially valuable pictures are shown today, said Mr. Mayer.

"There have been some excellent independent productions this season," he pointed out. "They were so well written, cast and directed that they were distributed by major companies. Sold under a block booking system they were forced into many theatres which under no other circumstances would have played them. I refer, for instance, to Hecht and MacArthur's 'Crime Without Passion,' King Vidor's 'Our Daily Bread,' and Laurence Stallings' 'The First World War.'

"If reformers are genuinely anxious to ascertain what happens to pictures of the type they approve, let them consult Paramount, United Artists and Fox as to their receipts on these pictures compared with the receipts of average Hollywood productions. Let them ascertain the percentage of cancellations on these pictures under the 10 per cent cancellation clause."

---

## Garvin Elected to Head Film Technicians Local

John Garvin has been elected president of Local 669, film technicians, in New York. Other officers elected are: John Hans, first vice-president; James Grogan, second vice-president; Saul Harrison, general secretary-treasurer; Agnes Parks, recording secretary; Sol Scoppa, business manager; Charles Cimaglia, sergeant-at-arms; Kitty Bartels, Robert Obrist, Edward Snyder, trustees; David Brown, John Cassell, Charles Fischer, Hyman Keller, Dan Leahy, George Marion, Joseph Murray, Al Rosenthal, Rose Vanoli, Al Wharmby, members of the executive board.

---

## Canada Calls on Police To End Unfair Practices

Toronto police last week were called in by suburban theatre men to solve the "gift night" problem. The next day, under a special Police Commission regulation, theatres were barred from offering gifts.

---

### Hanley with Ritchey

Joseph Hanley, formerly with Van Beuren and Pathe, has been named chief accountant for Ritchey International Corporation, which distributes Monogram product outside the country.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**Riding his automobile eastward from high-spotting with California's writing and acting folk, Cornelius Vanderbilt, Jr., stopped at Salome, Arizona, a tiny group of shacks, for a bowl of soup and some ham-and-eggs. A huge picture of President Roosevelt boomed forth from behind the counter, flanked on the right by a chromo of Mae West and on the left a Coca-Cola ad of Jean Harlow. Someone had drawn mustachios on the lips of both the ladies, but F. D. beamed benevolently down, unharmed. "How come?" he asked a tough-looking guy who brought him the soup.**

**"Wanna try to disfigure him?" said he, belligerently. "Why, I'd gouge your eyes out with my own knuckles if you as much suggested!"**

**More touching was Mr. Vanderbilt's experience on the road a few miles further on, where an old woman and her still-in-the-teens son flagged him. They stood behind a semi-decomposed Chevvy, the owner of which, a lass weighing less than 90 pounds and nearing the end from tuberculosis, had given them a ride. She'd been a dancer in Porto Rico and later the Hawaiian Islands. Seems she made enough money to buy a secondhand car, ship to 'Frisco, and drive home, with her ten-year-old son, to await the Reaper. But a broken rear-spring sat them down on the highway. That was 22 hours before Vanderbilt arrived on the scene. Someone had stopped and picked up the lass to rush her to a hospital. She died in their arms.**

**The older lady and her seventeen-year-old son cried all the way in and wanted to pay Vanderbilt for the ride. Kansas City was their home. They had migrated to California in October, just before election, to be on hand for "Uppie" Sinclair's Epic; but there was no pot of gold at the rainbow's base, only curses and slander.**

▽

From Eli Sugarman comes the yarn about a Chicago vaudeville agent, known for his low booking salaries, who called a team to fill in at an amateur show. The husband of the team answered the telephone.

"Can you play the Engletown for me Tuesday night?" asked the agent.

"How much?" queried the actor.

"Two bucks apiece and only one show," replied the booker, benevolently.

"Just a minute and I'll ask the wife." Five minutes later the actor got back to the phone.

"Hello," said he, "my wife wants to know what's the picture."

▽

*Cable dispatches from London say that Gracie Fields, Britisher, will get some $750,000 for appearing in motion pictures in 1935. The press over there made much of the fact that this is more than King George and Queen Mary receive for their private purse.*

▽

On the first of January in 1937, less than two years hence, the Ontario government's legal guardianship of the Dionne quintuplets expires, and then the Dionnes themselves will be faced with the economically troublesome problem of supporting their flock of offspring on the income from a $100,000 trust fund accumulated since their birth and anticipated between now and 1937, from motion picture newsreel agreements and news and feature syndicates.

COLLEEN MOORE'S $500,000 doll house built over a period of years by this little lass with the smilin' Irish eyes, will sail in March down the blue Pacific through the Canal and up the Atlantic to New York on a public exhibition tour of the world, at a-nickel-a-look, to realize Colleen's ambition of a million dollar fund for crippled kiddies.

Special crates of five-ply wood, especially constructed with thick rubber interiors, have been designed for the fabulous creation of the actress.

The premiere will be held in New York shortly after the house arrives. Following the showing there of several weeks, the house will tour the United States for two years and will then be carted around the principal world capitals.

Scores of noted artisans have cooperated in the construction of the doll house, which has floor space of 81 square feet, weighs two tons, and contains many art treasures in miniature.

Miss Moore recently insured the hobby for $420,000, and at the same time revealed a secret which only a comparative few of her intimates have known. For nine years she has been creating this doll's house—"the most wonderful one that ever has been built in the history of the world, a veritable fairy castle to thrill the heart of every child," so we are told. Its completion has marked the fulfillment of Miss Moore's own childhood dream, made possible by her earnings as a screen star.

The design is in the form of a castle, and it is decorated with murals by noted artists illustrating the Biblical, Mother Goose and fairytale legends dear to the heart of childhood. More than 3,000 exquisite miniature objects embellish the 20 or more individual chambers—priceless little ornaments of gold, silver and pearl. All of the conveniences of the modern home are contained therein, including electricity, running water, a radio, a cathedral organ which plays, a tiny silver nightingale which sings.

▽

**Pennsylvania exhibitors who are overburdened with municipal, state and federal taxes might consider the case of one Roy Kermit. Mr. Kermit served in the War. Then he served in the Eastern State Penitentiary. The national government paid him $168.00 a month for permanent disability all the time he was in prison and the taxpayers of Pennsylvania paid $4.12 a day for his keep and care while behind the bars. Somebody once said, "The law are an ass."**

▽

*"He must be a brilliant man," drawled Pola Appollonia Chalupec Negri in response to the information that Der Fuehrer Adolph Hitler had gallantly intervened personally in her behalf with his Propaganda Minister Paul Goebbels to rescind the Nazi ban against her histrionic participation in German motion pictures.*

*Arriving in Berlin from Hollywood Polish Pola confided that she had never met Herr Hitler. "But," she added, "I would like to before I leave Berlin next April. You know, I have a lot of big men in my memories."*

▽

**John Van Druten's successful "Distaff Side," Broadway stage production for which Metro paid $35,000 for screening rights, closed suddenly last Saturday night to make a hurried tour of a few of the larger cities in the northeast. Returning a net profit of some $4,000 every week on a weekly gross of $9,000, for 5 months, Producer Dwight Deere Wiman was compelled to close the show because Dame Sybil Thorndike, the star, has to get back to England for her son's wedding.**

**After numerous exchanges of correspondence and two personal visits marked by fine indignation as well as threats to invoke the majesty of the law, Eddie Cantor finally has been successful in obtaining an adjustment on a radio purchase he made in a Kansas City shop a year ago. Eddie bought the machine during train stops on a coast-to-coast trip, as a homecoming gift for one of his daughters. When he arrived home he found the thing wouldn't work.**

**The radio cost Cantor only $12.50. He claimed it was the principle of the thing.**

▽

Young Sherwin (Sugar) Kane, reporter for Red Kann's *Motion Picture Daily*, relates the story about Archibald Palmer, counsel for some Paramount stockholders, bringing a Bible into New York federal court from which to quote a passage to illustrate one phase of his opposition to the reorgnization plan. When the day's session was adjourned his Bible had disappeared.

Samuel Zirn, opposition attorney representing Paramount bondholders, lost an overcoat in the same courtroom at the same time, with the place crowded mostly with representatives, legal and others, of big financial interests. Mr. Zirn matched his tale of woe with Mr. Palmer at the end of the day.

"Well, then," comforted Mr. Palmer, "imagine what this Wall Street crowd will do to Paramount."

▽

*Television will make two people wealthy: David Sarnoff and the old trouper who can wiggle his ears.*

▽

**Last week Morris Kutinsky was called to the Broadway office of George Skouras to talk about a reduction in the rental of some theatres in New York which are owned by Mr. Kutinsky and leased by Mr. Skouras. Said Landlord Kutinsky: "The first year you asked for and got a rent reduction. The second year you complained of losing money and I gave you another cut. The third year you bitterly complained of heavy losses and you got still another reduction. If you're losing so much money, why don't you drop the houses and I'll take them back?"**

**"Well," complained George, "if I do that, how am I going to make a living?"**

▽

Second to the Georgia theatre's announcement of "Liver of a Bengal Lancer," is the billing of "Lives of a Bengal Dancer" at the Fifth Avenue theatre in Seattle.

▽

*Pretty Margaret Sullavan, Universal star now visiting in New York, finally agreed to the urgings of Paul Gulick, home office publicity director, that she hold interviews with the press, but on condition that Paul negotiate a seat for her at the Hauptmann trial.*

▽

**Noticing the price of $1,500,000 which John Pierpont Morgan received for four paintings, our "Chic" Aaronson wonders if we're not in the wrong picture business.**

▽

A wag on the Warner lot in California told a Busby Berkeley dancing girl that he heard that her moneyed boy friend had just bought a Rembrandt and a Rolls-Royce. "Really?" said the gal. "I wonder which one he'll let me drive."

▽

*If Merian Cooper continues to make pictures like "King Kong," "Son of Kong," "Last Days of Pompeii," etc., Radio Pictures will soon be known as the RKOlogical Studios.*

# 1st Run Exhibitors To MPTO Session

Important first-run theatre operators from practically every section this week had indicated their intention of attending the annual convention of the Motion Picture Theatre Owners of America at New Orleans February 25-28. The MPTOA now is seeking to line up on its speakers' list advertising heads of the major distributing companies for addresses on merchandising.

Among prominent theatre owners who have been invited to talk before the business sessions are Roy L. Smart of Charlotte, N. C., who will discuss "The Theatre's End of the Better Films Bargain"; M. A. Lightman of Memphis, whose subject will be family night programs; Roy L. Walker of Lampasas, Texas, whose topic will be legislation, and Elmer C. Rhoden of Kansas, City, who will tell the convention of a new and successful plan for selling the more "highbrow" pictures.

Sol A. Rosenblatt, NRA Compliance Director, and John C. Flinn, executive secretary of the Code Authority, have been invited to address the convention on code matters. The MPTOA national headquarters in New York announce this week that identification certificates entitling holders to round trip railroad tickets for approximately one and one-third the regular one-way fare may be obtained from local offices of MPTOA affiliates. The New Orleans Athletic Club has offered the delegates the use of its facilities during their visit.

Among nationally known exhibitors expected to attend the convention are:

John Balaban, Chicago; W. S. Butterfield, Detroit; A. M. Bowles, San Francisco; A. H. Blank, Des Moines; C. H. Buckley, Albany; E. C. Beatty, Detroit; M. E. Comerford, Scranton; Fred J. Dolle, Louisville; Frank R. Durkee, Baltimore; Ed Dubinsky, Kansas City; Ed Fay, Providence; John Ford, Boston; H. J. Fitzgerald, Milwaukee; George A. Giles, Boston; Sol E. Gordon, Beaumont; L. C. Griffith, Oklahoma City; Harry E. Huffman, Denver; John Hamrick, Seattle; Karl Hoblitzelle, Dallas; Walter Immerman, Chicago; H. F. Kincey, Charlotte; A. D. Kvool, Milwaukee; M. A. Lightman, Memphis; L. J. Ludwig, Minneapolis; Arthur Lucas, Atlanta; Ike Libson, Cincinnati; Vincent McFaul, Buffalo; R. A. McNeill, San Francisco; M. J. Mullin, Boston; George Mann, San Francisco; E. J. Myrick, New Orleans; George Nasser, San Francisco; Ben Pitts, Virginia; J. J. Parker, Portland; Al Rosenberg, Seattle; Louis Reinheimer, Chicago; Harold Robb and Ed Rowley, Dallas; E. C. Rhoden, Kansas City; E. V. Richards, New Orleans; Albert Sotille, Charleston; Ed Sparks, Jacksonville; Edwin Silverman, Chicago; Charles P. Skouras, Los Angeles; Tony Sudekum, Nashville; George W. Trendle, Detroit; Morton G. Thalheimer, Richmond; Ralph Talbot, Tulsa; Walter Vincent, New York;; R. B. Wilby, Atlanta; Frank C. Walker, New York; Morgan A. Walsh, San Francisco, and Mitchell Wolfson, Miami.

---

## Chicago Bank Suit Against Fox Delayed

The suit of the Chicago Title & Trust Company to recover $1,000,000 from William Fox and Fox Theatres Corporation, over alleged defults in guaranteed redemption of Roxy Theatre stock, has been adjourned until March 4 by agreement of counsel.

# ANNOUNCEMENT

***Mr. Harry E. Nichols of the Quigley organization, at the request of the New Orleans arrangement committee, has set up a bureau in New Orleans to arrange accommodations in private homes for exhibitors who will attend the Convention of the Motion Picture Producers and Distributors of America, February 25 to February 28. Because of the Mardi Gras, hotel and housing facilities in New Orleans will be severely taxed. If Mr. Nichols can help you, wire or write him at 1418 Cleveland Avenue, New Orleans, La.***

# Delay of Antitrust Trial Is Expected

Elevation of United States District Judge C. B. Faris to the U. S. circuit court of appeals probably will result in a delay in the trial of Harry M. Warner, Gradwell A. Sears, Herman Starr, Abel Cary Thomas, Ned E. Depinet and George J. Schaefer on charges of conspiracy to violate the Sherman anti-trust act, it was indicated in St. Louis this week. Likewise there will be a postponment in the court hearing on the same charge against the various Warner Bros., Paramount and RKO companies named in the same indictment as defendants.

Meanwhile, bonds of $2,500 each for the six individual defendants were set by the United States marshal's office in New York Saturday.

Scheduled to move to the higher court, it is reported that Judge Faris does not desire to be concerned in a long drawn out and complicated legal battle as the case promises to be.

Corporate defendants in the case are Warner Bros. Pictures, Inc., Vitaphone Corp., First National Pictures, Inc., Warner Bros. Circuit Management Corp., General Theatrical Enterprises, Paramount Pictures Distributing Co., Paramount Pictures Distributing Corp. and RKO Distributing Corp.

Seeking $6,080,000 in damages, Colcata Corp., Pasadena, Cal., and H. L. Gumbiner, Los Angeles theatre operator, this week filed a joint conspiracy suit under the Sherman anti-trust law against Fox West Coast, Downtown Theatres, Inc., Fox-Cosmopolitan Theatres Co., Ltd. and several major distributors.

---

## Mier Mexican Distributor

Felipe Mier, former Warner Mexico City manager, has entered the distribution field there on his own account, releasing Mexican-made films throughout the country. His first releases will be the productions of Jose Bohr, Argentine actor, who has entered production in Mexico City.

---

## Bachman Turns Agent

J. G. Bachman, who recently rejoined Columbia as an associate producer, has resigned his position to enter the agency business. He becomes a partner of Zeppo Marx.

---

## Davis Succeeds Sonin

M. I. Davis, MGM manager in Hongkong, has been promoted to general manager of the South African office, succeeding the late Carl J. Sonin.

# GB Has 2,500 Accounts, Says Lee

GB Productions has closed approximately 2,500 accounts for its product to date, said Arthur A. Lee, vice-president, this week. There are 70 salesmen throughout the country operating from Fox exchanges, but concentrating solely on GB product and having no connection with Fox.

Of the 16 features on its 1934-35 schedule eight already have been released, Mr. Lee said, and the company's sales force has started selling the second eight. Those released to date include "Little Friend," "Evensong," "Evergreen," "Princess Charming," "Jack Ahoy," "Chu Chin Chow," "The Iron Duke," and "Power."

"Man of Aran," now in its 16th week in New York, is one of the company's second eight, as is "Lover Divine," formerly titled "The Unfinished Symphony." Other pictures to be released here this season are "The Man Who Knew Too Much," starring Nova Pillbeam and Leslie Banks; "The Camels Are Coming," with Jack Hulburt; one untitled Conrad Veidt picture and one George Arliss, as yet untitled; "My Heart is Calling" and the eighth as yet unselected.

GB this week closed a product deal with the RKO metropolitan circuit, involving 45 theatres in Greater New York, the first picture to be "Evergreen." A deal also was closed this week in Washington, D. C., with Radin & Levine for first run of all GB product at the Belasco theatre, starting with the first group of eight.

Discussing various published reports of the past few weeks about possible reorganization of the company in America, Mr. Lee on Monday said: "There is no reorganization contemplated. The men in charge of each department are entirely satisfactory and while there may be changes from time to time as is necessary with any new organization we believe the men in the home office and in the field are entirely capable of handling the American situation." Mr. Lee also denied that John Barrymore completed work on a GB production while in London, as was reported, or that the company had placed the star under contract. Likewise reports of a Hollywood contract for Jessie Matthews, GB star of "Evergreen," are absolutely without foundation, it was said. Miss Matthews is under an exclusive long term contract to GB.

---

## Supply House Moves

Capitol Motion Picture Supply Corporation, headed by I. S. and Ben Perse, has moved its quarters to the Film Center Building in New York.

A heart-load of maddening beauties in gasping gowns . . . a ransom in jewels . . . a fortune in furs . . . **and a priceless adventure in Paris at love time! . . .**

**JEROME KERN'S AMAZING MUSICAL STAGE SUCCESS . . . TEN TIMES AS TANTALIZING ON THE SCREEN!**

... QUEEN OF MUSICAL ROMANCES, SCREENED IN A SUNBURST OF SONG!
ROB
R K O
RADIO
PICTURE

Three of the nation's favorites in a heart-sweeping love story . . . told to the haunting music of the one and only Jerome Kern! . . . New dance sensations by the stars of "The Gay Divorcee!" . . . New magic melodies! . . . New and ravishing fashion creations, presented by girls so beautiful you can't believe they're real! . . . A lifetime of laughs . . . A world of joy . . . A riot of rhythm . . . crowded into scenes of splendor!

STARRING THE GOLDEN GIRL WITH THE SILVER SONG

**IRENE DUNNE**

AND AMERICA'S DANCING STARS

**FRED ASTAIRE**
**GINGER ROGERS**

with

RANDOLPH SCOTT . . HELEN WESTLEY
VICTOR VARCONI . . CLAIRE DODD

From the play "Roberta." Book and lyrics by Otto Harbach. Directed by WILLIAM A. SEITER

A PANDRO S. BERMAN PRODUCTION

TINGLE to these dream-disturbing tunes:
"I'll Be Hard to Handle"
"Smoke Gets in Your Eyes"
"Let's Begin"—"I Won't Dance"
"Lovely to Look At"—"Yesterdays"

# LOS ANGELES ZONING SCHEDULE APPROVED

## Distributors Modify Opposition to Admission Price Basis for Clearance; Schedule Model

The Code Authority last week in New York approved the clearance and zoning schedule for Los Angeles territory—the first plan to be given official sanction of the industry under the NRA—and immediately took steps to set up schedules in other key cities which have submitted plans for approval.

In approving the Los Angeles schedule, distributors modified their opposition to the admission price basis, and the schedule as now set up is actually predicated on admissions with the understanding that distributors can sell seven days' protection in second-run situations where admissions are identical.

**Under the terms set up in the Los Angeles schedule, theatres charging 40 cents for evening performances will play 21 days after downtown first-runs; houses with 35-cent admissions will play 28 days after first-run, and theatres charging 30 cents are allowed to play 35 days after first-run. For houses charging 25 cents, showings are set back 49 days. The Code Authority is expected to hand down an official order on the schedule within ten days, at which time the plan will go into effect.**

The Los Angeles plan will serve as a model for other schedules. It took the Code Authority more than five weeks to come to a decision on the approved plan. With the exception of three individual zoning appeals where theatres overlap, the schedule has been approved in full.

### Kansas City Schedule Up

On Thursday the Kansas City schedule comes up for discussion and, probably, final disposition.

Distributor opposition to the Los Angeles schedule was overcome by the Code Authority when it provided for protection of exchanges in the event of an increased demand for prints under the schedule. The clause stipulates that where an exchange usually has a quota of six prints, and under the new schedule has eight similar second-run availabilities, the distributor can sell two of the eight runs either before or after the remaining six theatres.

### Kansas City Plan Acceptance Seen

It was reported Tuesday that the Kansas City plan is in such form that it in all probability will be accepted by the Code Authority without much discussion. About four months ago, George J. Schaefer and Edward A. Golden were appointed by the Code Authority to visit Kansas City to work out a schedule with the varied interests there. In that plan there also appears a protection clause for distributors in the event of unreasonable demand for prints.

Under the proposed Kansas City schedule, the first-run protection would be cut 25 days in order to permit 25-cent situations to play 14 days after third subsequent runs charging 20 cents. Theatres charging 15 cents would play 21 days after 20-cent houses, and 10-cent theatres would have to wait 133 days after first-runs. Double feature houses are penalized 30 days after single feature theatres with additional penalties for theatres distributing premiums.

Following the Kansas City hearing and determination the Code Authority will try to dispose quickly of the schedules for New Haven, Boston and Detroit. Because Buffalo exhibitors have withdrawn their proposed schedule in favor of individual protests, that territory will have no clearance and zoning schedule.

The Cleveland protection agreement, which expired on December 31, was an exhibitor document and with its expiration local exhibitors no longer watch each other for violations. It therefore has devolved upon the exchanges, in order to protect their first-run accounts, to see that pictures are booked according to the availability dates of each theatre in accordance with the classifications as set up in the agreement.

### Seven Added to Local Boards

The Code Authority this week announced the appointments of seven new members of local code boards to fill vacancies, as follows:

New York Grievance: Unaffiliated distributor, Jack Bellman, succeeding Harry Thomas, resigned.

Manhattan, Bronx, Staten Island and Westchester Advisory Committee: Unaffiliated distributor, Arthur Greenblatt, to replace Jack Bellman.

Minneapolis Clearance and Zoning: Unaffiliated subsequent run exhibitor, Harry Greene, to replace A. W. Baehr, resigned.

Des Moines Clearance and Zoning: Unaffiliated distributor, Mel Evidon, to replace Joseph Levy, resigned.

Milwaukee Clearance and Zoning: Subsequent run unaffiliated exhibitor, Charles H. Braun, to replace W. L. Ainsworth, resigned.

Boston Grievance: Impartial member, Professor H. F. Whitney, succeeding George R. Farnum, resigned, and affiliated exhibitor, Victor Morris, replacing J. H. Brennan.

A surplus of $30,000 accumulated in 1934 in Code Authority operation is to be credited to industry members on assessments for the first half of 1935, it was revealed Tuesday at the hearing in Washington before Deputy Administrator William P. Farnsworth.

## Liberty to Make at Least 12 During 1935-36 Season

Liberty Pictures will produce a minimum of 12 features during the 1935-36 season, and at an increased negative cost, according to the present plans of M. H. Hoffman, president, who last week completed conferences in New York with Budd Rogers, general sales manager, and other executives. Mr. Hoffman left last weekend for the Coast to start production on "The Old Homestead," eleventh of the 12 planned by the company for this season.

## *PLAN DRAFTED FOR NRA CONTINUATION*

*President Roosevelt, in conference with more than a dozen Administration officials, this week completed the rough drafting of legislation which will extend the National Recovery Act on a temporary basis with amendments.*

*The projected bill, one of the most important items on the Administration calendar for this session of Congress, will contribute the transition stage between the original industrial recovery set-up and the permanent government for business which the President is anxious to maintain.*

*The legislaton is scheduled to be introduced in both houses within a week.*

## Numerous Tax Refunds Are Allowed in Film Industry

Among those receiving tax refunds from the bureau of internal revenue were numerous individuals and companies in the motion picture industry. Included were Loew's, Ohio Theatres, $32,119.48; Mayer Productions (Louis B. Mayer), $1,735.88; Paramount Publix, $3,556.06 and $14,937.45; Cinema Patents Co., $1,656.90; Columbia Pictures, $32,482.59; Fox New England Theatres, $12,230.75; Sam Katz, $16,167.31 and $15,132.40; B. F. Keith Corp., $6,739.69; Keith Massachusetts Corp., $1,165.36; Keith Ohio Corp., $6,095.36; Loew's United Artists Columbus Corp., $5,060.52; Trans-Lux Daylight Picture Screen, $2,111.41; Universal Pictures, $1,059.20; Billie Dove, $2,999; Clara Bow, $703; Maurice Chevalier, $820; Ronald Colman, $569; Greta Garbo, $3,300; John Gilbert, $3,441; Walter Huston, $13,292; Jackie Coogan Productions, $2,423.

## Spirit to Be Basis for Film Foundation Approval

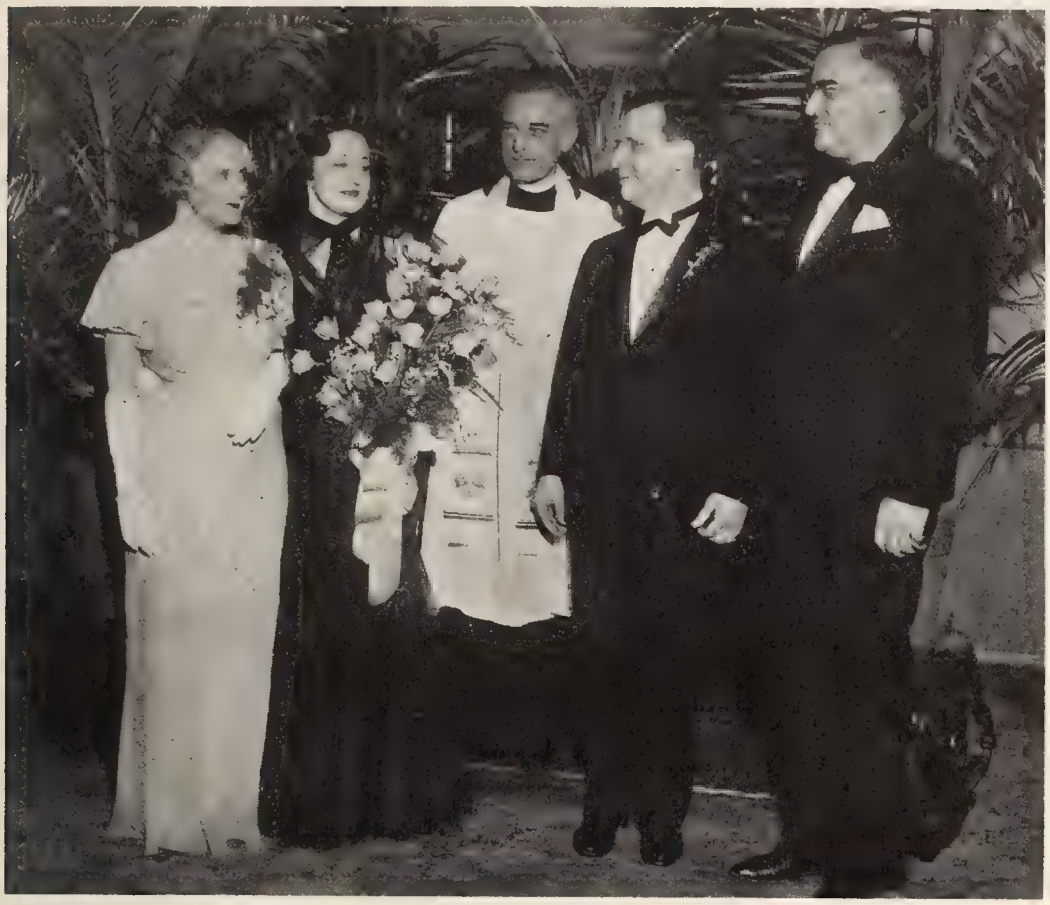
"Spirit, attitude and interpretation" will be the basis of the formulas for motion pictures approved by the recently organized Motion Picture Foundation of the United States of America, Inc., rather than codes and regulations, according to a statement issued last week by Dr. William B. Miller, secretary of the Foundation. The organization was formed to sponsor the production and distribution of "better motion pictures."

Dr. Miller expressed the belief that the processes to be adopted substantially will take the gamble out of production. Stories recommended by the story selection committee, according to the plan, will be passed on to the production committee. If approved the stories will go into production. The distribution corporation of the Foundation will not itself produce pictures or own or operate theatres, but will act as an independent agency for producers whose product meets the requirements of the Foundation.

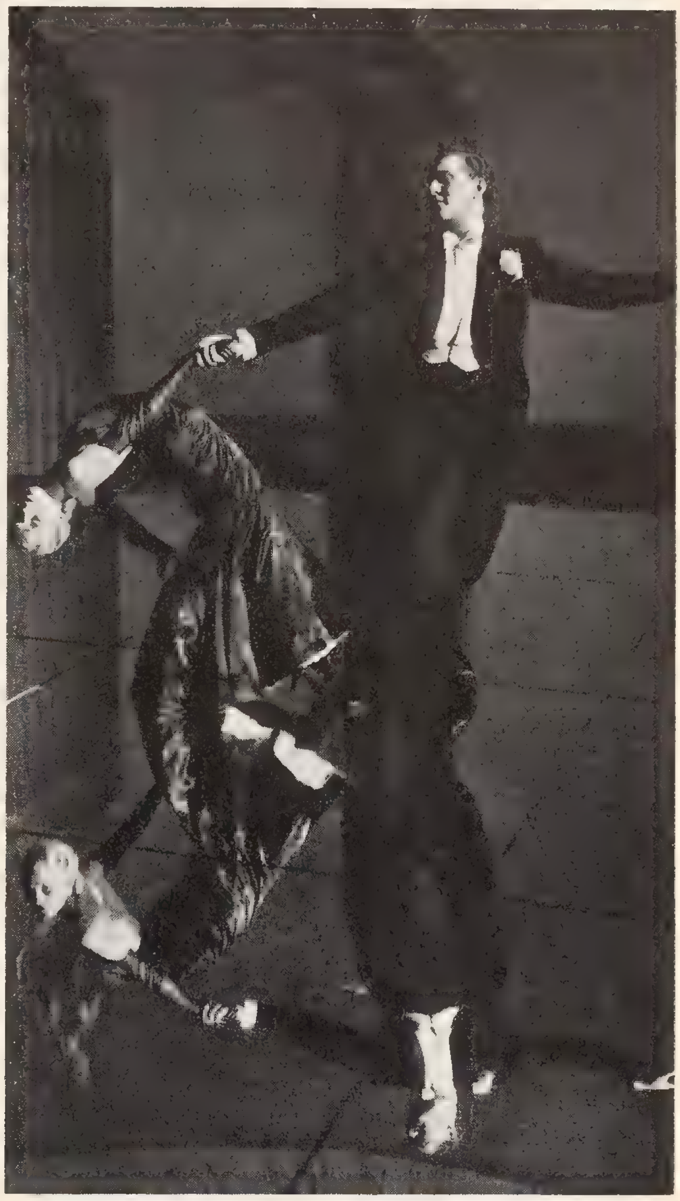
## Dickson with King

Gregory Dickson has joined King Features, writing a daily syndicated column on film players.

# THE CAMERA REPORTS



RICE AND OLD SHOES. For Julian S. Jossey, Monogram vice-president and his bride, June Farley of Cleveland. From the left: Mrs. Trem Carr, Mrs. Jossey, Rev. Peter Deckenbach, Mr. Jossey, W. Ray Johnston, Monogram president.

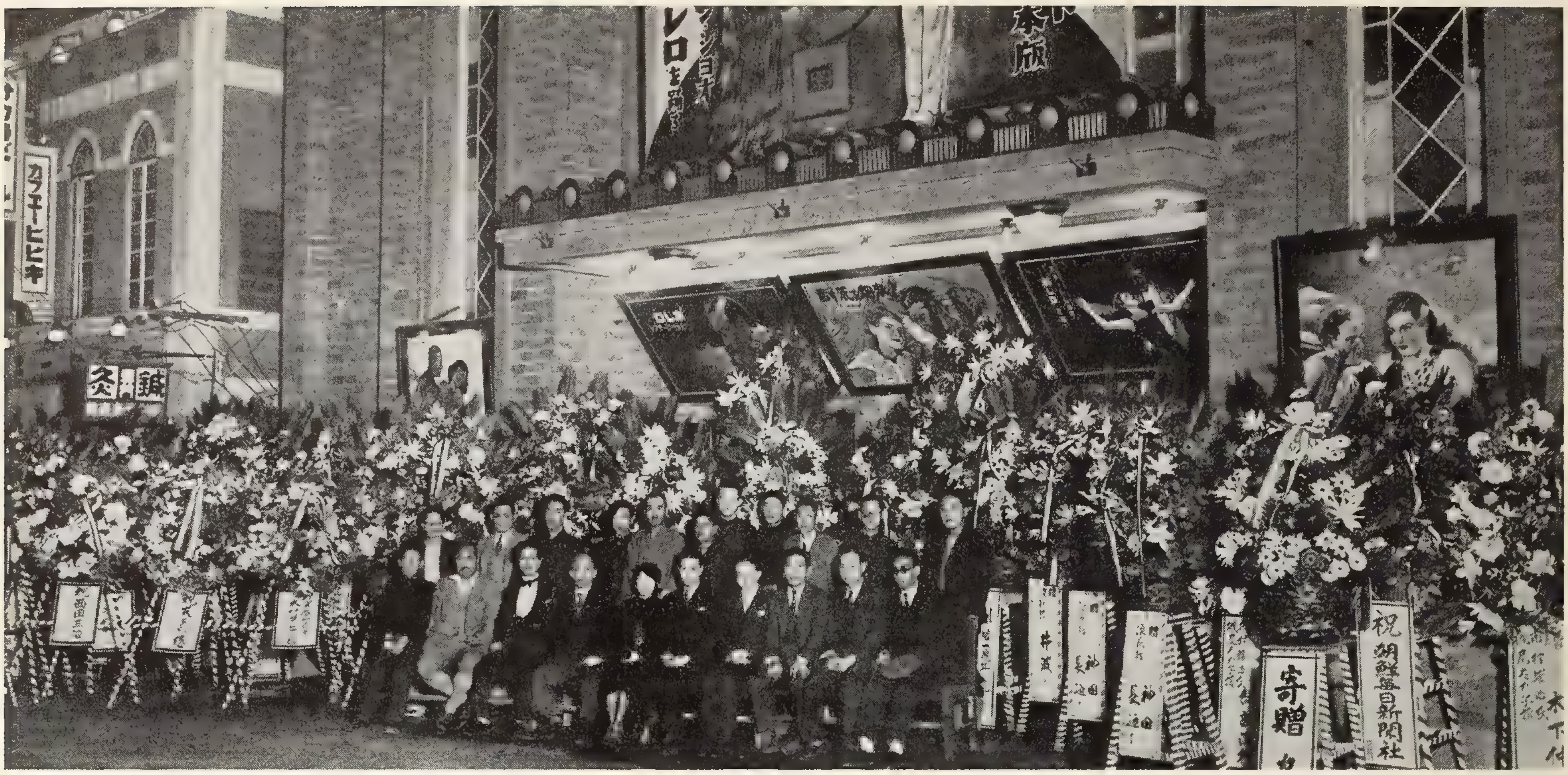


REFLECTION—BLACK AND WHITE. Startingly effective is this reflective study of Rosita and Carl Brisson, dance team in rendition of the Viennese on a mirror-floor in Paramount's "All the King's Horses."

WELL-DRESSED MAN. As portrayed by the well known Sir Cedric Hardwicke, signed for a role in Darryl Zanuck's "Les Miserables," United Artists release.

REAL VETERAN. In many recent years noted on the stage, Fred Stone nonetheless made films 17 years ago. Now back to the screen for Paramount under long contract.

JUST PALS. As a so-called old maestro, otherwise known as Ben Bernie of the radio latterly, meets an old friend, Al Jolson, also well known, on the Warner lot for "Go Into Your Dance," in which Mr. Jolson has a leading role.



ANNIVERSARY. In Keijo, otherwise known as Seoul, which is in Korea, if you are not aware of the fact, as the Naniwa-Kan theatre celebrates, amid considerable floral tribute, its first year of operation. Seated, third from the right, is Mr. Kinoshita, Paramount salesman, who reports an 11-day run for "Bolero."

CHEVALIER. (Right) Of the French Legion of Honor is Fox production chief Winfield Sheehan, here receiving the decoration from Henri Didot, French consul.

HE MADE IT. And Paramount director Henry Hathaway, with Mrs. Hathaway, attends the Los Angeles premiere of "Lives of a Bengal Lancer," to see his work on the screen.

A GENERAL SEES A DUKE. As General Hugh S. Johnson, formerly the chief custodian of the nationally familiar Blue Eagle, attended the recent premiere of GB Production's "The Iron Duke," starring George Arliss, with GB executives. From the left are: George Weeks, Jeffrey Bernerd, General Johnson and Arthur A. Lee.

# 13 PLANKS IN PRODUCERS' PLATFORM TO IMPROVE ACTORS' CONDITIONS

## Organized Players Attack Proposal as Lacking Enforcement Machinery; Plea to Government Still Holds

## Producers' "Sweeping Concessions", Now Being Voted on by Branches of Academy, Include "Deal Contract" End

Action taken suddenly last week by Hollywood producers to establish for actors a new high standard of working conditions that will serve as "a lasting foundation" and "build harmonious relationships," has struck a snag at the outset. While it was first cited as a "mass victory" for the workers, organized player representation now is assailing the proposal as lacking enforcement machinery.

Rumblings of a strike on March 1st had been heard in the actor ranks because of their apparent inability to win improved conditions from producers, but the employers evidently capitulated to the demands and announced on Wednesday that the Academy of Motion Picture Arts and Sciences had drawn recommendations for better conditions.

The actors already had petitioned the federal government for relief, charging the producers with having "tricked, hamstrung and lied to them."

**"Sweeping concessions" were cited by the producers in their new proposal, among them the abolition of the socalled "deal contract;" arbitration of disputes; provisions for holiday vacations, or double pay if they must be worked; a minimum of Sunday work and reduced Saturday night employment; an eight-hour day, with overtime, on a basic six-day week; revised conditions covering consecutive day-worker employment; strict adherence to the 12-hour rest period; pay for excess makeup time; more exact starting dates; prompt execution of contracts; a new standard minimum weekly contract, and many other "improvements" in the lot of those motion picture players who work by the day or under an agreement which covers but one picture.**

Contracts with players receiving in excess of $40,000 a picture will be made on whatever terms are agreeable.

### Five-Year Agreement

It is contemplated that the agreement will be effective for five years from March 1, 1935, when the present five-year non-strike agreement expires.

Donald Gledhill, secretary of the Academy, said the proposal is the result of conferences between Academy committees of actors and producers. The final draft already has been forwarded to the members of the respective branches for a vote. The producers, as individual employers and not as Academy members, had deadlocked last month with an NRA committee of five actors, after 11 meetings held to arrive at a set of fair trade practices under the motion picture code.

On the Academy's producer committee which drafted the new agreement were Henry Herzbrun, chairman, Samuel Briskin, J. J. Gain, William Koenig and Irving Thalberg. B. B. Kahane is an ex-officio member. Working with this group was an actor's committee of the Academy, composed of Lionel Atwill, chairman, DeWitt Jennings, George Irving, Raymond Hatton and Mitchell Lewis. If the recommendations meet with the approval of Academy branches, they will be consented to immediately by the producing companies, Mr. Gledhill said.

### *WRITERS FILE WORKING DEMANDS*

*Hollywood screen writers have submitted a brief to Major J. O. Donovan, head of the Coast Code Authority office, outlining their demands for employment conditions which closely follows the demands made on producers by actors. The brief will be forwarded to Washington.*

*The writers ask employment on specific contract only, no loan of services without the written consent of the writer, pay for travel time, full screen credit, elimination of understanding that writers pay costs of lost plagiarism suits, restriction of suspension period, one week's notification on cancellation of week-to-week contract, a weekly minimum of $50 for readers. The brief was signed by Ralph Block, John Emerson, James Gleason, Dudley Nichols and Waldemar Young.*

**The Screen Actors' Guild, independent group, which is not only unfriendly to the Academy but is also committed to unionization via an American Federation of Labor charter, immediately belittled the Academy's efforts in advancing the new standard of working conditions.**

"This is not an Academy achievement," said a Guild statement. "The concessions which are offered resulted only from pressure by the Guild. They will continue to be offered only so long as that pressure remains." Both the Guild and the actors' branch of the Academy have been engaged for a year in a competitive battle to represent Hollywood's players.

### A "Bad Check" Contract

"The producers gave free-lance actors a contract through the Academy five years ago," explained the Guild directors. "It turned out to be a bad check in less than a year. The statement given to the press explaining the socalled new Academy contract is inaccurate. There is nothing in it to prevent producers from requiring actors to waive its terms; there is nothing to prevent a new supplemental contract; there are no means of enforcement, and the terms for free-lance actors who work by the day are even worse than at present.

"What the producers have done is to take the Guild demands and say they will grant some of them through the Academy. Producers think actors will be fooled into deserting the Guild. Five dreary years have passed with no attempt by the Academy to better actor conditions."

Unofficially it was learned that the Guild will continue to advance the petition at Washington for intervention by the Government in obtaining relief and better conditions. This is in line with the Guild's idea of gaining recognition as the bargaining agent for Hollywood talent.

**The Guild has been campaigning for a basic eight-hour day with a 15-hour rest period, one hour of pay added for every overtime hour; abolition of the "Call Bureau," Hollywood channel for engaging players; and curtailment of layoffs to one week for 40-week contract players, instead of single days throughout the year.**

The Academy proposal takes the form of a revised "Minimum Weekly Contract for Artists" and revised "Conditions Governing the Employment of Day Players Employed at a Daily Rate in Excess of $15.00 Per Day." The "outstanding achievements" from the actor viewpoint in improving free-lance working conditions were set forth by the Academy as follows:

### 1. Elimination of "Deal Contract"

The "deal contract" will be eliminated. One-picture employment will be offered only on the new "Conditions for Day Players," or with a guarantee of at least one week's employment on the new "Weekly Minimum Contract." The only exception will be that actors receiving $40,000 or more per picture may make any type of contract they wish.

### 2. Enforcement of 12-Hour Rest Period Guarantee

The clause protecting the actor on a weekly contract against being required to return within less than 12 hours after dismissal for the day will be continued in the new contract. As a further enforcement measure, if the producer does request an artist to return in less than 12 hours and the artist does voluntarily return, the artist will receive a full additional day's pay. The producer will pay the penalty salary whether or not the call back is caused by an emergency.

The producing companies will also keep open for inspection complete records of dismissal times and return calls.

### 3. Consecutive Employment for Day Players

Day players will be paid for consecutive days, Sundays and holidays excepted unless they work on such days, from the beginning of the engagement whether or not they actually work every day. If the producer terminates the engagement and then calls the actor back within less than two weeks to make further scenes, the actor will be paid for any intervening time during which he was available and did not work elsewhere.

If the producer terminates the engagement and then calls the actor back after more than two weeks to make further scenes, the actor will be expected to return at the same salary but only if he is not otherwise employed or committed to other employment.

The only exception will be in connection with retakes, process and trick shots, trailers, changes, added scenes and foreign versions, for

(Continued on following page)

# NEW TERMS FOR ACTORS

(Continued from preceding page)

which the actor will be paid only for the days on which he actually works.

### 4. Conversion From Daily to Weekly Basis

Whenever an actor takes an engagement on a daily basis he will also specify the rate at which he is willing to work on a weekly basis. If the studio finds the day player is needed for a week or more it will have the option of converting the engagement to the weekly basis at the agreed upon weekly salary. This conversion may be retroactive to seven days, but the player will keep any overtime pay he may have earned before being notified of the change and he will always receive at least the weekly salary rate he originally agreed upon for every week or part of a week that he works.

### 5. Holidays To Be Vacation With Pay

Actors on weekly contract will not have to work on the six principal holidays—New Year's, Fourth of July, Memorial Day, Labor Day, Thanksgiving, and Christmas, but will receive these as holidays with full pay. The actors will receive the 12-hour rest period for these holidays besides the full 24-hours of the holiday itself.

The only exception is that in case of emergency the actor may be required to work, but the actor will then receive double pay for the holiday.

In addition, the producing companies will make it a policy not to work on the Sundays preceding or following the holidays, and if the actor is required to work he will receive an additional day's salary.

### 6. Six-Day Week

The new "Minimum Weekly Contract" will continue the existing provision that the weekly salary is for a six-day week, with the actor entitled to an additional 1-6 of a week's pay if required to work on seven days during any week. But the new contract will specifically provide that when the actor works the six days and receives one day off, whether or not this day is a Sunday, such day off will be a full 24-hours plus the regular 12-hour rest period.

### 7. Reduction of Saturday Night Work

In computing the 12-hour rest period as guaranteed in the weekly minimum contract, the 24 hours constituting Sunday will be eliminated entirely unless the actor works on Sunday, or unless he has been off for one or more periods of at least 36 consecutive hours during the week. For example, if an actor has worked each day during the week, the studio cannot have him work until 11:30 p.m. Saturday evening and expect him back before 11:30 a.m. Monday without paying him a full day's pay in addition to his weekly salary.

### 8. Privilege of Arbitration

Weekly contract players and day players, regardless of membership in the Academy, will continue to be guaranteed the privilege of having any controversies or claims settled by the "Actors Adjustment Committee" of the Academy. This is a committee composed entirely of actors, subject only to final arbitration by the "Conciliation Committee," which consists of one actor, one production executive, a writer, a technician and a director, all of whom must be employees of other studios and entirely disinterested in the particular case. However, arbitration by the Academy, which has previously been compulsory upon both parties, will in the future be optional to the actor. The producing company will be obligated to submit to having the controversy arbitrated and decided by the Academy if the actor so specifies at the time the contract is executed, but unless the actor voluntarily wishes to secure the benefit of the Academy facilities for adjustment and settlement he will not be required to bring his case to the Academy.

### 9. Continuous Hours for Day Players

Day players will continue to receive the guarantee of eight hours pay for each day even if required to work less than eight hours.

The clause in the former "Day Player Agreement" allowing the studio to arrange a four-hour lay-off during the day has been abolished. The pay of day players will be on a continuous basis, except for meal periods, from the first call until the actor is dismissed for the day.

### 10. New Provision for Making Day Calls Binding

Under the new "Terms and Conditions for Day Players," verbal calls cannot be cancelled after noon of the day preceding the date agreed on for the actor to begin work. Up to noon of the day before such call, the employment can be cancelled by either the producer or the actor, but after that time it is binding and the actor will receive at least one day's pay whether or not be is needed. The only exception is that the actor may accept a "weather permitting" call.

Whenever the studio enters into a written agreement in advance for a day player the studio must specify the exact starting date and is then bound by that starting date, regardless of changes in schedule or of the weather.

### 11. Prompt Execution of Contract

Whenever a weekly contract as submitted by a producing company, is signed and returned by the artist by noon of the next succeeding business day, it will automatically be binding on the company without waiting for the producer's signature.

### 12. Pay for Excessive Makeup Time

When an actor working by the day must report early to have elaborate makeup or wardrobe put on by the studio makeup or wardrobe employees, the time the makeup or wardrobe departments require him in excess of one hour will constitute working time.

### 13. More Exact Starting Date

The "on or about" phrase as to the starting date of weekly minimum contracts will be interpreted as not more than 24 hours before or after the date specified, instead of the 48 hours which it has been.

The wording of the location starting date clause for weekly contract players will also be revised so that under no circumstances can a studio hold an artist on location for more than 24 hours without beginning his salary.

## Theatre Group in Quarters

The Independent Theatres Protective Association of Wisconsin and Upper Michigan has arranged permanent headquarters in the Marquette Building in Milwaukee. A system of release date records is to be kept to check exchanges on subsequent availability.

## Oldknow Home Burned

The residence of Oscar S. Oldknow of National Theatre Supply Company, in Atlanta, was destroyed by fire last week. The loss to the $25,000 house is partially covered by insurance

## *ACTORS CAMPAIGNING FOR VAUDEVILLE*

*The American Federation of Actors, a union in the East, has set out to "blaze the trail for a return of real variety entertainment to the nation's theatres," in an attempt to provide work for stage actors. To revive the public demand for stageshows and to "prove" to the theatre owners that the public wants vaudeville, the Federation is detailing its members to visit theatres to urge theatre managers to "give variety a chance to prove its worth."*

*At the same time the union started another movement to replace the word "vaudeville" with "variety," because "vaudeville has been knocked around so much."*

# *National Archives To Include Films, Sound Recordings*

A vast national collection of motion pictures and sound recordings which are indicative of phases of the history and development of the United States will be installed in the new National Archives Building at Washington now nearing completion, it was made known this week.

Such a grouping of material, thought to be the first attempt by any nation to centrally collect and store this type of material, was made possible by the act creating the National Archives. Provision is made for the archivist of the United States to receive such films and recordings as other government agencies may care to transfer to the Archives Building, and also to accept material produced by non-governmental units.

Eight fireproof vaults have been constructed for the storage of the collection, under the supervision of the chief of the division of motion pictures and sound recordings, Captain John G. Bradley, who was appointed this week by Robert D. W. Connor, archivist. A model projection room will be part of the equipment of the building. The Motion Picture Producers and Distributors of America has informed the archivist that he will be offered prints of numerous company produced films of historic interest. In addition news and educational films will be collected. The sound recordings are expected to include all the broadcasts of the speeches of the President and others.

## Government Will Seek Possession of "Ecstacy"

United States attorney Martin W. Conboy in New York will bring condemnation proceedings against the Czechoslovakian motion picture, "Ecstacy," acting under orders of the Treasury Department at Washington. Importation of the film was prohibited by department order recently, but the importer had indicated he will not send the picture out of the country.

# *Government Plans Shorts Series on Housing Projects*

Encouraged by the cooperation which the exhibitors of the country have given, first in the distribution of booklets and other literature and, second, in the showing of a trailer produced by National Screen Service Corporation, the Federal Housing Administration at Washington is canvassing the industry to learn whether the theatres will run a series of shorts which it is proposed to produce.

Letters asking exhibitors to say whether they will run these pictures have been sent out by Housing Administrator James A. Moffett, in which he says:

"The activities of the Federal Housing Administration have had magnificent support and cooperation from the motion picture industry, and in recent weeks we have had many requests for motion pictures which could be shown in the theatres of the country and which would bring to the attention of audiences the significance of better housing and finer living.

"It is well recognized that the economic recovery which the better housing movement will unmistakably create will have an important effect on the frequency with which more and more people will patronize the motion picture theatres."

When the national housing act was passed last June one of the first moves was to contact motion picture theatre operators, officials of the administration looking upon the average theatre as a "community center" and one of the quickest and most convincing means of reaching home owners with modest incomes. The exhibitors throughout the country were asked to distribute to their patrons booklets and other literature pertaining to the work of the administration, in which they unanimously responded.

Following this a trailer was produced, 130 feet in length, outlining in sound the method of government insured loans for repair, improvement and modernization of homes.

It is now planned to produce a series of sound shorts, carrying the idea of the trailer still further, and negotiations have been undertaken with producers with a view to determining how this can best be accomplished. The administration is sponsoring more than 5,000 Better Housing Committees throughout the country, on which are serving mayors, heads of chambers of commerce, and business executives, bankers and architects.

These committees will contact exhibitors who express a willingness to show the better housing films and arrange to notify the residents of their community, the effort being to bring increased audiences to the theatres and add to their prestige in the community. The movement is being aided by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and officials of other independent organizations, officials of the administration said.

---

## Screen Service Drops Office

C. J. Hirliman has announced that Special Screen Service has discontinued its branch office at 630 Ninth avenue, New York, but retains the home office at 120 West 41 street.

# TENTATIVE APPROVAL TO PARAMOUNT PLAN

## Goes Into Effect February 14 Unless Opposition Develops on Coxe Show Cause Order

The plan of reorganization for Paramount Publix Corporation was given tentative approval in New York last week by Federal Judge Alfred C. Coxe. Judge Coxe issued an order, returnable February 14, to show cause why the proposed plan, submitted under Section 77-B of the federal bankruptcy act, should not be put into effect on that date. As tentatively approved, the plan shows only slight departure from its original form.

The show cause order and his tentative approval of the plan were granted by Judge Coxe after a series of hearings marked by opposition on the part of minority bond and stock holders. If there is no petition against putting the plan into effect before February 14, reorganization of Paramount will become automatic by the approval of a majority of the stockholders and a two-thirds vote of the corporation's creditors.

**Judge Coxe recommended certain modifications to be incorporated in a new draft which will be returned to the court February 14. The changes include a reduction from 6 to 5 per cent interest on the company's old bank debt and a revision of the management section of the plan to give the court the right to veto members of the initial board of directors; substitution of a three-year term for board members instead of the proposed four-year terms, with annual elections of directors after the first three years, and with the cumulative voting of stock authorized after the same period.**

"I consider the plan in the main to be a fair and equitable one and with the changes enumerated I will sign an order so stating," said Judge Coxe in his opinion.

The change involving a reduction from 6 to 5 per cent interest on the bank debt would amount to a reduction of approximately $5,500 to each of the 15 creditor banks, and this change is not expected to meet with any serious objections from the bank group.

### Medalie Takes Exceptions

Exceptions to the court's opinion on changes in the management provisions were taken by George Z. Medalie, representing an important consolidated creditor group with claims aggregating $14,000,000, and by Archibald Palmer, attorney for a small group of stockholders. Mr. Medalie's group had advocated annual elections of directors in order to eliminate those whose stock interest in Paramount might be disposed of during any year. Mr. Palmer's clients urged the appointment by the court of a board of voting trustees to direct the company at the outset in place of a board of directors elected by the creditors.

In his opinion, Judge Coxe said he did not believe the court could be asked to assume responsibility for a company's management or to impose upon it a divided control of its future.

In considering the major claim settlements, the court pronounced the Paramount Broadway reorganization plan, part of the parent plan, to be reasonable and fair. Judge Coxe dismissed objections to the Broadway plan, which had been made with a view to obtaining the separation of the Paramount Theatre and Building from the company after reorganization, with this pronouncement.

### Cash Requirements Not Questioned

The same opinion was given by the court in respect to the Allied Owners' Corporation settlement, which Judge Coxe said, represented months of negotiations on the part of the Paramount trustees, and impressed him as being "reasonable and fair."

The court did not question the cash requirements of the company, including $6,500,000 of new money. Judge Coxe did, however, approve the treatment of debenture holders and the allowance of interest on their claims to Jan. 1, 1935, with the remark that the provisions were fair "because this is a reorganization and not a liquidation." Also the conversion of preferred stock into common at the rate of one for seven was held to be entirely fair on the ground that creditors receiving the preferred in settlement of their claims should be able to have a voice in control through an exchange for voting stock.

**That the company's initial board of directors might comprise 18 members instead of the 16 now agreed upon by the various creditor groups was disclosed at the hearing when it was stated that Frank C. Walker, vice-president of Comerford Theatres, may have a place on the board if he desires it. All creditor groups were said to be in accord with this. If Mr. Walker accepts, a second new director probably would be named to the board to facilitate election of an even numbered group as terms expire.**

In Washington during the week, the United States Supreme Court denied E. M. Loew, Inc., and other New England concerns a review of the lower court appointment of receivers for two Paramount subsidiaries—Olympia Theatres, Inc., and Olympia Operating Co.—after an attachment had been issued against them in an anti-trust suit in the Federal courts.

An order approving the plan for ending the receivership of Minnesota Amusement Corp., Paramount subsidiary operating about 70 theatres in Minnesota, Wisconsin, North and South Dakota, was signed in New York last week by Special Master John E. Joyce. The plan makes William Hamm, Jr., one of the subsidiary's receivers, operator under a short term contract expiring next June 27.

---

## Spitz with Film Company

Edward M. Spitz, former New York and Philadelphia department store operator, has associated himself with Cameo Pictures in Hollywood.

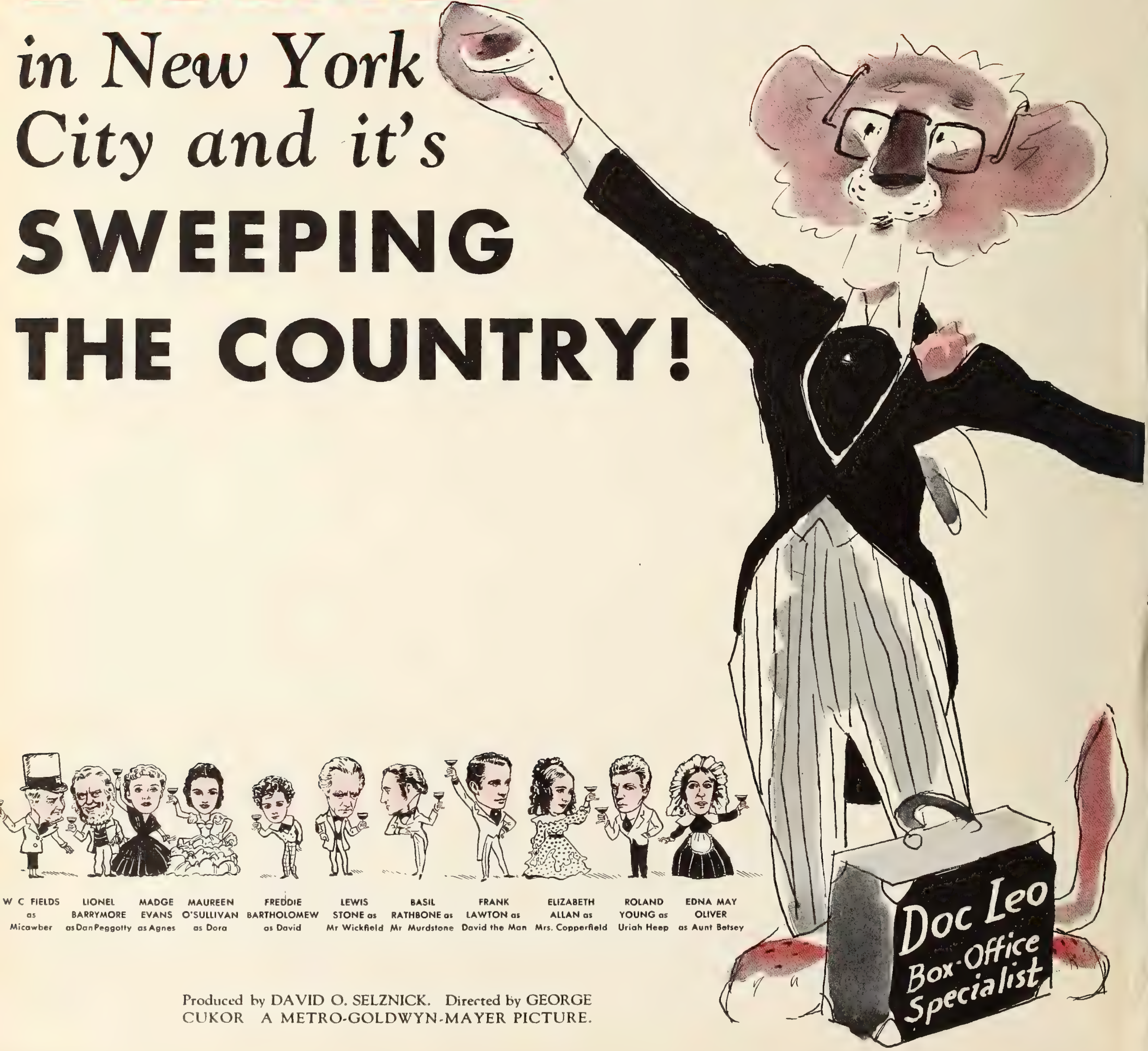
# WARNING!

There's an Epidemic of

# WORD-OF-MOUTH DISEASE

*in New York City and it's*

## SWEEPING THE COUNTRY!



W C FIELDS as Micawber · LIONEL BARRYMORE as Dan Peggotty · MADGE EVANS as Agnes · MAUREEN O'SULLIVAN as Dora · FREDDIE BARTHOLOMEW as David · LEWIS STONE as Mr Wickfield · BASIL RATHBONE as Mr Murdstone · FRANK LAWTON as David the Man · ELIZABETH ALLAN as Mrs. Copperfield · ROLAND YOUNG as Uriah Heep · EDNA MAY OLIVER as Aunt Betsey

Produced by DAVID O. SELZNICK. Directed by GEORGE CUKOR A METRO-GOLDWYN-MAYER PICTURE.

## FIRST WEEK AT THE CAPITOL THEATRE, NEW YORK

| FRI.<br>*Jan. 18th* | SAT. | SUN. | MON. | TUES. | WED. | THU. |
|---|---|---|---|---|---|---|

## SECOND WEEK

| FRI.<br>*Jan. 25th* | SAT. | SUN. | MON. | TUES. | WED. | THU. |
|---|---|---|---|---|---|---|

## THIRD WEEK

| FRI.<br>*Feb. 1st* | SAT. | SUN. | | | | |
|---|---|---|---|---|---|---|

The 17th day registers biggest gross for a similiar period since "SMILIN' THRU". And now it's stepping high, wide and handsome into its 4th Big Week!

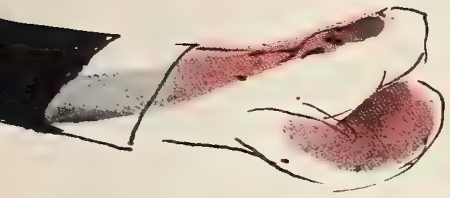
**SECOND FRIDAY BIGGER THAN OPENING DAY**

**THIRD FRIDAY BIGGER THAN SECOND FRIDAY**

**THIRD WEEK-END WITHIN FEW DOLLARS OF SECOND WEEK-END**

**SECOND WEDNESDAY BIGGER THAN FIRST WEDNESDAY**

**SECOND THURSDAY BIGGER THAN FIRST THURSDAY**



Such fun! Now comes—

# 4th WEEK

at the CAPITOL

# DAVID COPPERFIELD

## HELD OVER FROM COAST-TO-COAST

*and when we urged you to get* EXTRA PLAYING TIME we did it for the wife and kiddies. *(Yours and ours!)*

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## One More Spring

***(Fox)***

**Comedy Drama**

Here's a show worthy of a date on any program. Woven of deep human interest stuff, it's packed with drama, sparkles with comedy and glows with romance. It's a depression story, but the subject matter is treated in an intelligent manner. There is no horror or tragedy; rather, there's something inspiring about the whole thing. As it portrays the lives of its characters—particularly the three principals—it is marked by an understandable realism that, instead of being artificially theatric, is sincerely true.

The three forces which motivate the picture, being constantly synchronized, always accentuate one another, and none goes overboard. Where the theme calls for pathos, there is a counterbalancing comedy contrast and vice versa. The elements are pitched to a note of understandable humanness and the picture moves with quiet effectiveness.

The elemental ingredients apply to all the action and personalities in the show. There is drama, tinged with smiles, to the fate of antique dealer Otkar, who, going broke, salvages only a bed slept in by Napoleon. There is drama to the conversation carried on by Elizabeth and the girl in the antique shop. More comedy and drama accrues to the dazed genius violinist, Rosenberg, and his mental reactions to his fate. There's comedy in the policeman's discovery of the bed set up in central park, in Mr. Sweeney's permitting Rosenberg and Otkar to move into his tool house, and in the meeting of Otkar and Elizabeth. More comedy surrounds Sweeney's ambition to play "Machushla" on the fiddle, Rosenberg's mad efforts to teach him how, and the sequences that show Otkar, Elizabeth and Rosenberg maintaining housekeeping in the tool house under a gentleman's "No falling in love" agreement. There's one grand laugh in the scene where Otkar steals the lion's meat as the attendant dances a wild jig to Rosenberg's playing. A touch of sadness tinges the Sweeneys' Christmas party for the three depression waifs, made more poignant by the fate which befalls honest banker Sheridan, who sees his financial empire crumbling through no fault of his own. The drama of Sheridan's attempted suicide turns comic as the lake into which he jumps is only knee deep. There is more of the same quality as Otkar brings him to the tool house to thaw out and Elizabeth explodes in fury.

Then, with the coming of Spring, things change. As a result of befriending an equally penurious musician, Rosenberg gets a job in Oswego, where once before he had made a hit. Mr. Sheridan's bank having weathered the storm with governmental aid, his fortunes are reestablished. When it looks as if the remaining two of the tool house triumvirate must part, Sheridan gives Otkar a job. Then the gentleman's agreement is off and it's love in the spring for him and Elizabeth.

Accepted as a thrilling human story narrated to laughs and tears, one that glows with hope, faith, courage, love interest and heart appeal, the picture may best be sold with the kind of campaign that capitalizes the drawing power of these elements, plus the prestige of the leading cast names.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by Winfield Sheehan. Directed by Henry King. Screen play and dialogue by Edwin Burke. From the novel by Robert Nathan. Photographed by John Seitz. Sound, Joseph Aiken. Art director, Jack Otterson. Costumes, William Lambert. Musical director, Arthur Lange. P.C.A. Certificate No. 530. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, Feb. 8, 1935. Audience classification: General.

CAST

| | |
|---|---|
| Elizabeth | Janet Gaynor |
| Otkar | Warner Baxter |
| Rosenberg | Walter King |
| Mrs. Sweeney | Jane Darwell |
| Mr. Sweeney | Roger Imhof |
| Sheridan | Grant Mitchell |
| Miss Weber | Rosemary Ames |
| Auctioneer | John Qualen |
| Policeman | Nick Foran |
| Girl in Antique Shop | Astrid Allwyn |
| Zoo Attendant | Stepin Fetchit |

## Devil Dogs of the Air

***(Warner-Cosmopolitan)***

**Romantic Spectacle**

Made with the full cooperation of the United States Navy, "Devil Dogs of the Air" affords all the spectacle made familiar in other pictures where similar resources for massive production values were available but overshadows other previous like entertainment as a three-ringed circus does a medicine tent show. It intelligently blends physical actuality with theatrical hokum so that the result, instead of looking like an ad for the Navy, is really amusement. For once that patriotic urge, as an entertainment asset, rather than being dragged in by the heels as a sort of flag-waving device, is an integral part of the story. There is drama, spectacle, romance, comedy, action and thrill. All are so skilfully blended as to provide entertainment for any class of theatregoers in any kind of theatre.

The locale is the San Diego naval air base. The picture starts with a stirring sequence. The Marine Corps is assembled for ceremonies. Across the sky roars a plane to go through some of the most hair-raising stunts flying ever seen. The plane is labeled—"Tommy O'Toole, World's Greatest Aviator." The festivities being ruined, the Commandant orders Lt. Brannigan to ground the flying lunatic. But Tommy cracks up in the yard of Happy Landing cafe, across the way from the post. Then it is revealed that Tommy has come to join the flying marines and to be with his boyhood idol, Brannigan. A pain in the neck to everyone else, but a hero to himself, O'Toole makes mincemeat of all rules and regulations. But Brannigan tolerates him until he tries to muscle in on his girl, Betty Roberts. Even the fact that Tommy made him look foolish by bailing out of a burning plane that he eventually lands, doesn't bother Brannigan much. With laughs and thrills and always the threat of open man-to-man conflict, the picture moves along through Tommy's training days.

Finally a war game maneuver is to be staged. This sequence is the big parade of the Navy. The sea is filled with all kinds of warships from battleships to destroyers. The sky is black with flying fighting craft. Smoke screens are laid. The combined forces go through all the evolutions that would be followed in an actual attack and everything that the Navy uses is displayed. The sequence, running practically a full reel, had the preview audience at tense attention. As the sequence is completed the plane in which Tommy and Brannigan are riding collides with another. Tommy wants to bail out, but, crawling out on the wing, Brannigan holds the severed supports together, enabling his protege to land the "crate" safely. Brannigan accepts a wanted transfer to Quantico, leaving the San Diego Marines to Betty and Tommy.

While the picture has at least as much action, thrill, romance and humor as any other flying picture from "Wings" and "Hell's Angels" and on up, it is also blessed with more hokum, the kind of theatrics that get under the skin of the masses.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. A Cosmopolitan production. Directed by Lloyd Bacon. Photographed by Arthur Edeson. Art director, Arthur J. Kooken. Film editor, William Clemens. Supervisor, Lou Edelman. Screen play by Malcolm Stuart Boylan and Earl Baldwin. Based on story by John Monk Saunders. Technical advisor, Lieut.-Colonel Ralph J. Mitchell. P.C.A. Certificate No. 524. Running time, 86 minutes. Release date, Feb. 9, 1935. General audience classification.

CAST

| | |
|---|---|
| Tommy O'Toole | James Cagney |
| Lieut. Wm. Brannigan | Pat O'Brien |
| Betty Roberts | Margaret Lindsay |
| Crash Kelly | Frank McHugh |
| Mac | John Arledge |
| Ma Roberts | Helen Lowell |
| Commandant | Robert Barrat |
| Captain | Russell Hicks |
| Adjutant | William Davidson |
| Instructor | Ward Bond |
| Instructor | Gordon Elliott |

## Shadow of Doubt

***(MGM)***

**Mystery Comedy**

A skillful mixture of comedy, melodramatic mystery, color and thrill, plus a satisfying romantic accompaniment, this seems to have all the earmarks of a popular all-audience attraction. All the elements move to the tempo of snappy action and clever dialogue. As received by the preview audience it seems to be that kind of amusement that can fill a niche, because of story, cast and production values, on any theatre's program.

While the settings and atmosphere are sophisticated, the theme material, dialogue, action and situations are popular stuff. Unique to dramatic mystery type, comedy fulfills an important function. That quality, as supplied mainly by Constance Collier, a newcomer, is one of the show's strongest selling points.

The title supplying a direct hint to the picture's character, it's the story of a romance that trod a menacing road. Sim Sturdevant, scion of Park Avenue, is in love with tempestuous movie queen Treena, a young lady very much *persona non grata* to Aunt Melissa. As she spurns a radio contract which Sim eventually offers Inez Johnson, the complicated romantic and dramatic twists get under way. Following a night-club scuffle with Sim, Hayworth is found dead in his apartment. While apparently endeavoring to cover Sim and Treena, who are suspects, columnist Reed Ryan puts both on the spot. As the case becomes more menacing and complicated, Hayworth's butler is murdered. At this point, Aunt Melissa becomes a potent figure in the story. By devious means and clever deduction, she turns the accusing finger towards Ryan. While he is attempting to remove incriminating evidence in the Sturtevant mansion, Sim discovers him. Follows a wild chase and a thrilling jump from a tower in which Ryan is mortally injured. Confessing the killings and the motives therefor, he clears Sim and Treena as well as all other suspects and makes Melissa a smart detective. Naturally there is the happy ending with Melissa taking Treena to her heart, and preparing a wing in the mansion for her and Sim.

By giving this attraction a little more careful study than is devoted to the regular average attraction and capitalizing upon its comedy, romance, mystery, thrill, excitement and surprise, it should be easily possible to elevate it into a more important asset than the regular program feature. Names in the cast are of more than usual value, and Miss Collier is actually the star.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Lucien Hubbard. Directed by George Seitz. From the story by Arthur Somers Roche. Screen play by Wells Root. Photographed by Charles Clarke. Running time, when seen in Hollywood, 72 minutes. Release date, March 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Sim | Ricardo Cortez |
| Treena | Virginia Bruce |
| Aunt Melissa | Constance Collier |
| Inez | Isabel Jewell |
| Bellwood | Arthur Byron |
| Lisa | Betty Furness |
| Reed Ryan | Regis Toomey |
| Morse | Ivan Simpson |
| Hayworth | Bradley Page |
| Wilcox | Edward Brophy |
| Grandby | Samuel Hinds |
| Torrey | Richard Tucker |
| Earhardt | Bernard Siegel |
| Lt. Sackville | Paul Hurst |

## The Nut Farm

### *(Monogram)*

### Comedy Satire

Here's a comedy satire of Hollywood that's a load of laugh-provoking nonsense. Unlike the general run of Hollywood pictures, either legitimate or caricature, it's made up of stuff that anyone appreciating clean, fast moving comedy can understand. Usually when the film colony's fads, foibles and foolish film-flams are the lampooned subject matter of a show, it's all right for those who have some knowledge of all the town's phoney inside stuff, but the rank and file have a difficult time in judging whether the entertainment is on the level or whether someone is being kidded. In this case, however, all the ingredients are amusing, understandable entertainment and saleable merchandise.

With farcical hokum the principal motivating element, the show is a hilarious lowdown on the sucker-racket. Selling out his grocery store and intent upon buying a California nut farm, Bob Bent sees his plans go awry when his wife Helen falls for the old "get-rich-quick-through-picture-production" game. Promoted industriously by Holland and against the advice of Willie, who knows quite a bit of how the sheep are fleeced, the Bents go through with the deal. Willie comes in as director for the "super-colossal." Dough runs short, but Willie, wise to the tricks of "quickie" production, finally gets the picture finished. At the preview it's a flop; then director Willie transforms himself into an ingenious cutter, and out of the miles of film he snips a grand short comedy. When a deal is made with a big releasing company, Holland tries to butt in again for a share of the profits, only to be soundly thrashed by the hero. The finale has a romantic twist for Willie and Agatha, but the Bents are sure they are destined to be great producers, and despite their experience begin planning for their next effort.

Fun is the thing to sell in this picture. It's all harum-scarum. While there are no magnetic outstanding names, smart showmanship which takes advantage of the wealth of interest-creating material should have no difficulty in overcoming that handicap. Where comedy is the quality that interests audiences, it may be dished out in large and funny doses, assuring patrons that there's a laugh, smile or giggle in every foot of the film.—McCarthy, Hollywood.

Produced and distributed by Monogram. Directed by Mel Brown. Story by John C. Brownell. Adaptation by George Waggner. Photographed by Harry Newman. Edited by Carl Pierson. Recorded by John A. Stransky, Jr. P.C.A. Certificate No. 562. Running time, when seen in Hollywood, 65 minutes. Release date, March 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Willie | Wallace Ford |
| Ma. | Florence Roberts |
| Helen | Betty Alden |
| Bob | Oscar Apfel |
| Agatha | Joan Gale |
| Sliscomb | Spencer Charters |
| Van Norton | Arnold Gray |
| Biddeford | Lorin Rager |
| Holland | Bradley Page |

## Hei Tiki

### *(First Division)*

### Native Legend

Alexander Markey, it is indicated in something of a foreword by himself, went to the Isle of Ghosts, off New Zealand, with a small group, spent four years with the Maori tribe of natives which inhabits the island, and with their friendly cooperation, produced a motion picture recounting a native legend, and using the natives themselves for the entire cast.

The tale, which is reasonably well told, involves hei tiki, the native jade or bone ornament symbolical of earthly romance, which, in effect, comes into conflict with a tradition that the eldest daughter of the chief shall be in a sense incarcerated until the war god shall come to claim her.

In the nature of a travel subject, the picture has certain elements of interest, but on the whole it is but moderately entertaining. It is emphatically called to exhibitors' attention that the method of selling, chiefly marquee, which was used by the Broadway theatre showing the film is not to be recommended. In that case, the "love-charm" idea inherent in the title was played and played *ad nauseam,* the intent of such selling being obvious. If nothing else, it is highly misrepresentative.

The natives performers are, in the main, capable after their own fashion. A musical accompaniment is appropriate, and Mr. Markey interjects comparatively few off-screen comments of an explanatory nature.

The tale recounts the manner in which the chief's eldest daughter accidentally, in a moment of freedom, meets the son of the chief of a rival tribe, the boy acting as a spy. The girl is afraid to leave with him, and he later returns, with companions, and through trickery, impersonates the war god and takes the girl. The secret is discovered, the warriors give chase, and a battle at the home encampment of the boy is ended only when the girl confronts her father, and he saves the day by interpreting the war god legend in such a manner that a reconciliation of the two tribes is effected.—Aaronson, New York.

Produced in New Zealand by Alexander Markey. Distributed by First Division. All native cast. Running time, 86 minutes. Release date, February 1, 1935. General audience classification.

## Lottery Lover

### *(Fox)*

### Comedy with Music

A likable comedy drama in which comedy is the predominating element, and music of a rather tuneful variety has an engagingly sustaining place, this picture is light and airy, amusing and entertaining.

When a group of young naval cadets land in Paris on shore leave from a training cruise, they lay siege to the heart of a beautiful comedienne, and by lot select the shyest of their lot to represent them. Therein is engendered the picture's comedy, the romance develops between the winner of the lottery and the young chorus girl who is hired by their mentor and guide to rehearse the representative.

The personable Lew Ayres and attractive "Pat" Paterson share the lead. Peggy Fears, of the New York stage, is the dymamic, smartly dressed French actress. Sterling Holloway and Alan Dinehart provide a major portion of the more direct comedy. The comedy turn appears to be the best selling angle, making the most of what the cast leaders may mean to the individual audience, and taking advantage of the local exploitation opportunities suggested by the title and the central story circumstance.

The boys hit Paris, all bent on fun and excitement, with the sole exception of the reserved and shy Ayres, whose interests turn not in the direction of femininity. Dinehart, impecunious man about town, promises to show them the sights—at a price. They attend the theatre in a body, fall under the spell of the glamorous Miss Fears, and Dinehart, again for a price, sees to it that the boys shall do something about it in the short space of their shore leave. He proposes a lottery, and Ayres, most disinterested of the group, is chosen to take the pooled money of his fellows, and one of the comedienne's garters, and woo her in three days.

For rehearsal Dinehart obtains the services of Miss Paterson, young Canadian girl working in the show's chorus to earn the price of a ticket home. Failing entirely to comprehend the spirit of the idea, Ayres is like a wooden Indian in his rehearsal, and, if possible, even more so in the actual meeting with Miss Fears. There is considerable entertainment in the ensuing complications, when Miss Fears finally threatens to call the police if her clumsy pursuer continues to bother her. Dinehart comes to the defense of the plan by arranging with Miss Fears to be a good sport and cause Ayres to believe she has succumbed to his advances. She agrees, but meanwhile Ayres has discovered he is in love with his rehearsal partner. Eventually Miss Fears does the right thing, when Miss Paterson comes to her asking that she renounce her apparent love for Ayres, by leaving the two alone in her apartment, while the boys outside are happy in the belief that their proxy has satisfactorily represented them in their amorous holiday intent. As the boys leave, Miss Paterson prepares to return home, for a later meeting with Ayres.

There is no reason why any type of audience should not find enjoyment in the film. The song numbers are good and lively, and are themselves a selling point.—Aaronson, New York.

Produced and distributed by Fox. Producer, Al Rockett. Director, William Thiele. From the story by Siegfried M. Herzig and Maurice Hanline. Screen play by Franz Schulz and Billie Wilder. Photographed by Bert Glennon. P.C.A. Certificate No. 459. Running time, 82 minutes. Release date, Jan. 4, 1935. General audience classification.

CAST

| | |
|---|---|
| Cadet Frank Harrington | Lew Ayres |
| Patty | "Pat" Paterson |
| Gaby Aimee | Peggy Fears |
| Cadet Harold Stump | Sterling Halloway |
| Captain Payne | Reginald Denny |
| Tank | Alan Dinehart |
| Prince Midanoff | Walter Woolf |
| Gibbs | Eddie Nugent |
| Cadet Allen Taylor | Nick Foran |
| Gaby's Maid | Rafaela Ottiano |

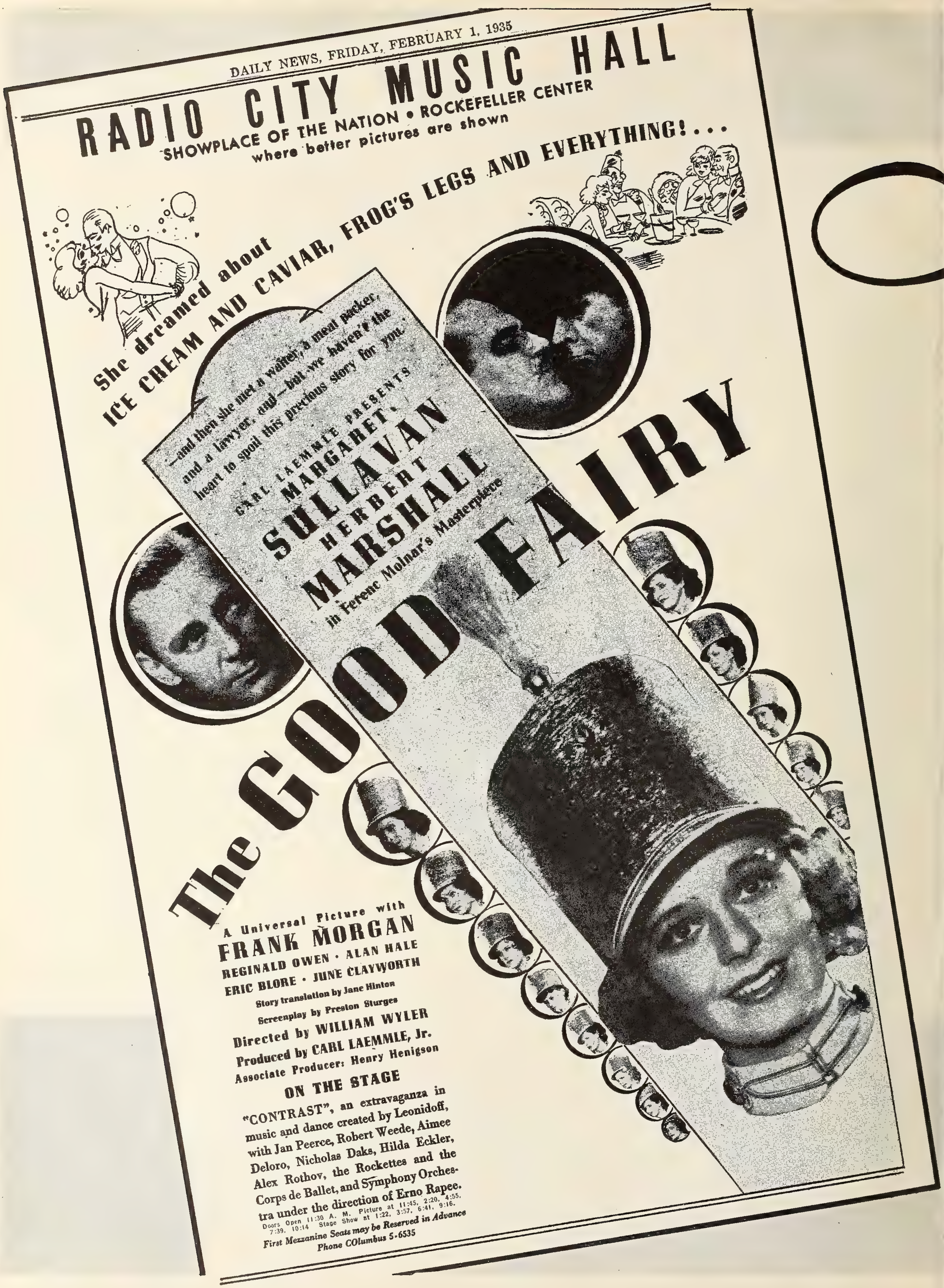
## The Good Fairy

### *(Universal)*

### Comedy Drama

The wholly delightful play of Ferenc Molnar, which was a success on the stage, has been transferred by Universal into an equally delightful motion picture, with William Wyler's capable direction and uniformly excellent performances responsible in large measure. The charming story of the extremely unsophisticated orphan girl who seeks to be a "good fairy" to someone quite unknown to her, merely for the sake of doing good, and who finds himself enmeshed in excitement and romance as a result, this picture blends much amusing comedy, a bit of drama and a touch of not too serious pathos. In a word, the picture is highly entertaining, calculated to provoke the chuckle of thorough, though quiet enjoyment, rather than the hearty laughter of ribald comedy.

As the unsophisticated girl, Margaret Sullavan makes the most of her role, while Frank Morgan and Reginald Owen maintain a high



DAILY NEWS, FRIDAY, FEBRUARY 1, 1935

# RADIO CITY MUSIC HALL

SHOWPLACE OF THE NATION • ROCKEFELLER CENTER
where better pictures are shown

She dreamed about
ICE CREAM AND CAVIAR, FROG'S LEGS AND EVERYTHING! . . .

—and then she met a waiter, a meat packer, and a lawyer, and—but we haven't the heart to spoil this precious story for you.

CARL LAEMMLE PRESENTS
MARGARET SULLAVAN
HERBERT MARSHALL
in Ferenc Molnar's Masterpiece

# The GOOD FAIRY

A Universal Picture with
**FRANK MORGAN**
**REGINALD OWEN · ALAN HALE**
**ERIC BLORE · JUNE CLAYWORTH**
Story translation by Jane Hinton
Screenplay by Preston Sturges
**Directed by WILLIAM WYLER**
**Produced by CARL LAEMMLE, Jr.**
Associate Producer: Henry Henigson

## ON THE STAGE

"CONTRAST", an extravaganza in music and dance created by Leonidoff, with Jan Peerce, Robert Weede, Aimee Deloro, Nicholas Daks, Hilda Eckler, Alex Rothov, the Rockettes and the Corps de Ballet, and Symphony Orchestra under the direction of Erno Rapee.

Doors Open 11:30 A. M. Picture at 11:45, 2:20, 4:55, 7:39, 10:14 Stage Show at 1:22, 3:57, 6:41, 9:16.

*First Mezzanine Seats may be Reserved in Advance*
*Phone COlumbus 5-6535*

# "Spelled with a Big U"

DAILY MIRROR

Friday, February 1, 1935

## "THE GOOD FAIRY," BEWITCHING COMEDY

### Miss Sullavan Movie Orphan At Music Hall

By BLAND JOHANESON.

*"THE GOOD FAIRY" at the Radio City Music Hall. Bewitching comedy, an exhilarating blend of mirth and pathos. Produced by Universal; directed by William Wyler.*

THE CAST:

Luisa (Lu) Ginglebusher........Margaret Sullavan
Dr. Max Sporum..........Herbert Marshall
Konrad..........Frank Morgan
Detlaff..........Reginald Owen
Schlapkohl..........Alan Hale
Dr. Schultz..........Beulah Bondi
Joe..........Cesar Romere
Dr. Metz..........Eric Blore
Docrman..........Al Bridges
Chauffeur..........George Davis
Actress..........June Clayworth
Also: Matt McHugh, Frank Moran, Dick Winslow, Anne Darling, Phyllis Ludwig, Alene Carroll.

ENCHANTING and whimsical little orphan girls have become the new fad in movie heroines. None has been more appealing and captivating than the latest, Margaret Sullavan, who is the Luisa of "The Good Fairy." She plays the role, interpreted by Helen Hayes, when the sparkling Molnar comedy graced the stage of Broadway.

"The Good Fairy" is no sappy account of a suffering orphan who is rescued from drudgery by a kindly bachelor. It is smart, spicy comedy. The high merriment is balanced skillfully by genuine pathos and charm.

Miss Sullavan is an exquisite Luisa and her support is great. With Frank Morgan, Herbert Marshall and Reginald Owen in the principal roles no comedy need lack spirit.

"The Good Fairy" is lighter, but no less distinguished than the star's previous hits, "Only Yesterday" and "Little Man, What Now?" It proves Miss Sullavan to be as fetching a comedienne as she is an impressive dramatic actress.

---

DAILY NEWS, FRIDAY, FEBRUARY 1, 1935

## 'THE GOOD FAIRY' DELICIOUS COMEDY

By KATE CAMERON.

"The Good Fairy," a Universal production based on the play by Ferenc Molnar, screen play by Preston Sturges, directed by William Wyler and presented at the Radio City Music Hall.

THE CAST

Luisa Ginglebusher.Margaret Sullavan
Dr. Max Sporum....Herbert Marshall
Konrad..........Frank Morgan
Detlaff..........Reginald Owen
Schlapkohl..........Alan Hale
Dr. Schultz..........Beulah Bondi
Joe..........Cesar Romero
Dr. Metz..........Eric Blore

"The Good Fairy" presiding temporarily over the destiny of th Music Hall undoubtedly will bring good luck to the house this wee For the picture is a delightful adaptation of Ferenc Molnar's play the same name and is heartily recommended as an efficacious antidote for those mid-Winter blues which are afflicting nearly every one at this time.

Frank Morgan, Reginald Owen and Margaret Sullavan are shown in a scene from "The Good Fairy," now on view at the Radio City Music Hall.

★ ★ ★ ½★

Margaret Sullavan, under the expert guidance of her director-husband, William Wyler, makes the most of the role which Helen Hayes created on the stage when Gilbert Miller presented the Hungarian comedy in New York three years ago. She is charmingly ingratiating as the orphan Luisa, the little usherette whose prettiness and innocence combine to make her a potent magnet for amorous, elderly gentlemen. Miss Sullavan's versatility is demonstrated by the effective way in which she puts over the comedy. She is as sure of herself in this medium as she was in the serious, dramatic roles in "Only Yesterday" and "Little Man, What Now?"

---

NEW YORK AMERICAN
FRIDAY, FEBRUARY 1, 1935

## 'GOOD FAIRY' SPINS CHARMING COMEDY AT THE MUSIC HALL

**"THE GOOD FAIRY," a Universal Picture, adapted by Preston Sturges from a play by Ferenc Molnar, directed by William Wyler and presented at Radio City Music Hall.**

**THE CAST:**

Luisa..........Margaret Sullavan
Max..........Herbert Marshall
Konrad..........Frank Morgan
Detlaff..........Reginald Owen
Schultz..........Beulah Bondi

A delightful, heart-warming comedy with an incessant ripple of laughter ruffling the charm of its surface, the new Margaret Sullavan film fixes its star even more firmly in the affections of her audience, and brings the Music Hall its most appealing entertainment since "Little Women."

The adaptation of the Molnar fantasy has been wrought to retain all the bubbling mirth of the original plus that soupcon of pathos that points the comedy so effectively. And the drama, played as it is by a quartette of Hollywood's [illegible] thespians, [illegible] tops for univers[illegible] film [illegible]. And that "universal" may be spelled with a big "U." as well, in compliment to the producers.

Just how things work out yo[illegible] for yourself at the [illegible] must [illegible] mean Music [illegible] "must." For "The Good Fairy" is as thoroughly enjoyable a film as the new season has brought forth. Miss Sullavan's artistry, her wistful charm, the wide range of her talent become here more apparent than even in her earlier accomplishments.

---

*and more to come!*

Now watch
for Universal's
*Shivery* Sensation

**"BRIDE OF FRANKENSTEIN"**

level of excellent comedy. Herbert Marshall is cast opposite Miss Sullavan, and is effective as the scholarly attorney who suddenly finds success and romance come to meet him.

A setting in a foreign city casts no strange shadow upon the picture. It appears the type of attraction which should have ready appeal, in its combination of laughter and romance developed in an unusual manner, to any sort of audience, almost anywhere.

Alan Hale, operator of a large theatre, comes to the orphanage in search of an usherette. Miss Sullavan, who has a story-telling following among the girls, is selected. When a man attempts to flirt with her as she leaves the theatre she uses Owen, a waiter whom she had seated earlier, as a foil to be rid of the annoyer. Thereafter Owen appoints himself her guardian and protector.

He invites her to a swank hotel affair, where she comes to the benign and would-be amorous attention of Morgan, a meat packing millionaire. His attempts to be flirtatious, and Owen's effort as waiter to make them leave a private dining room, are among the picture's most amusing moments. She tells Morgan she is married, and when he decides he will make her husband rich, she finds an opportunity to dart through the telephone directory and pick out the name of an attorney. Marshall, impecunious and scholarly lawyer, finds himself suddenly named general legal representative of Morgan's company.

From that point the complications fall thick and fast, as Miss Sullavan goes to Marshall, makes him change his dress and his manner, falls in love with him, tries to appear to him merely as a client, and at the same time attempts to evade Morgan while holding his interest in Marshall, and avoid difficulties with the well meaning, but, to her, entirely annoying Owen. The breakdown resulting from all her well intended but unavoidable duplicity comes when Morgan, in Marshall's office, finds he is not Miss Sullavan's husband and she is forced to tell the whole story of her attempt merely to be a "good fairy." It is hardly necessary to mention that Marshall more than forgives her, Morgan does the big thing, and Owen is totally bewildered.—AARONSON, New York.

Produced and distributed by Universal. Directed by William Wyler. Play by Ferenc Molnar. Screen play by Preston Sturges. Photographed by Norbert Brodine. Art director, Charles B. Hall. Film Editor, Daniel Mandell. Sound, Gilbert Kurland. P.C.A. Certificate No. 561. Running time, 98 minutes. Release date, Feb. 18, 1935. General audience classification.

CAST

| | |
|---|---|
| Luisa Ginglebusher | Margaret Sullavan |
| Dr. Max Sporum | Herbert Marshall |
| Konrad | Frank Morgan |
| Detlaff | Reginald Owen |
| Schlapkohl | Alan Hale |
| Dr. Schultz | Beulah Bondi |
| Joe | Cesar Romero |
| Dr. Metz | Eric Blore |

# Ten Minute Alibi

## *(British Lion)*

### Crime Melodrama

This adaptation of the play by Anthony Armstrong, a long run success in London, offers novel story values. It is a murder melodrama without a mystery. The audience sees the crime committed, knows the criminal and gets its kick from the suspense values of scenes in which he faces a long examination from suspicious detectives. The question is not whether he is innocent but whether he will get away without his guilt being discovered.

The sympathies of the audience are with the killer; he has put away a professional seducer who would have been hanged on his police dossier; and the crime is committed to save an innocent girl.

Over and above the interest of the "reconstruction" scenes, in which the suspect evades every trap laid by the police, there is the angle that here is a "perfect crime" at last. This is good exploitation material, whatever censorship may think about it. Whether murder is ever morally justifiable is another nice question raised by the plot. Also for a showman's use are the details of the actual juggling with a clock whereby the killer establishes an impregnable though artificial alibi.

Colin Derwent, in order to prevent the girl he loves, Betty Findon, from going to Paris with Phillip Sevilla, carefully plans to murder him. Using gloves to hide his finger prints, he shoots him with a silenced pistol, and hides the body in the bedroom. Putting back the clock ten minutes, he later returns to the flat with another person and establishes the time of his arrival. Before Sevilla's death is discovered, he restores the clock to correct time. A broken wrist watch on the body has established the time of death, and he has a cast iron alibi for that time.

A relentless "third degree" shows up all manner of possible discrepancies in the suspect's story, but he has provided for them all. As the detectives, baffled, are leaving, the clock strikes 7, although it is only 6 o'clock, but they miss this obvious proof that it has been tampered with.

Phillips Holmes as the hero-murderer is an American name for the billing; the remainder of the cast is scarcely up to the standard of the material, with the notable exception of Morton Selton as an elderly lawyer. The heroine is unsympathetic and the comedy relief of the detectives a mistake. Story values are the real asset.—ALLAN, London.

Produced by Paul Soskin. Distributed by British Lion. Directed by Bernard Vorhaus. Play by Anthony Armstrong. Script, Michael Hankinson and Vera Allison. Camera, Alex Bryce and Harry Rose. Sound, Harold King. Running time, 85 minutes. "A" classification. (British Censor's certificate, "A.")

CAST

| | |
|---|---|
| Colin Derwent | Phillips Holmes |
| Betty Findon | Aileen Marson |
| Phillip Sevilla | Theo. Shall |
| Sir Miles Standing | Morton Selton |
| Inspector Pember | George Merritt |
| Sergeant Brace | Charles Hickman |
| Hunter | Philip Hatfield |

# The Secret Bride

## *(Warner)*

### Drama

A dramatic story of political maneuvering and the criminal activity attendant upon the more unscrupulous kind of politics, and with the thematic complication of an attorney general and a governor under charges of bribe-taking, and a governor's daughter secretly married to the attorney general, this appears lively and entertaining material.

The cast should be a strong selling factor, headed by the attractive and capable Barbara Stanwyck, with Warren William opposite and in support such able players as Grant Mitchell, Glenda Farrell, Arthur Byron and Henry O'Neill.

Murder, the coercion of a weak-willed man secretary, impeachment proceedings against a governor, the last minute rescue of a girl from the electric chair by another's previously withheld testimony, and romance all have a part in this fast-moving yarn. The exhibitor has all these potential selling elements extracted from the story with which to work in the exploitation. He has the political complications with which to attract masculine patronage. Attacking the selling from the other—romantic—side, he has something with which to draw feminine attention, especially with the Stanwyck-William combination.

Miss Stanwyck, the daughter of Byron, governor, is secretly married to William, the state's attorney general. They plan to tell the governor later, but before they have an opportunity, one of William's agents, Douglas Dumbrille, arrests Mitchell in the act of depositing 10,000 in the private account of the governor. Mitchell is secretary to a once wealthy friend of Byron, whom he pardoned. Immediately the storm of bribe and scandal breaks, and a day later Mitchell's employer is found, apparently a suicide.

The legislature commences impeachment proceedings, and an incriminating note is found in the dead man's safe, written on the typewriter in the governor's study and signed in type with his initials. Only William and Miss Stanwyck know of the note, and William, convinced with Miss Stanwyck of her father's innocence, goes to work to unearth the facts before the legislature shall take action. He realizes that his marriage to Miss Stanwyck cannot be revealed. Then Dumbrille is murdered. Miss Farrell, William's secretary, is on trial, and only Miss Stanwyck, who was in William's apartment, saw the act, knew the girl to be innocent.

Working against time, she and William attempt to get at the truth. At the last moment Miss Stanwyck appears on the stand, saves the girl, and reveals her marriage to William. Things look decidedly dark for the governor as well as the attorney general, until, through Miss Stanwyck's effort, Mitchell is brought before the legislative committee, there confesses he killed his employer and Dumbrille, who had engineered the entire affair at the behest of a political boss, and that Dumbrille had influenced him to the original criminal act.—AARONSON, New York.

Produced and distributed by Warner Bros. Director, William Dieterle. Based on the play by Leonard Ide. Screen play by F. Hugh Herbert, Tom Buckingham, Mary McCall, Jr. Dialogue director, Stanley Logan. Photography by Ernest Miller. Film editor, Owen Marks. Art director, Anton Grot. P.C.A. Certificate No. 384. Running time, 64 minutes. Release date, Dec. 22, 1934. General audience classification.

CAST

| | |
|---|---|
| Ruth Vincent | Barbara Stanwyck |
| Robert Sheldon | Warren William |
| Hazel Normandie | Glenda Farrell |
| Willis Martin | Grant Mitchell |
| Governor Vincent | Arthur Byron |
| Jim Lansdale | Henry O'Neill |
| Dave Bredeen | Douglass Dumbrille |
| Lieut. Nigard | Arthur Aylesworth |
| Rep. Grosvenor | Willard Robertson |
| Rep. McPherson | William Davidson |

# One Night

## *(Scandinavian Talking Pictures)*

### Drama

Produced by a Stockholm company, and using the Swedish dialogue throughout, this importation might well have been produced in the Union of Socialist Soviet Republics, otherwise known as Russia, since the film is in fact a glorification of revolution, *the* Revolution of Russia, as it had its active repercussions in neighboring Finland.

It is tragic drama, telling the story of the young man of good birth and wealthy home, who first is ready to give up home and family for a lowly-born peasant girl with whom he has fallen in love, and then sacrifices his sweetheart and finally his life, for the thing he considers above all else, the Revolution. This strong tinge of ruddy ink which definitely dyes the underlying and basic theme of this photoplay, makes it considerably limited in appeal for the average American consumption, in addition to its foreign origin and dialogue. It is true that there are numerous dialogue translations into English, not by superimposition, but in the rather old-fashioned manner of straight subtitles. Consequently the story's trend may be easily followed by one not understanding the language.

It must be true, as well that in the community where a reasonable portion of the population is of Scandinavian extraction, the exhibitor has something to sell, because of the Swedish origin and dialogue, if for no other reason.

The young boy Armas renounces his home, and breaks the heart of his mother, by his determination to continue his romance with the peasant girl Marja. Then comes the Revolution, and Armas joins the Red force, seeing in their fight a battle for the right. His older brother, Wilhelm, becomes a captain in the government army mobilized against the Reds.

Into the sector where Armas' home is located comes a Revolutionist troop train, Armas aboard. Warned of the approach the government force mines a railroad trestle, and the racing train plunges into the stream below. Those who escape death are captured, among them Armas. As a traitor to his country, he is condemned to death by a summary military court martial, and his brother is ordered to carry out the execution.

On the boy's word of honor that he will return in time for the execution next morning, his brother supplies horse, cape and pistol, and Armas leaves with a letter to their mother. Taking it to his home, he hears his mother renounce him to a servant, and leaves for his sweetheart's home, the letter undelivered. The girl learns during the night that Armas is to be executed, and has her mother lock them into a room. By terrorizing the mother, Armas forces her to release him, and despite the girl's entreaties, begins his return to a firing squad. En route, and because of the government cape he wears, he is shot by his own fellows-in-arms. Reaching his brother, the execution is suspended. Wilhelm is ordered to take his brother home as the army advances. Armas dies on the way, the surrounding picturization indicating the boy has died for the Revolution.—Aaronson, New York.

Produced by A. B. Svensk Filmindustri, Stockholm, and distributed by Scandinavian Talking Pictures, Inc. Directed by Gustaf Molander. Scenario by Ragna Hylten-Cavallius. Running time, 80 minutes. Release date, Jan. 31, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Marja | Ingert Bjuggren |
| Armas | Björn Berglund |
| Wilhelm | Uno Henning |
| The Mother | Gerda Lundequist |
| Minka | Karin Swanström |

## They are Looking Up

***(Gaumont-British)***

**Farce Comedy**

A good comedy idea is the basis of this British production and both time and money have been spent in its development, resulting in some genuinely amusing situations and generally in entertainment values salable by stunt methods and in fact lending themselves exceptionally well to various types of tieups and window displays. This may be a better line of salesmanship than concentration on the star, Cicely Courtneidge, though she is quite adequate in her dual role, of a circus rider deputizing for a schoolmistress sister.

The highlights are a championship tennis match in which the heroine faces a champion and defeats her by wildly comic methods, and a "one woman" circus performance in which the same girl has to play all the acts, from wire-walking to trapeze flying. Selling points here are that the tennis champion is played by Suzanne Lenglen, French star and onetime world champion, and that the episode is a most amusing burlesque of front-page tennis; the circus scenes ask you to talk of synthetic thrills with a bigger kick than real ones and of a "greater than Barnum" show from an aerial comedienne.

The story reveals Cicely Fytte, bohemian owner of a traveling circus, consenting to take the place, for a day, of her twin sister, a schoolmistress who has eloped with a wrestler. After a hectic day with the geometry and geography classes, she is horrified to learn that the eloping couple have taken ship to South Africa, and that the imposture must continue until they are brought back. Consolation is supplied by the friendship of Van Gaard, the music master, who is also a pretender, being actually a rich young man who has fallen out with his father. His advice enables Cicely to survive the tennis match at Wimbledon, where her shots are so outrageous that her famous opponent retires, and he also cooperates, by taking charge of the band, when Cicely finds that her circus turns have all gone on strike just when a possible buyer of the outfit wants to see a show. Cicely herself puts the performing seals through their paces, deputizes for a drunken wire-walker and even consents to act the flying beauty in a high trapeze act—all without detection by her pupils in the audience.

At last Foundation Day at the school comes, with the probability that the real Miss Fytte is to be announced as the new head, and the certainty that, disillusioned by the wrestler, she is returning to take up her duties. By various subterfuges, Cicely and Van Gaard keep the ceremony going until her sister turns up to receive the honors, then ride off together to get married.

Cicely Courtneidge is a spirited comedienne, and the support is excellent, with William Gargan excellent as Van Gaard, and Mark Lester, Henrietta Watson, Cicely Oates and Dick Henderson best of the others.

The broad comedy of the tennis and circus scenes, and the very fair speed maintained throughout, should make this very acceptable audience material.—Allan, London.

Produced and distributed by Gaumont-British. Directed by Albert de Courville. Story by Daisy Fisher and Albert de Courville. Script, C. Stafford Dickens and Con West. Camera, Charles Van Enger. Sound, A. C. O'Donoghue. Running time, 80 minutes. General classification. British censor's certificate, "U."

CAST

| | |
|---|---|
| Cicely Fytte<br>Bertha Fytte | Cicely Courtneidge |
| Van Gaard | William Gargan |
| Joey | Max Miller |
| Mary Fytte | Mary Lawson |
| School Chairman | Mark Lester |
| Miss MacTavish | Henrietta Watson |
| Miss Crabbe | Cicely Oates |
| Opal | Judy Kelly |
| Mr. Money | Dick Henderson |
| His Son | Dick Henderson, Jr. |
| Tennis Umpire | Hay Plumb |
| The Wrestler | Denny Green |

## The Phantom Light

***(Gainsborough-GB)***

**Comedy-Thriller**

Assets here are the beautiful coast backgrounds and the originality of the interior settings, which almost all reproduce a lighthouse, giving interesting glimpses of the lamp-room and other features. Detrimental is the fact that the thrill scenes, depicting the defeat of a wrecking gang, are played in too slow a tempo and that some of the acting is very crude. Gordon Harker, purveying Cockney humour, is an asset or a drawback according to your audiences' understanding of the dialect; in his vein he is excellent.

Sam Higgins is sent from London to take charge of a lighthouse on the Welsh coast. On arrival he finds that two previous keepers have come to an abrupt end and that his immediate predecessor is lying in his bunk, mad. There are stories that the light mysteriously disappears on certain nights, and that a "phantom" light, further up the coast, lures ships onto the rocks. Sam is pestered by a young man who pretends to be a newspaper reporter and by a girl who says she is an actress, to take them to the lighthouse. He refuses, but during the night they have to be taken in from a sinking motor boat.

Sam finds his visitors fixing up a wireless transmitter and learns that the man is a naval officer and the girl a detective who is helping him find the gang which is using the lighthouse for wrecking. Soon there are mysterious happenings. The "mad" man lays out the officer. Sam's assistant is found unconscious. Then Sam and the girl, locked in, realize that the light has been put out. At the same time, the false light blazes out along the coast.

Finally, the officer swims to shore and brings a rescue party, while another goes to destroy the wrecking light. In the nick of time the steamer which the officer was trying to wireless is saved by the real light reappearing, and the chief criminal is revealed to be the local doctor, who lures to destruction ships on which he has an insurance.

The mystery angle can be played up, with emphasis on the fact that much of the action is played at night in the setting of a stormbound coast. Ian Hunter's is the best of the names, with Harker deserving star prominence where it is possible to put him over.—Allan, London.

Produced by Gainsborough and distributed by Gaumont-British. Directed by Michael Powell. From the play "The Haunted Light" by Evadne Price and Joan Roy Byford. Script by Ralph Smart. Camera, Roy Kellino. Sound, A. Birch. General Classification. British Censor's Certificate, "U." Running time. 75 minutes.

CAST

| | |
|---|---|
| Sam Higgins | Gordon Harker |
| Alice Bright | Binnie Hale |
| David Owen | Donald Calthrop |
| Doctor Carey | Milton Rosmer |
| Jim Pearce | Ian Hunter |
| Claff Owen | Herbert Lomas |
| Tom Evans | Reginald Tate |
| Captain Pearce | Barry O'Neill |
| Bob Peters | Mickey Brantford |
| Mrs. Owen | Alice O'Day |
| Griffith Owen | Fewlass Llewellyn |
| Sergeant Owen | Edgar K. Bruce |
| Station Mistress | Louie Emery |

## One Too Many

***(Columbia)***

**Amusing**

There are few on the screen who can surpass the slight and slithering Leon Errol in the performance of an inebriation act, and in this instance he is genuinely amusing. If there is objection on the liquid score, that is another thing, but Mr. Errol is undeniably an entertaining intoxicatee. His inability to leave the bottle untouched brings him to matrimonial disaster.—Running time, 20 minutes.

## Listenin' In

***(Vitaphone)***

**Tuneful**

There is tuneful entertainment in this musical-radio subject, in which two linemen, atop a pole, look down and see several stars of the radio in renditions before the microphone. Included are Cross and Dunn, Mary Small and Irene Taylor, singing some of their best known numbers and singing them in highly effective fashion. There is no effort to do more than make this a radio review in miniature, so to speak, and the result is tuneful and entertaining.—Running time, 10 minutes.

## A Dream Walking

***(Paramount)***

**Entertaining**

The spinach-imbibing sailor, Popeye, in another of his heroic encounters with the lumbering rival in his race for the hand of the charming Olive Oyl. This time Miss Oyl turns sleep walker, definitely cartoonically speaking, and the boys go to the rescue. On and about the steel skeleton of a building under construction the "action" takes place, ending in victory for Popeye, in really entertaining cartoon fashion.—Running time, 7 minutes.

## Mickey's Man Friday

***(United Artists)***

**Entertaining**

The latest exploit of Mickey, Mr. Disney's cheerful and energetic rodent, find him a veritable Robinson Crusoe. Marooned on a desert isle, he saves a native, who becomes his Man Friday. Together they fashion a home of no mean proportions with gadgets which stand them in good stead when the natives attack. All the novelty of the cartoonist's art is here as the attack is repulsed and Mickey sails away. An entertaining subject.—Running time, 7 minutes.

## The Happy Butterfly

***(Columbia)***

**Fair**

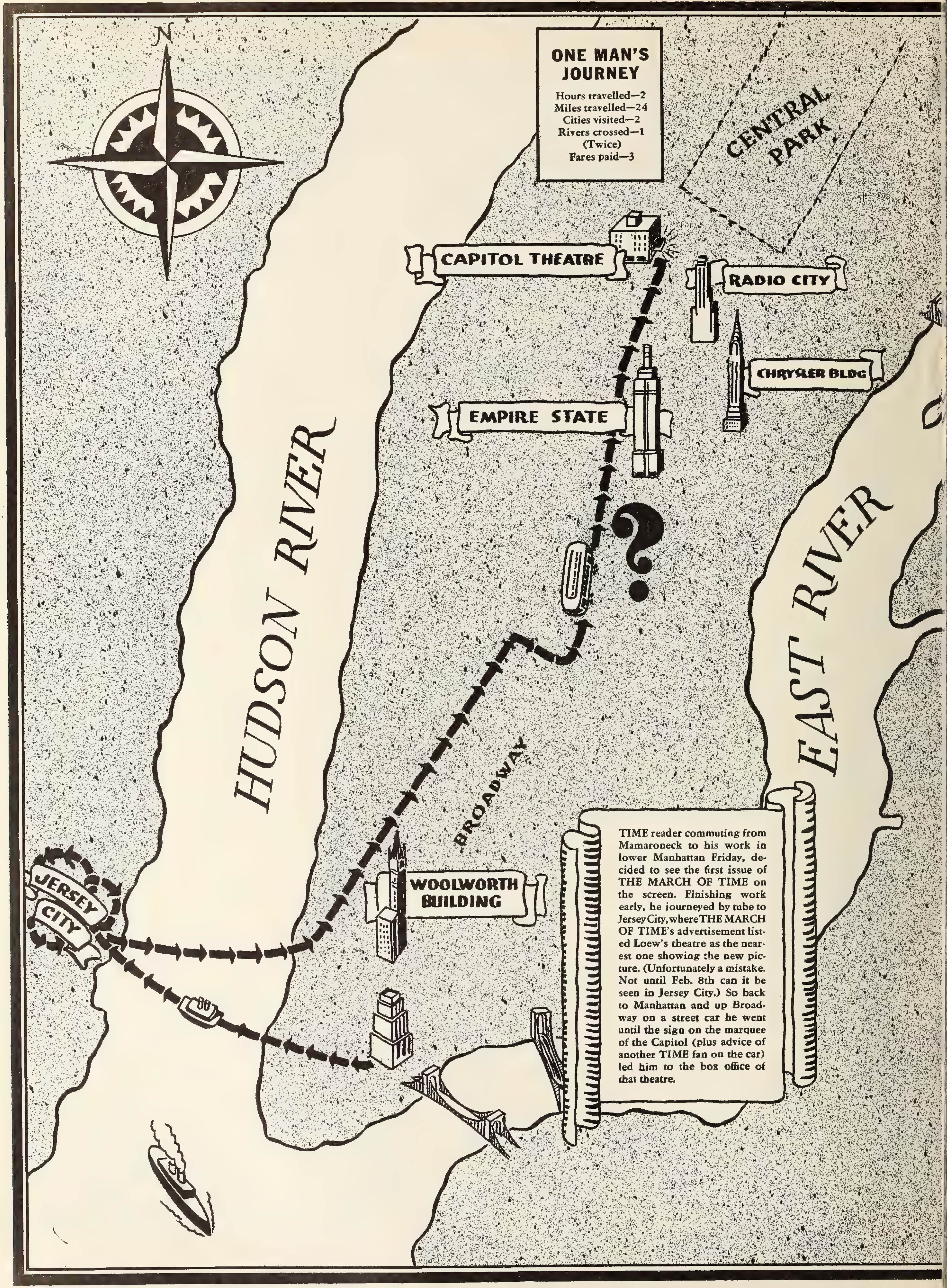
A fair number of the Scrappy cartoon series, in which Scrappy, hunting butterflies, is annoyed by his young brother. When they catch one, the butterfly gives them a wishing ring. The younger is changed into a butterfly at his own request, but after a mishap or two is only too glad to resume his human shape, where there are no wings to worry about. Only a fair subject.—Running time, 7 minutes.

## Zeeland, the Hidden Paradise

***(MGM)***

**Excellent**

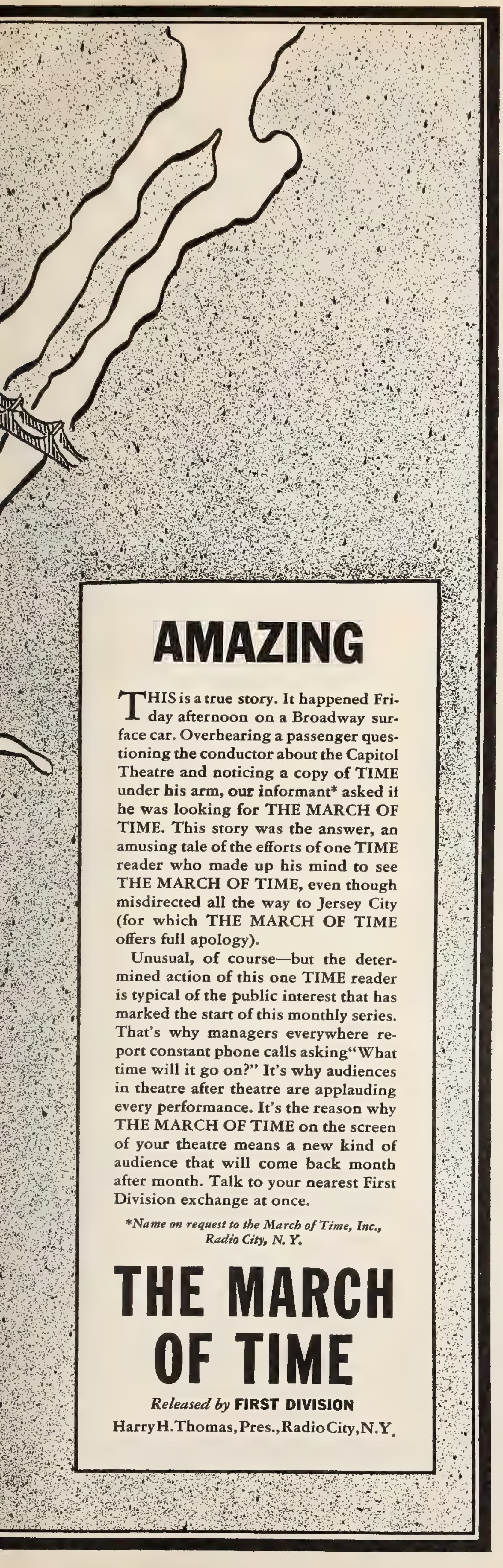
A travel subject of exceptional interest and quality is this number of the FitzPatrick Travel Talk series, in which the color cameras bring out all that is most attractive and most fascinating to American eyes in the quaint section of Holland known as Zeeland, where customs, architecture and particularly dress are as they were many years ago. The color, as in all of this series, is of unusual caliber, the explanatory dialogue interesting. Though short, it is definitely a worthwhile subject.—Running time, 7 minutes.


N
CENTRAL PARK
CAPITOL THEATRE
RADIO CITY
CHRYSLER BLDG
EMPIRE STATE
HUDSON RIVER
EAST RIVER
?
BROADWAY
WOOLWORTH BUILDING
JERSEY CITY

## ONE MAN'S JOURNEY

Hours travelled—2
Miles travelled—24
Cities visited—2
Rivers crossed—1
(Twice)
Fares paid—3

TIME reader commuting from Mamaroneck to his work in lower Manhattan Friday, decided to see the first issue of THE MARCH OF TIME on the screen. Finishing work early, he journeyed by tube to Jersey City, where THE MARCH OF TIME's advertisement listed Loew's theatre as the nearest one showing the new picture. (Unfortunately a mistake. Not until Feb. 8th can it be seen in Jersey City.) So back to Manhattan and up Broadway on a street car he went until the sign on the marquee of the Capitol (plus advice of another TIME fan on the car) led him to the box office of that theatre.



# AMAZING

THIS is a true story. It happened Friday afternoon on a Broadway surface car. Overhearing a passenger questioning the conductor about the Capitol Theatre and noticing a copy of TIME under his arm, our informant* asked if he was looking for THE MARCH OF TIME. This story was the answer, an amusing tale of the efforts of one TIME reader who made up his mind to see THE MARCH OF TIME, even though misdirected all the way to Jersey City (for which THE MARCH OF TIME offers full apology).

Unusual, of course—but the determined action of this one TIME reader is typical of the public interest that has marked the start of this monthly series. That's why managers everywhere report constant phone calls asking "What time will it go on?" It's why audiences in theatre after theatre are applauding every performance. It's the reason why THE MARCH OF TIME on the screen of your theatre means a new kind of audience that will come back month after month. Talk to your nearest First Division exchange at once.

**Name on request to the March of Time, Inc., Radio City, N. Y.*

# THE MARCH OF TIME

*Released by* **FIRST DIVISION**

Harry H. Thomas, Pres., Radio City, N.Y.

UNDERWOOD & UNDERWOOD

*At the Washington première of The March of Time was Col. Edwin Halsey, Secretary of the United States Senate.*

UNDERWOOD & UNDERWOOD

*Soviet Ambassador Alexander Troyanovsky and Boris Skvirsky, counselor of the Soviet Embassy, also at the Washington première, viewed The March of Time and its analysis of the Pacific situation.*

UNDERWOOD & UNDERWOOD

*Other figures prominent in social and diplomatic circles included Mme. Sze, wife of the Chinese Minister, Dr. Alfred Sze, with their daughters, Misses Julia and Alice and nephew, Wilbur Sze.*

## REVIEWS FROM COAST TO COAST

NEW YORK HERALD TRIBUNE: This feature should prove popular, for it is lively... current and brief.

WILLIAM BOEHNEL IN NEW YORK WORLD-TELEGRAM: It is . . . a comprehensive pictorial record that shows why and how things happen, as well as the climax.

ELSIE FINN IN PHILADELPHIA RECORD: March of Time entertains as it informs. The camera work, editing and selection of material promise much for the future of this new type of picture.

BALTIMORE MORNING SUN: At first sight The March of Time seems to be a revolutionary movement in the newsreel field . . . The first reel offered humor, satire, pathos . . . At the end there was applause.

BRIDGEPORT POST . . . It looks like the best thing since Mickey Mouse.

ABEL IN VARIETY . . . Each 20-minute short ought to prove potent b. o.

# BRITAIN TO USE $900,000 IN NEXT TWO YEARS TO SPEED TELEVISION

## Radio Men in U. S. Prepare to Push Laboratory Tests with Aim of National Network by the Spring of 1936

## Initial Investment of 50 to 200 Millions Declared Necessary in U. S.; British Hope for Test Transmissions in Two Months

Great Britain this week surprised the radio broadcasting industry with announcement by Sir Kingsley Wood, British postmaster general, in the House of Commons that regular television broadcasting is expected to become an almost immediate reality in that country and that the British Government will spend $900,000 in the next two years to place the medium within reach of the public.

Preceding Sir Kingsley's announcement, publication was made of the report of the government-appointed Television Commission, headed by Lord Selsdon, which, after eight months of deliberations and consultations with numerous experts of England, the United States and Germany, had decided that high definition television had "reached such a standard of development as to justify that the first steps be taken toward the early establishment of a public television service of this type."

In the United States, radio men were preparing to follow the British move by more exhaustive laboratory tests in the hope of being able to put television on a national network scale into operation by the spring of 1936, at least two years earlier than had been anticipated. Experts in this country explained that for a variety of reasons the British step by no means signifies that this country is to be left behind in the television race. Among the reasons cited for the delay in the United States were these:

**1. The American television problem is more than 38 times greater than England's, due to the difference in size of the two countries.**

**2. To introduce television into the homes of this country will be far more costly than in England.**

**3. Capital is lacking to finance construction and equipment of image transmitters. It was explained that to provide television programs throughout the United States would require an initial investment estimated at $50,000,000 to $200,000,000.**

In London, Sir Kingsley explained that the most important recommendation in the commission's report is that the service begin with the Baird and Marconi systems operating alternately from one transmitting station in London under control of the British Broadcasting Corporation.

### Transmission Tests in Two Months

It is expected, Sir Kingsley indicated, that it will be possible to begin experimental transmissions within two months, although the cost of receivers probably will range between $250 and $300, until developed on a large commercial scale. The same problem has been evidenced in the United States.

According to cable advices from London Monday there is a general belief in radio circles that Lord Selsdon's committee also will recommend a pool of television patents, implying a more or less standard form of transmitter and receiver, and that the official system will employ 180-line scanning against the 30-line at present employed by the B.B.C. in its experiments.

---

### *BRITISH EXHIBITORS WANT CANCELLATION*

*Right of cancellation of pictures and restricted percentage of receipts payable for film rentals would be included in a standard exhibition contract which the Cinematograph Exhibitors' Association may ask of the British government. Thirty-six per cent of theatre receipts is the generally accepted figure for the rental percentage, with no right of cancellation, whereas in Australia an exhibitor may cancel 25 per cent of pictures booked, the while he pays 20 per cent of the program's cost.*

---

The size of the television picture now produced in England is about eight by six inches, but this, it was explained, can be increased by a magnifying device with a corresponding loss of definition, in itself a handicap. Experimental work has been progressing toward pictures of much larger dimensions, but they are only in the early stages of development.

### Newsreels Await Competition

British newsreel companies are anticipating open competition from the Government in its television activities, for, it is said, present plans embrace a nationwide "televised" news-broadcast service as part of the regular entertainment programs. If this plan is carried out it would mean that a news event occurring in London could be shown on motion picture screens or in private homes within an hour of its happening in almost any part of the British Isles.

**In this country, on the other hand, the motion picture industry is cooperating with the broadcasters in development of television. Inauguration of a regular program as soon as it becomes practical is being discussed by officials of the Columbia Broadcasting System and Paramount, while National Broadcasting is planning coordinated programs with its affiliated motion picture concern, RKO Radio.**

With motion picture companies in the United States aiding the broadcasters in the practical development of television, the producers probably would underwrite the broadcasters' entertainment and talent supply, while the broadcasters would undertake the technical aspects of the program. However, private capital investment up to $200,000,000 would be required.

"There is no doubt that the results of television will go a long way in pulling us out of the depression," said O. H. Caldwell, former federal radio commissioner, this week. "The only thing that is holding back the development of this new industry in the United States, on a scale that would be comparable to the early days of broadcasting, is the need for capital to finance the construction and equipment of image transmitters.

"To provide television programs throughout the country would require an initial investment estimated at from $50,000,000 to $200,000,000. This sum seems staggering to private capital, but to a government that it handing out billions for purposes that seem less constructive, even $200,000,000 for television is not unthinkable. Television transmitters really have a sounder claim to government financing, in the present unemployment situation, than do other enterprises that have received generous federal aid."

Close on the British Government's action engineers of the B.B.C. this week took swift action in a search for a site on which to erect a television "tower," which must be sufficiently high to give an uninterrupted path for the ultra-short waves between the sender and the receiver over a 35-mile radius it is primarily intended to serve. It was considered probable that the Crystal Palace tower, which is 280 feet above the level of the Thames, will be used for the first television broadcast. Since June, 1934, this site has been used by Baird Television, Ltd., for experiments.

Among those individuals directly interested in the latest television move is David Sarnoff, president of Radio Corporation of America, who is a member of the directorate of the Marconi company and a large stockholder. Also having financial interest in the new developments is Isidore Ostrer, head of Gaumont British, who is reported to have invested $250,000 within the last three years in the Baird system. Although Mr. Sarnoff has vital interests in the British program, there was little response to the news from England this week in Wall Street. RCA stocks remained at a steady level.

### New Type Transmission Line

A further development reported on the television scene in this country is in the form of a new type electrical transmission line, which will provide, it is claimed, a television channel giving size and clarity of vision hitherto unknown. The new wire was described before the annual winter convention of the American Institute of Electrical Engineers in New York, as opening up new possibilities not only in television but also in long-distance transmission of pictures and music.

The wire and associated apparatus, it was reported, permits extension of frequency band widths of the order of 1,000,000 cycles or more to be transmitted over long distances.

This new method will transmit signals over the wire at nearly the speed of light, or 186,000 miles a second, it is claimed.

Germany, in addition to Great Britain, anticipates practical usage of television within the next year, it was indicated this week in New York by Dr. Fritz Schroeter, director of the laboratories of Telefunken Co., leading radio system in Germany.

"With a television station already operating in Berlin, we can transmit clear images in black and white, either movable or still, on a frame 10 by 8 inches," he said. "They are as perfect as regular motion pictures."

---

## Cobb Opens New Theatre

William Cobb opened the Fox theatre in Houma, La., last week with the mayor of the city as chief guest. Various film executives attended. The house seats 600.

# IT'S A PLEASURE AND AN HONOR

# *Joe Cook*

## TO PRESENT YOUR FIRST COMEDY FEATURETTE . . .

# "MR WIDGET"

**Produced by Al Christie**

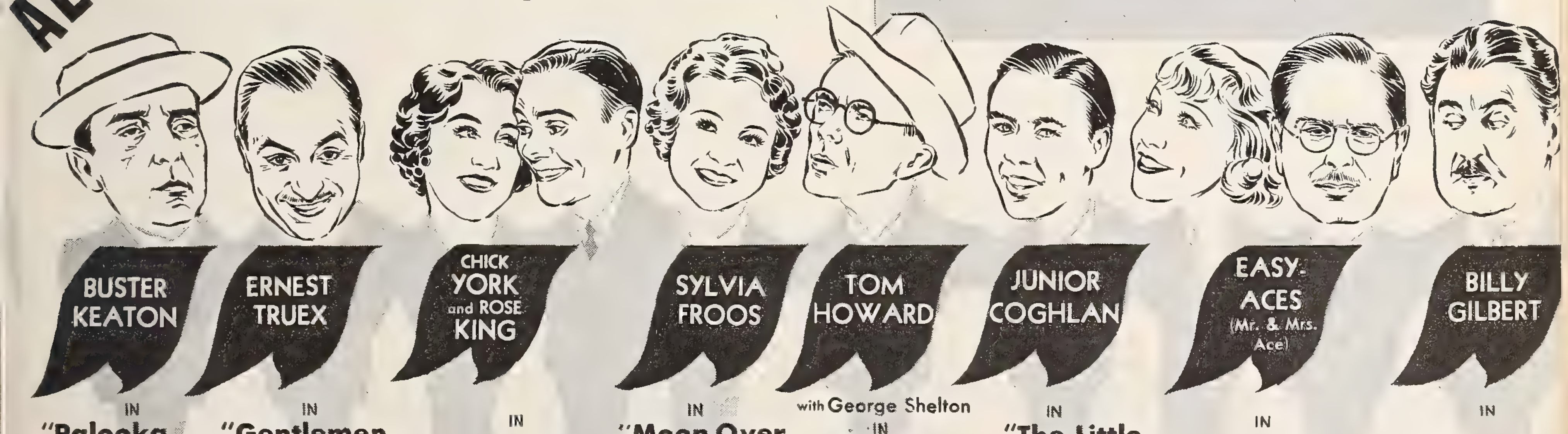
You win the blue ribbon, Mr. Cook, for the most novel two-reel comedy in months. The exhibitors win a great new name.

Showmen who play *Educational's* Comedies are getting this season the finest line of big star attractions in short subject history. Here's a new one that sends the score higher than ever.

Second Joe Cook featurette now in production.

## ALL RIBBON WINNERS

**...with their early 1935 releases**



**BUSTER KEATON** IN "Palooka from Paducah" and "One Run Elmer"

**ERNEST TRUEX** IN "Gentlemen of the Bar"

**CHICK YORK and ROSE KING** IN "How Am I Doing?" A Marriage Wow Comedy

**SYLVIA FROOS** IN "Moon Over Manhattan" A Young Romance Comedy and "Song Plugger" A Song Hit Story

**TOM HOWARD** with George Shelton IN "Easy Money" and "An Ear for Music" Coronet Comedies

**JUNIOR COGHLAN** IN "The Little Big Top" A Frolics of Youth Comedy featuring "POODLES" HANNEFORD

**EASY ACES (Mr. & Mrs. Ace)** IN "Dumb Luck" A Marriage Wow Comedy Another in production

**BILLY GILBERT** IN "Hail, Brother" Another musical comedy b by the men who made "Nifty Nurse

**Presented by E. W. Hammons**

Educational Pictures
THE SPICE OF THE PROGRAM

**Distributed in U. S. A. By FOX Film Corporation**

# THEATRE TOTALS FROM 5 SOURCES ALL DIFFER

## Washington Is Planning Studies of Theatrical Employment in Number of Cities as a Clue

An accurate total of the number of motion picture theatres operating in the United States is as much of a mystery as ever. Five individual surveys of the exhibition structure show wide disparities and complicate conclusions.

The United States Census Bureau reported a few weeks ago that an investigation of theatre income in its relation to payrolls touched 10,265 houses, although it was added that the study was incomplete.

On January 26, the Film Boards of Trade, affiliated with the Motion Picture Producers and Distributors of America, estimated 14,552 theatres operating on Jan. 1, 1935, based on reports taken from the film servicing books of large distributors. A previous estimate by the Film Boards of 13,736 operations on Jan. 1, 1934, would be nearer the time of the Census Bureau's investigation.

### Commerce Department Says 10,143

The United States Department of Commerce announced on Feb. 1 a total of 10,143, noting that the Census Bureau's study had influenced the conclusions.

Then, on Monday, Film Daily said the total number of houses is 15,273.

"Popular opinion," so-called, figures the total at 14,000, although the estimates range from 12,000 to 15,000.

**Thus an average, arbitrarily calculated from all these totals, would place the number at 12,846. (Geographical analyses of the surveys appeared in Motion Picture Herald as follows: United States Census Bureau, November 24, 1934; Film Boards of Trade, January 26; United States Department of Commerce, February 2.)**

The spread between the figures compiled last year by the Census Bureau from its survey of all amusements and the data and estimates procured by the Commerce Department and other government agencies are said at Washington to be interfering with the progress of studies of national business income as the industry is involved.

The Census Bureau's report of 10,265 theatres showed receipts in 1933 of $415,153,000, with 63,473 full-time workers and payrolls aggregating $85,416,000.

### Question of Value Raised

That these figures were not accurate was stated by the bureau at the time, when compilation of the report for Pennsylvania disclosed discrepancies in the figures for cities of comparable size and type. It was revealed later that the disappointing result of the Pennsylvania canvass was due to conflict between two political factions over the appointment of enumerators which brought about conditions militating against a complete survey. Regardless, there were obvious discrepancies elsewhere.

While the bureau's figures, admittedly incomplete, were taken generally in government circles as being the best data available, the question of their value was raised recently in Washington when it was learned that vastly different data were given in a report on national income for 1929 to 1932 submitted to Congress last year by the Department of Commerce in response to a Senate resolution.

That report carried employment figures for 1932 which by no means could be correlated with the census figures for 1933. It placed the number of persons employed in motion picture theatres at 225,400, with another 16,663 employed in legitimate theatres, the total of 241,063 being nearly four times the total found by the Census Bureau.

Estimates of salaries and wages in the national income study placed the total for motion picture theatres in 1932 at $289,188,000 and, for legitimate theatres at $34,026,000, a total of $323,214,000, again about four times the census figure.

Efforts to reconcile the two sets of figures proved unsuccessful and the situation was further complicated by the figures compiled by the Film Boards of Trade.

An exhaustive search by Washington for reliable statistics disclosed that the theatrical industry is probably the only important enterprise in the country without complete figures on its structure. Apparently, officials found, nobody knows how many theatres there are in the United States, although men conversant with the industry said the Census Bureau figure should be increased about 25 per cent. On the other hand, it was agreed that the gross income study figures were probably 100 per cent too high.

### Variance on Receipts

While federal officials are chiefly interested in figures on employment, in which both the Department of Commerce and the Department of Labor are conducting studies, reference to the income figures on receipts disclosed that one branch of the Department of Commerce estimated that motion picture theatres in 1932 had a box office of $700,000,000 and the legitimate theatres $88,937,000, a total of $788,937,000, while another branch of the same department estimated that in 1933 the motion picture houses had an income of $406,542,000 and legitimate theatres $8,611,000, a total of $415,153,000 some $373,784,000 less than the Commerce Department figure.

A partial check of the theatrical situation in the District of Columbia indicated that if the census bureau's activities in its home town were typical of the survey throughout the nation, the income study was the nearer accurate of the two. In the District of Columbia the bureau listed 25 theatres. A list compiled by an official of a local exhibitor organization gave the names and locations of 49 theatres.

### Federal Survey Indicated

Efforts to analyze the findings of the income study showed them to be of little value. Its estimate of 225,400 employees in motion picture houses was admittedly wild, indicating, even on a basis of 15,000 houses, which was said to be high, an average employment of 15 persons a theatre, whereas it is generally estimated that the average would run between six and nine persons. But even cutting the income study figures in half leaves them practically double those of the Census Bureau, it was argued, whereas a halving of the income would put box office receipts below the census bureau figure.

Because of the complicated situation, it is planned to make studies of theatrical employment in a number of cities throughout the country in the hope of obtaining data from which it will be possible to calculate national totals. The Department of Labor is already engaged in a study of earnings in the industry and the Department of Commerce requires information for its continuing income studies.

---

### *THE STRUCTURE OF DISTRIBUTION*

*Unofficial estimates obtained at the seat of distribution executive control in New York indicate that Metro-Goldwyn-Mayer, Paramount and Warner Brothers each have some* 10,000 *motion picture theatre accounts, with Columbia selling to nearly as many and Fox, RKO and Universal each servicing about* 8,000.

---

## Paramount Makes Film For Historical Group

The American Historical Association last week received from Paramount News an animated record of important events concerning the United States and its relations with foreign powers. The film traces the period in American life from the end of the nineteenth century, when motion pictures came into existence, to the present.

Members of the Association, celebrating its 50th anniversary in Washington, witnessed the first projection of the film record this week. "Headlines," as the Association's new film is called, is recorded in six reels.

## Plan To Produce Is Underway in Charlotte

Willis Fellows is sponsoring a movement to start production in Charlotte, N. C. A 10-acre site, about five miles from the city, has been acquired as a studio location. The company is known as Southern Motion Picture Studios, with plans calling for a studio building 300 feet by 150 feet. Wilfred North is to be brought from the Coast to direct the first picture, according to Mr. Fellows.

## Lewis to Head Samjax

Emanuel Lewis has been elected president of the Samjax Corporation, replacing Jacques Koerpel, resigned. Samjax operates the Gaiety theatre on Broadway. It is planned to change the house policy to films and stage programs.

## AFA Plans Harlem Office

The American Federation of Actors plans a branch in the Harlem district of New York for the 800 professional colored entertainers there. They will hold a meeting shortly.

# TOPS 'EM ALL

**THE IRON DUKE**

**NEW YORK** "Radio City Music Hall — Arliss starrer gets Hall back to more comfortable position than it's been last two weeks. (Last week's blizzard no help to biz: the worst since '88) $70,000. Strictly okay."— *VARIETY*

**BOSTON** RKO Memorial — substantial $12,000. (Suburban roads just being uncovered after record-breaking blizzard.)"—*VARIETY*

**EVERGREEN**

**LOS ANGELES** 4-star—"Gross; $4,750. (Average $3,250)"—*M. P. DAILY*

United Artists—"Gross; $4,000. (Average $3,500)". — *M. P. DAILY*

**CHU CHIN CHOW**

**BUFFALO** Lafayette—"topped average by $1,000. Zero temperature."—*M. P. DAILY*

**CHICAGO** McVickers—"Life saver for house. Gross $10,000. (Average $9,000.)"—*VARIETY*

**MAN OF ARAN**

**NEWARK** Little, Arty House—"2G, Good. Going good. Expects $2,000, which will be swell."—*VARIETY*

**BOSTON** Fine Arts—"Breaking house records. Going into fifth week. Good for another month's run."
—*FILM DAILY*

**POWER**

**MINNEAPOLIS** World —"Severest cold in 22 years. They liked this one here."—*VARIETY*

**CHICAGO** McVickers —"Big $13,000. Excellent notices. Making a handsome box-office return."
—*VARIETY*

**GB PRODUCTIONS**

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

# 47 BOOKS AND PLAYS BOUGHT IN JANUARY

## Five Months' Purchases by Producers Total 287; New Acquisitions Include 26 Original Mss.

Producers' activities in the story market in January resulted in purchase of 47 properties, bringing the total acquisitions for five months to 287 and adding 26 original manuscripts, 14 published books and seven plays to the studios' already well stocked supply of material from which they draw for working scripts for feature production.

Monthly purchases fluctuated from 75 in September to 51 in October, 70 in November, 44 in December and January's total of 47. The purchases embraced 139 originals, 113 books and 35 plays, the trend to originals and books and away from plays, which are costlier, not deviating once.

Paramount was the most active story buyer in January, taking 12, to Metro's 10, and Warners' five, Fox got four, likewise Universal, with three going to Columbia, and two each to Reliance (United Artists) and Twentieth Century, another United Artists unit. One purchase apiece was made by Cameo Productions, S. S. Krellberg, Monogram, Radio and Hal Roach, distributing through Metro-Goldwyn-Mayer. January purchases by companies and material sources follow:

| COMPANY | ORIGINAL | BOOK | PLAY | TOTAL FOR MONTH |
|---|---|---|---|---|
| Cameo | 1 | .. | .. | 1 |
| Columbia | 1 | 1 | 1 | 3 |
| Fox | 1 | 2 | 1 | 4 |
| Krellberg | 1 | .. | .. | 1 |
| Metro | 6 | 2 | 2 | 10 |
| Monogram | 1 | .. | .. | 1 |
| Paramount | 6 | 3 | 3 | 12 |
| Radio | 1 | .. | .. | 1 |
| Reliance (U.A.) | 1 | 1 | .. | 2 |
| Roach (MGM) | 1 | .. | .. | 1 |
| 20 Century (U.A.) | 2 | .. | .. | 2 |
| Universal | 2 | 2 | .. | 4 |
| Warners | 2 | 3 | .. | 5 |
| TOTALS FOR JANUARY | 26 | 14 | 7 | 47 |
| TOTALS SINCE SEPTEMBER 1 | 139 | 113 | 35 | 287 |

January purchases included several outstanding literary and stage vehicles, among them "Valley Forge," the Theatre Guild's stage production of Maxwell Anderson, which was a Columbia purchase, and Universal's acquisition of Anthony Thorne's "Book-of-the-Month" novel, "Delay in the Sun." Samuel Raphaelson's current play, "Accent of Youth," was bought by Paramount from Crosby Gaige.

MGM completed negotiations for Tolstoy's "Anna Karenina," for Greta Garbo, while Paramount got the play, "Chocolate," for Cecil B. DeMille. Another wellknown piece, George M. Cohan's "Song and Dance Man," went to Fox.

J. P. Medbury sold his original, "Crazy People," to Paramount, which also bought his "Plot Thickens," and Guy Bolton's and P. G. Wodehouse's musical, "Anything Goes." Too, the company acquired Hans Mueller's play, "Creator," and the book, "If You Hunt with Old Don," by Thomas West, scenario by Irwin S. Cobb.

To Columbia went Dostoievsky's "Crime and Punishment"; Percy Mandley's play, "Eight Bells," and others.

Twentieth Century got the rights to the life of "Death Valley Scotty," while Universal announced "The Werewolf of London," Robert Harris' book. Already published in Motion Picture Herald were full details of January purchases for the first two weeks; following are the purchases made in the last half of the month:

### (Week Ending January 26th)

| COMPANY | SOURCE OF MATERIAL ORIGINAL | BOOK | PLAY | TOTAL FOR WEEK |
|---|---|---|---|---|
| Roach (MGM) | 1 | .. | .. | 1 |
| Warners | 1 | 2 | .. | 3 |
| TOTALS FOR THE WEEK | 2 | 2 | .. | 4 |
| TOTALS SINCE SEPTEMBER 1 | 130 | 112 | 35 | 277 |

Living Up To Lizzie, book, by Lillian Gay, purchased by Warner, which assigned Benny Rubin and Manny Seff to the adaptation.

Marry the Girl, book, by Edward Hope, purchased by Warner.

Radio Jamboree of 1935, original, by George Bricker, purchased by Warner.

Untitled original, by Frank Butler, purchased by Hal Roach (Metro), for Laurel and Hardy.

### (Week Ending February 2nd)

| COMPANY | ORIGINAL | BOOK | PLAY | TOTAL FOR WEEK |
|---|---|---|---|---|
| Columbia | 1 | .. | 1 | 2 |
| Krellberg | 1 | .. | .. | 1 |
| Metro | 3 | .. | .. | 3 |
| Monogram | 1 | .. | .. | 1 |
| Paramount | .. | .. | 1 | 1 |
| Reliance (U.A.) | 1 | .. | .. | 1 |
| Universal | 2 | 1 | .. | 3 |
| TOTAL FOR THE WEEK | 9 | 1 | 2 | 12 |
| TOTAL SINCE SEPTEMBER 1 | 139 | 113 | 35 | 287 |

Accent of Youth, play, by Samson Raphaelson, purchased by Paramount.

April in Paris, original, by Franz Schultz, purchased by Universal, for production by B. Y. Harburg and scenario by Mr. Schultz.

B.I.D.J. (Bureau of Investigation, Department of Justice), original, by J. Walter Ruben and Wells Root, purchased by Metro.

Bodyguard, original, by Lambert Hillyer, purchased by Columbia, for production by Harry Decker.

Delay in the Sun, book, by Anthony Thorne, purchased by Universal, for Binnie Barnes and Frank Lawton.

Despots of the Deep, original, by Gerald Cutting, purchased by S. S. Krellberg, for production both as a feature and a serial.

Forced Landing, original, by William Boehnel and Morris Helprin, purchased by Monogram.

Let 'em Have It, original, by Louis Weitzenkorn, purchased by Reliance (U. A.)

Murder in the Fleet, original, by Edward Sedgwick, purchased by Metro, which assigned adaptation to Frank Wead and Joe Sherman, production to Lucien Hubbard, direction to Mr. Sedwick and starring parts to Maureen O'Sullivan and Robert Taylor.

Three Kids and a Queen, original, by Chester Beecroft and Harry Oppe, purchased by Universal for production by Jerry Sackheim, with Mortimer Offner adapting.

Times Square Lady, original, by Albert Cohen and Robert Shannon, purchased by Metro.

Valley Forge, play, by Maxwell Anderson, purchased by Columbia.

## Buffalo Variety Club Names O'Shea President

Edward K. O'Shea last week was reelected chief barker of the Buffalo Variety Club, at the annual election and opening of the new club quarters. Dave Miller, former president, has left Buffalo, having been assigned as Warner film buyer in Philadelphia. Other officers are: Sydney Samson, first assistant chief barker; Jack L. Kaplan, second assistant; Nicholas J. Basil, wagon man; W. E. J. Martin, property man.

The directors are: Kenneth G. Robinson, Ralph Maw, Murray Whiteman, Robert T. Murphy, John Sitterly and Matthew Sullivan. On the board of governors are A. Charles Hayman, Vincent R. McFaul, I. R. Lounsberry, Sidney B. Pfeifer, Herbert T. Silverberg, Al Becker, Carl W. Kempke, William H. Cadoret of Rochester and Sidney Kallet of Syracuse.

## Fawcett Makes Changes In Personnel of Magazines

Changes in the editorial personnel of the Fawcett Publications, have been made by Captain Roscoe Fawcett, vice-president and general manager. Lawrence Reid becomes managing editor of *Motion Picture, Movie Classic, Screen Book, Screen Play, Hollywood, Radioland, Romantic Movies Stories.* Patricia Reilly has been appointed executive editor of *Motion Picture Magazine.* Murphy McHenry is now editor of *Movie Classic,* and William Gaines executive editor of *Screen Play.* Carl Shroeder will be editor of *Screen Book* and Don Cooley continues as executive editor of *Radioland.* James Reid is now executive editor of *Hollywood.* Douglas Lurton has become supervising editor of all 16 Fawcett and motion picture publications.

## Monogram Plans 48 or 52 Features Next Season

Monogram will produce either 48 or 52 features during the new season, with 36 straight features and 12 or 16 action pictures, it was understood early last week, with the arrival from the Coast of Trem Carr, in charge of production. A definite decision on the program will be reached at the annual convention to be held in April at Culver City. The current season's schedule included 20 features and eight action films, which program, according to Mr. Carr, is 70 per cent completed, 19 pictures having been finished. The production budget has been increased on three specials remaining on the schedule.

## Monogram Films in Brazil

Norton V. Ritchey, president of Ritchey International Corporation, foreign distributors of Monogram Pictures, has closed a deal with William Fair, new foreign distributor, for handling of Monogram products in Brazil. The deal includes 28 features.

# GOOD NEWS TRAVELS FAST..

SHOWMEN EVERYWHERE TOOK THE NEW INFANT PRODIGY . . . THE modern trailer . . . . straight to their hearts . . . . the producing companies lent their sympathy and support to the new idea . . .

IDEAS GAVE BIRTH TO OTHER IDEAS...THE STUDIO OF NATIONAL SCREEN Service became a research laboratory for new ideas . . . an experimental station for selling ammunition . . . our camera-men invented new camera tricks . . . our artists invented new and subtler ways of dressing up the show . . . our title-writers and editorial staff . . . in "come-hither" ad-lines made the English language dance to the rhythm of the new technique . . .

SHOWMANSHIP ON THE SCREEN ARRIVED IN FULL DRESS . . . MODERN screen advertising began its marvelous march toward national recognition to the magical song of TRAILERS...and today we celebrate our 15th Anniversary with complete trailer service to more than 9000 exhibitors . . . no wonder they call

## NATIONAL SCREEN SERVICE

. . . Little Giant of a great big industry!

# STUDIO GROWTH POINTS TO BIG BRITISH OUTPUT

## 50 Expected to Make U. S. Market; Indian Preference for English Films Indicated

By BRUCE ALLAN
*London Correspondent*

That 1935 will see a production of British films easily exceeding all previous footage records can now be forecast with certainty. Increase of the Quota to 20 per cent did not in itself imply this increase, for the legal obligations of distributors easily could have been met if the production figures of 1934 had been maintained. The most significant feature of the growth is that it is due to genuine business enterprise, and that carries with it an assurance that the British film of 1935 will be better too.

**The demand for studio space is a striking current feature. Two comparatively old British plants, which counted for little a year or so back, have been modernized and figure this week in stories of production plans carrying a definite guarantee of quality.**

One of these, Worton Hall, was at one time a country house with a shed or two in the garden; it is now one of the best plants in the country, with three stages, the largest 130 feet by 86 feet, all fully equipped for Wide Range Western Electric recording.

Worton Hall's possibilities are reflected in the fact that it is being hired by Alexander Korda for use until the new London studios at Elstree are completed, and that it was easily possible to provide a special 150x300 foot stage —said to be the biggest in England—for the H. G. Wells "Whither Mankind."

Also brought into line with modern requirements, the Blattner studio at Elstree, rechristened the Rock Studio, is to be the home of Leslie Fuller Productions, which has finished "Strictly Illegal" and started "The Stoker," second of four feature comedies to be released by Gaumont British. Joe Rock is producing with the American market in mind, and has in Leslie Fuller one of the best box office bets in England.

Adding these new facilities to those provided by the new A.T.P. floors at Ealing, which many American visitors have praised as equal to anything in Hollywood, and bearing in mind what was done at Twickenham and elsewhere during 1934, it is easy to understand that the official figures of production during the last quota year, just available, give a very inadequate idea of the potentialities of British studios. And yet they are remarkable enough as they stand.

### British Films in 1934

British features registered in the year numbered 190, and their footage was 1,185,668. There were 87 shorts totaling 98,173 feet. The imported features were 480, footage 3,113,871, and shorts 690 at 890,996 feet.

The total British footage, 1,238,841, represents 22.27 per cent of the total registrations of 5,228,708 feet and it will be seen that if features alone are considered, the figures are still more favorable. Also significant is the fact that the legal obligation on distributors was only 17½ per cent. The extra footage provided means that, to comply with their exhibition quota (15 per cent until September next), theatres are offered five films for every three that must be exhibited.

Studios this year will be aiming their activities toward theatre needs after October 1, when the exhibition quota will be 20 per cent. It seems reasonable to assume that, although distributors could care for their own quota obligations (20 per cent from April 1st) without any further increase of production, there will in fact be at least a gain comparable to that in 1934 (81,644 feet more than in 1933). This will bring 1935 British registrations to the 200 mark as a minimum and quite possibly bring out 250 features against the relatively stable import figure of 480.

### International Standard

Footage figures impressive in themselves, are actually less important than the already obvious fact that a greatly increased proportion of 1935 British films will be of international standard. Assuming a total registration, British and foreign, of 670 films, as in the past year, there is a quota demand for 134 British pictures. Even if the whole of these statutory films were "quickies," there would be a margin of from 60 to 120 British features seriously made for home use and, in a large number of cases, for foreign distribution.

All the films made for quota cover for American companies will not, in fact, be "quickies." United Artists has the London and British & Dominions outputs; Warner and Fox look like taking their own British productions very seriously, and the tendency to regard the British items in the programme as a source of revenue instead of a liability is likely to spread.

Add that Gaumont-British, British International, Associated British Film Distributors and other concerns will handle American films for which their own productions will provide quota cover, and it begins to appear that, out of the 134 "obligatory" films, there may be as many as sixty of programme quality or better. That gives a possible total of 170 British films definitely competing for bookings with 480 from abroad; 190 films were registered as "British" during the past year. It seems possible that 50 or 60 will make the American market.

▽

### B. & D. Wants U. S. Dates

One of the features of the British & Dominions annual meeting (when a profit of £80,000 and a dividend of 8 per cent were declared), was Mr. Hubert T. Marsh's statement that "Brewster's Millions" and "Escape Me Never" were being made for America after advance consultation with United Artists and with their cooperation. Spending the greater part of the proceeds of a recent share issue of £100,000 on these two films, B. & D. is following a policy which every serious British production unit will adopt at some time or another. "America first" may not seem a very patriotic policy, but as a business slogan it wants a lot of beating.

Like most other major British units, B. & D. is nibbling at color. London Films and B.I.P. are doing the same, of course. Alexander Korda's reported intention to make "Lawrence of Arabia" in Colorgravure now seems to have a "perhaps" in it, and the one British feature actually to include color is still B.I.P.'s "Radio Parade," in which the Dufaycolour sequence, though experimental, suggested that the system might be perfectible.

▽ ▽ ▽

Someone must have put Eddie Cantor up to a marvelous piece of propaganda during his recent broadcast from London. In the middle of a really good turn, full of wisecracks and favorite numbers, he dropped into a very serious appeal to motorists, quoting the appalling statistics of road dealths here as a reason for greater care in driving. It was well and sincerely done, and since most of England was listening in, must have had an enormous effect.

One of these days Cantor is to play for Cochrane in London, he hopes.

▽

### Paramount in Glasgow

Paramount added another to its British circuit when Jack Buchanan and Sir Harry Lauder helped the Lady Provost to inaugurate its Glasgow house, a 2,784-seater designed by the firm of Verity and Beverley on ultra-modern lines, the frontage being notable for vertical stone pilasters mounting lighting strips.

▽

### The Indian Market

Another official document will be poor reading in Hollywood. A Department of Overseas Trade Report on Trade with India devotes a whole lot of space to underlining the fact that the bulk of film import to that country is American, and makes this very significant remark:

**"There is no preferential duty on U. K. exposed films at present, but it is hoped that the government of India may be prevailed upon to encourage the display of sound wholesome British productions by granting a fiscal advantage."**

This suggestion that American productions shall be taxed (even if they are "sound and wholesome") follows on a reference to the "elaborate organizations" built up in India by American concerns, and an expression of regret that British firms have not been so enterprising.

The report gives some striking figures. The imports of exposed films (1932-33) are:

| | |
|---|---|
| **American** .... | **4,584,647 feet** |
| **British** ....... | **1,311,100 "** |
| **German** ...... | **165,814 "** |

There were also imports of 2,487,802 feet from Ceylon believed to be chiefly second-hand films.

Sir Thomas M. Ainscough, C.B.E. senior trade commissioner in India, author of the report, says:

"India is undoubtedly one of the most promising outlets in the Empire for British films, and I appeal to producers to take some steps to cultivate the market. . . . U. S. A. producers are very active."

▽

Lastly, the Quota Act introduced in New South Wales and expected to be imitated throughout Australia, is causing serious worries to the British trade. The Act, in its vital clause, classifies British and American films alike as foreign.

---

### U. A. Promotes Streimer

Moe Streimer has been named United Artists district manager for the territory including New York, New Jersey, Brooklyn and Albany. Nat Bier, salesman, has succeeded Mr. Streimer as zone sales manager.

Sam Rifkin has rejoined the United Artists sales staff in New Jersey, succeeding Nat Bier, named assistant to Moe Streimer.

---

### Korda Signs Flaherty

Alexander Korda, London Films production head, has signed Robert Flaherty, producer of "Man of Aran," to make a film, tentatively called "Elephant Boy," in India. Mr. Korda also plans a film dramatizing the history of aviation. All London Films product is released through United Artists

I WISH TO EXPRESS MY

# *Thanks and Appreciation*

to my former associates and the entire personnel of the Paramount Studio for their confidence and co-operation which have rendered possible the progress the studio has made during the past three years—

◆

to the staff of the Paramount News for their loyal support in the creation and development of the newsreel—

◆

to the producers of Paramount short features for the continued excellence of their product—

◆

to the Paramount sales force here and abroad for their successful merchandising of the program—

◆

to exhibitors everywhere for their renewed confidence in Paramount Pictures.

*Emanuel Cohen*

# THEY COOPERATE NOW

*—IRVING S. MELCHER, Texan Theatre, Dallas*

## CITES IMPROVEMENT IN PICTURE QUALITY

To the Editor of the Herald:

Enclosed you will find an unsolicited article in a newspaper of Arlington, Texas, which I feel is commendable, due to the fact that in this situation we have always had more or less trouble with clergy.

I do hope that this will help serve to show the distributors that harmonious relations can be had between exhibitors and their patrons when they can show pictures of this type and receive unsolicited letters of this kind.—Irving S. Melcher, Texan Theatre, Dallas, Texas.

*Under the caption "Excellent Shows for Arlington" the following appeared in the Arlington (Texas)* Citizen:

The citizens of this and other communities who joined our Catholic friends last summer in "The League of Dencency Campaign" against obscene moving picture shows have seen a remarkable improvement in the quality of the pictures that have been coming from Hollywood. Those of us who joined the forces of condemnation last summer should now join the forces of commendation. I therefore desire to speak a word of appreciation for the type of pictures that it has been my privilege to see within recent weeks here in Arlington. I refer to such pictures as "The Little Minister," "Babes in Toyland," "Ann of the Green Gables," "Imitation of Life," "Bright Eyes," and other pictures of similar quality. I would include in the list, "One Night of Love," which it was my pleasure to see within the past few days. I went to the theatre expecting to see some more of the sex-saturated animalism that has so characterized the screen, but the picture was wholesome, humorous, and not in the least prudish. It is supremely worth while, in my judgment, for people to see such pictures and it is just as supremely worth while for them not to see many of the pictures that have been and are still being shown on the screen. However, let us be just as ready to commend as to condemn.

Mrs. Anna Steese Richardson, speaking before the Presidents' Council of Dallas Federation of Women's Clubs during the past week is reported by the Dallas *News* as commending a practice of our Catholic friends relative to moving pictures: "In a Catholic parish in New York City no child is permitted to enter a theatre where an unfit picture is being shown, for a priest or nun stands at the door and sends home children whose parents permit them to go."

Today we have in every community people sufficiently trained in the psychology of human behavior and who have at the same time a consuming desire to lift humanity to higher levels of living to serve as critics of moving pictures and every other institution in the community. Let their voices be heard both in condemning the evil and commending the good.—H. M. Redford, Minister, Christian Church.

## ONLY POOR SHOWMAN PUSHES WRONG ANGLE

To the Editor of the Herald:

I read with interest the letter sent to you by Walter H. Golding on "Imitation of Life." I think Mr. Golding did a swell job on his newspaper advertising and heartily agree that Miss Beavers stole the picture. But—with two names as big as Claudette Colbert and Warren William to push, why should our Southern neighbors stress the other angle and spoil good grosses with a swell picture. Business is business and it's a poor showman who pushes the wrong angle to satisfy his own ideals.—H. H. French, New York City.

# *Young Reviewers Select Best Films*

The Young Reviewers Club of the National Board of Review, ranging in age from 8 to 17, has selected "The House of Rothschild" as the best picture of the year. The film was the choice of the two divisions of the group, one composed of children from 8 to 13, the other from 13 to 17.

The 10 selections of the younger group, in the order of choice, were: "The House of Rothschild," "Little Miss Marker," "The Count of Monte Cristo," "The Gay Divorcee," "One Night of Love," "The Barretts of Wimpole Street," "Now and Forever," "Treasure Island," "Baby Take A Bow" and "Peck's Bad Boy."

The older group selected: "The House of Rothschild," "The Barretts of Wimpole Street," "One Night of Love," "The Count of Monte Cristo," "Little Miss Marker," "Viva Villa," "The Thin Man," "It Happened One Night," "Of Human Bondage" and "Treasure Island."

### Leaves "Cine Mundial"

Joseph A. Cordero, for the past 14 years circulation manager of *Cine Mundial*, Spanish language motion picture fan publication, published by the Chalmers Publishing Company, has resigned to join the Vanero Publishing Company, as advertising and circulation director of *El Cine Rie* and other magazine to be published in Spanish speaking countries.

### First Division Names Three

William Richardson, First Division southern district manager, has appointed R. R. Garner, Atlanta; J. C. White, Charlotte, and R. A. Kelly, New Orleans, short subject sales heads in the territories named. The company has opened its own exchange in New Orleans, with Fred F. Goodrow in charge.

### Fadiman with Goldwyn

William J. Fadiman, head of the screen material department of Leland Hayward, has resigned his post to join the Samuel Goldwyn organization as eastern story editor. He had been with RKO Pathe, Columbia, and was head of the Authors' Motion Picture and Radio Bureau.

### Contract for Ruth Mix

Alfred T. Mannon, president of Resolute, is in Mexico selecting locations for the company's third western, "Fighting Pioneers," featuring Rex Bell and Ruth Mix. Miss Mix, daughter of Tom Mix, has been given a long term contract, the plan being to make her an action star.

# *Penguin Theatre, In the Antarctic, Ends Its Season*

The Paramount Penguin theatre has closed its season. It has been, in one, a first run house, than by turns, second, third, fourth run—almost ad infinitum. The announcement of the season's close for the Penguin came in a radiogram to Will H. Hays, president of the Motion Picture Producers and Distributors of America, from the supervising chief, though not active operator of the Penguin, Commander Richard E. Byrd, whose district headquarters is in Little America, Antarctica, the World, as distinctive an address as ever a theatre had.

When, 15 months ago, the Byrd expedition set out on its voyage of re-exploration, in October, 1933, the hold contained 97 complete program changes, complete projection equipment, loaned by various of the major motion picture companies. Commander Byrd, in his message, recounts the story of the Penguin. Its location was the mess hall, shows three nights each week and on holidays. Its change policy shortly after the opening of the house, on February 5, 1934, was indeterminate, some of the pictures having been run as many as six times, after the film supply had been initially seen by August 22.

John L. Herrman and Carl O. Peterson, Paramount cameramen and expedition members were actively in charge. The film storage vault had natural refrigeration, built of snow blocks. Air conditioning of the house seemed unnecessary, since when the door was occasionally opened, a blast of air 60 degrees below zero made its presence felt. Commander Byrd expressed the deep appreciation of himself and his men for the courtesy of the motion picture industry which made the Penguin theatre possible.

### Loew Reports Stock Holding

David L. Loew, vice-president and director of Loew's, Inc., owns 2,476 shares of no par common stock of the company, it was revealed in a report on the stock holdings of corporation officials to the Securities and Exchange Commission at Washington last week.

### Radio Takes Tec-Art Studio

Radio Pictures has leased the old Tec-Art studios on the Coast for Merian C. Cooper's production, "She." The company plans further use of the studio because of lack of space and an increase of the production schedule at the present plant.

### Union Officers Honored

Henry Needles, Warner Hartford district manager, and managers of Hartford theatres were guests at a testimonial dinner by Local 84 of the IATSE to John Sullivan and Harry Sweet, former union secretaries.

### Warner Affair February 16

Warner will hold its sixth annual ball at the Waldorf Astoria on February 16.

# *Service*

In the issue of January 5th, Motion Picture Herald quoted a letter from an exhibitor, R. D. Leatherman, Queen Theatre, Abilene, Texas, as follows:

"No manager can operate a theatre and know what he is doing without a Motion Picture Herald on his desk."

Reading this, Exhibitor W. T. Brunker, Elite Theatre, Wainwright, Alberta, Canada, tore the page from the Herald and sent it back with this notation:

*"You said a mouthful! When it comes to signing a contract Motion Picture Herald is my best bet."*

Because its influence is potent Motion Picture Herald is read by exhibitors, producers and distributors—more than 15,000—every week.

There is no substitute for circulation.

# MOTION PICTURE HERALD

# THE HOLLYWOOD SCENE

*SPECTACLE FILM COMING BACK*
*48 FEATURES SHOOTING IN WEEK*
*CRITICS NAME LEADING FILMS*
*13 PICTURES START; 12 FINISHED*

By VICTOR M. SHAPIRO

*Hollywood Correspondent*

THE spectacle film, which almost faded from studio programs the last three years, with the slashing of budgets, has taken on a new importance among the large companies the last three months. With most of the major companies now out of the red, producers again are employing extra talent in large numbers and constructing huge settings.

Eight spectacle pictures are being made ready or are already in production, almost every studio having a finger in the pie.

One of the most important is Max Reinhardt's "Midsummer Night's Dream," now filming at Warner-First National. Hundreds already have appeared and large numbers will be called later.

Merian C. Cooper is preparing RKO's mammoth spectacle, "The Last Days of Pompeii." Cooper spent months at research on the actual scene.

Fox is nearing completion of "Dante's Inferno," combination of spectacle and fantasy.

Cecil B. DeMille, with "Cleopatra" already on the year's spectacle list, has just started "The Crusades."

Jock Whitney's "Becky Sharp" also should join the host of spectacles. This will be the first all-technicolor feature since the advent of the new tri-color process and is being produced on a large scale.

"Anthony Adverse" should be as spectacular on the screen as it is in novel form. Screen writers are now busy at Warner's.

M-G-M is preparing for the filming of the Charles Dickens novel, "Tale of Two Cities."

Paramount's contribution is "Caprice Espagnol," which in some sequences has as many as 1,000 persons in the camera's eye.

▽

**An ordinance to limit the range of sound from drive-in theatres is up for adoption in the city council. Councilman MacAllister said residents near Los Angeles' only open-air theatre, on Pico boulevard, claim the sound extends as far as a mile from the screen. The new ordinance would confine this sound to within 50 feet from point of reproduction.**

▽

Executives of Motion Picture Relief Fund have posted large placards in all studios showing specific cases of the work performed the past year. Names of beneficiaries are not divulged.

▽

The Roosevelt Birthday party on one of the Warner sound stages proved to be the most brilliant and successful of them all. Practically all the picture celebrities attended.

* * *

Federal District Judge George Cosgrove denied legal counsel representing Fox, Paramount, Universal and Fox an injunction against the Los Angeles County from collecting what the plaintiffs called excess taxes on studio properties on the grounds that the case should have gone through the state courts before reaching the federal courts.

* * *

**Production activity for the week ended February 2 reached the highest peak for any one week of the past two years. Before the cameras were 48 features and 11 shorts. Seventeen features and ten shorts are in final preparation; 45 features and 14 shorts were in the cutting rooms.**

* * *

With the impression quite general that pictures are better, several local critics at lunch this week paraded a list of pictures recently previewed and felt the following should create the most favorable impressions with showmen:

**PARAMOUNT:** Lives of a Bengal Lancer, Gilded Lily, Wings in the Dark, Now and Forever, Pursuit of Happiness, Rumba.

**COLUMBIA:** The Whole Town's Talking.

**MGM:** David Copperfield, What Every Woman Knows, Sequoia, Forsaking All Others, After Office Hours, Babes in Toyland, Barretts of Wimpole Street.

**UNIVERSAL:** The Mystery of Edwin Drood, The Good Fairy.

**WARNER:** Bordertown, Devil Dogs of the Air, Babbitt.

**FOX:** One More Spring, County Chairman, White Parade, Life Begins at Forty, Bright Eyes.

**RADIO:** Anne of Green Gables, Gay Divorcee, Of Human Bondage, Little Minister.

**UNITED ARTISTS:** Clive of India.

**GAUMONT-BRITISH:** Man of Aran, Power.

**AMKINO:** Chapayev.

▽

## Thirteen Pictures Go Into Work

Thirteen new pictures went into the work in the final days of January and twelve features were transferred to the cutting rooms. With three new pictures each, Paramount and Radio led. Two started at Warner. Columbia, Universal, Hal Roach, Chesterfield and Fox were credited with one each of finished product. Paramount had four and Radio and Warner each two. Columbia, Fox, MGM and Universal had singletons.

Practically all the pictures, in story, production and personnel values, appear to be better than ordinary. First to be started by Paramount was the tentatively titled "Two on a Tower." It will present Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, John Blakely and Hugh Enfield. "Small Miracle," adaptation of the much discussed stage play, presents Helen Mack, Richard Barthelmess, Joe Morrison, Gertrude Michael, Henry Travers, Noel Madison, Christian Rub, Roscoe Karns and Ray Milland. "The Crusades," Cecil B. DeMille, will feature a star studded cast including Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth, Joseph Schildkraut and Montagu Love.

At Radio, "Strangers All" started, with May Robson, Preston Foster, Florine McKinney and William Bakewell. "Spring in Paris" will present Anne Shirley, O. P. Heggie, Helen Westley, Trent Durkin, Elizabeth Patterson, John Qualen, Etienne Girardot and Hilda Vaughn. In "Village Tale" will be featured Randolph Scott, Kay Johnson, Janet Beecher, Robert Barrat, Edward Ellis, Ray Mayer and Guinn Williams.

Warner started "The Case of the Curious Bride," the cast including Warren William, Margaret Lindsay, Donald Woods, Claire Dodd, Phil Regan and Robert Gleckler. Also on the stages is "Dinky," with Jackie Cooper, Mary Astor, Ian Hunter and Jimmy Butler.

Columbia's new activity is "Eight Bells." The cast includes Ann Sothern, Ralph Bellamy, John Buckler, Franklin Pangborn, John Darrow, Addison Richards and Charles King.

Work started at Universal on "Werewolf of London." Henry Hull is starred and Valerie Hobson, Warner Oland, and Clark Williams are featured. At Hal Roach Studio began the feature length "Vagabond Lady," with Robert Young, Evelyn Venable, Berton Churchill, Reginald Denny, Forrester Harvey, Arthur Hoyt and Frank Craven.

With Charles Starrett, Robert Warwick, Marion Shilling, Ed Van Sloan, Helen Jerome Eddy and Doris Lloyd the featured names, Chesterfield started filming "A Shot in the Dark."

Story angles satisfactorily adjusted, Fox put "Man Eating Tiger" before the cameras. In this Lew Ayers, Tala Birell, Walter King and Claire Trevor will be featured.

Paramount's four completed pictures are "Mississippi," "All the King's Horses," "Love in Bloom" (formerly "Win or Lose") and "Car 99." In "Mississippi" will be seen Bing Crosby, W. C. Fields, Joan Bennett, Queenie Smith, Gail Patrick, Claude Gillingwater, John Miljan, Fred Kohler, Sr., John Larkin, Libby Taylor, Harry Meyers, The Cabin Kids and Molasses and January. "All the King's Horses" co-stars Carl Brisson and Mary Ellis, with E. E. Horton, Katherine DeMille, Eugene Pallette, and Marina Schubert featured. "Love in Bloom" has George Burns, Gracie Allen, Joe Morrison, Dixie Lee, J. C. Nugent, Mary Foy, Richard Carle and Lee Kohlmar. "Car 99" will present Fred MacMurray, Ann Sheridan, Frank Craven, William Frawley, Douglas Blackley, Alfred Delacambre and Dean Jagger.

Radio completed "Roberta." The musical features Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Victor Varconi, Claire Dodd and Ferdinand Munier. Also transferred to the cutting rooms is "Dog of Flanders." In this, Frankie Thomas, Helen Parrish, O. P. Heggie, Richard Quinne, DeWitt Jennings, Christian Rub, Sarah Padden, Ann Shoemaker, Nella Walker and Reginald Barlow will be seen.

At Warner, "King of the Ritz" was finished. William Gargan, Patricia Ellis, Allen Jenkins, Erik Rhodes, Bodil Rosing, Dorothy Tree, Gordon Wescott, Berton Churchill and Paul Porcasi compose the cast. The also completed "The Florentine Dagger" has Margaret Lindsay, Donald Woods, Henry O'Neill, C. Aubrey Smith, Robert Barrat, Eily Malyon, Charles Judels, Paul Porcasi, Herman Bing and Rafeala Ottiano.

Columbia completed "Devil's Cargo," with Wallace Ford, Marian Marsh, Arthur Hohl, Charles Grapewin and Charles Middleton.

"Dante's Inferno," the finished Fox picture, stars Spencer Tracy and Claire Trevor, with H. B. Walthall, Siegfried Rumann, Nick Foran, Allan Dinehart, John T. Murray, Vivian Oakland and Frank Conroy in support.

At MGM, "Reckless" was completed, with Jean Harlow and William Powell co-starred, and Franchot Tone, May Robson, Henry Wadsworth, Henry Stephenson, Ted Healy, Nat Pendleton and Barbara Worth in the cast.

Universal checked in with "It Happened in New York." The cast includes Gertrude Michael, Heather Angel and Lyle Talbot.

# *Truly a* GUIDE *for all*

### BIGGEST CIRCUIT

I have found the PICTURE GUIDE very helpful and I have used it a great deal.

**Fox West Coast Service Corp.**
By Thos. D. Soriero, Div. Mgr.,
Los Angeles, Calif.

### BIG CIRCUIT

The PICTURE GUIDE which we have been using for almost a year has turned out to be one of the most practical assistants to our bookers of anything we have ever had . . . It seems to work out almost perfectly.

**W. S. Butterfield Theatres, Inc.,**
By E. C. Beatty, Gen Mgr.,
Detroit, Mich.

### SMALL CIRCUIT

We find the PICTURE GUIDE to be of much help in the buying, booking and selling of motion pictures. On the whole it is both practical and fair in its reviews of pictures.

**Lewis Circuit**, Rolla, Mo.
By L. L. Lewis, Pres. & Gen. Mgr.

### FIRST RUN

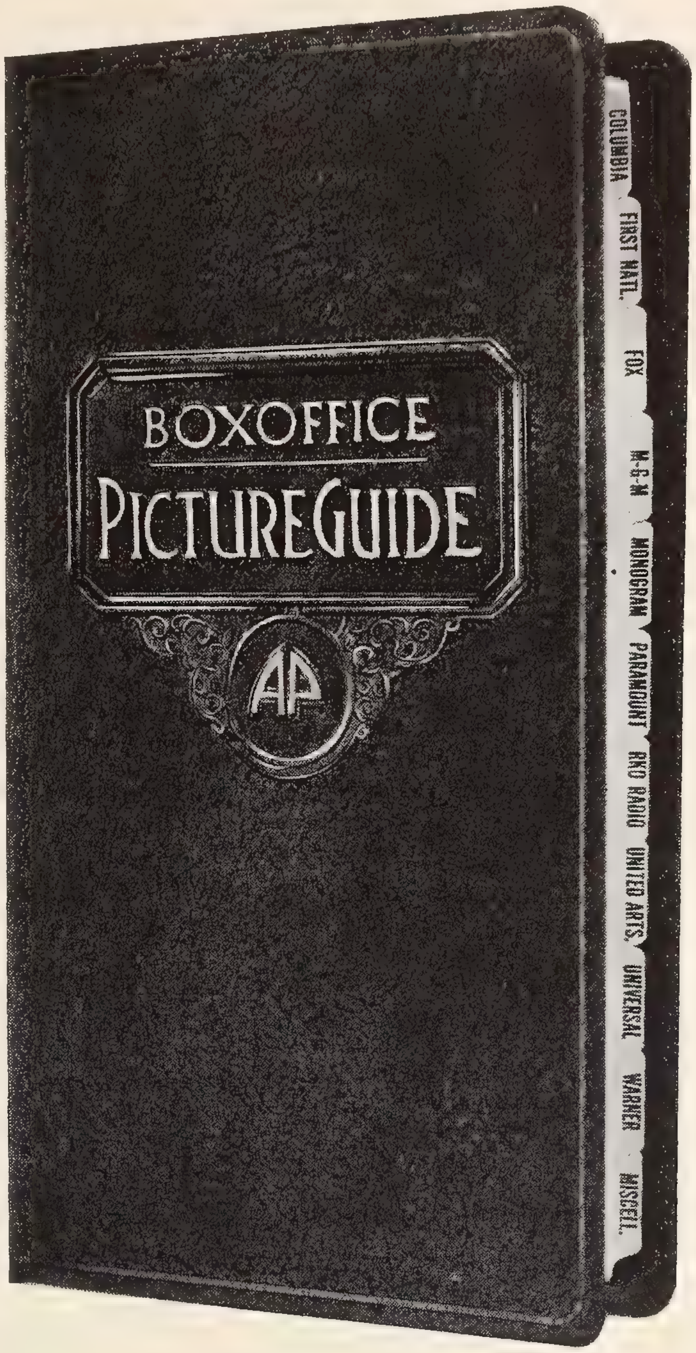
The PICTURE GUIDE has been of constant use to us since we received it some time ago. We have always considered the reviews in BOXOFFICE fair and impartial, and with this handy method of indexing, the PICTURE GUIDE is invaluable to us, not only in our booking and selection of pictures, but in the timing of our shows as well.

**New Lafayette Theatre,**
By Geo. H. Mackenna, Mgr.,
Buffalo, N. Y.

### LAST RUN

The PICTURE GUIDE is absolutely the greatest help to me, not only in booking pictures, but also in advertising. I often use your catchlines in my Sunday ad in The Star.

**Central Theatre**, Kansas City, Mo.,
By E. S. Young, Owner.



### BIG TOWN

I have used the PICTURE GUIDE daily and found your reviews satisfactory in every respect.

**Rialto Theatre Company,**
By A. C. Roder, Manager,
Detroit, Mich.

### SMALL TOWN

The PICTURE GUIDE affords the handiest arrangement of reviews I have ever seen and promises to be invaluable for use in determining eliminations on selective contracts and classifying pictures for booking on different days of the week.

**Mason Theatre**, Mason, Mich.
By R. W. Adams, Mgr.

### NABORHOOD

The BOXOFFICE PICTURE GUIDE is swell. We have needed something like this here for a long time, and it fits into a very important part of our daily check on pictures. We note that you have added a letter showing the type of audience best suited to the picture. Wish to thank you for this very valuable data.

**Shell Theatre**, Tacoma, Wash.
By N. J. Brossoit, Proprietor.

### LITTLE DISTRIBUTOR

It is with extreme pleasure that I find myself in a position to compliment this style of service, as we find it materially beneficial from a distributor point of view. We particularly appreciate the impartial and fair reviews which are given by BOXOFFICE and trust that you will continue this excellent service.

**B. N. Judell, Inc.**, Chicago, Ill.
By B. N. Judell.

### BIG DISTRIBUTOR

We consider the PICTURE GUIDE very attractive in every respect and have discussed it with exhibitors any number of times.

**Metro-Goldwyn-Dist. Corp. of Texas**
By L. Bickel, Branch Manager.

### SALESMAN

I use the PICTURE GUIDE quite a bit with reference to reviews on our pictures, which I find to be fair in every respect.

**Security Pictures**, Chicago, Ill.
By Jack M. Schwartz, Salesman.

**BOXOFFICE**
The Pulse of the Motion Picture Industry

## has made it possible for you to know WHAT pictures to book—and HOW to sell them!

The PICTURE GUIDE is a part of the complete BOXOFFICE service. All of the LOCAL news, intensively covered and accurately reported. What is going on in your territory about people you know and about matters in which you are interested. The NATIONAL news reduced to its readable minimum; adequate and reliable. HOLLYWOOD—news and views from the production center. FEATURE INDEX—thumbnail summary of full-length product. SHORT SUBJECT REVIEWS in every issue. EXPLOITIPS—selling angles on pictures, catchlines for advertising. SELLING SEATS—practical suggestions for practical showmen. The MODERN THEATRE—complete information on equipment and furnishings. An aggressive but constructive editorial policy.

### Unique Simplicity !

You need only a pair of scissors to cut out the eight reviews that appear each week in BOXOFFICE. No paste pot and the messiness that accompanies it—simply moisten your finger and with it one of the tabs—then neatly lay the cut-out review on the tab up to the edge of the ring holes—and, presto! you have a non-tearable, loose-leaf visible record of each week's feature releases completely recorded together.

ASSOCIATED PUBLICATIONS, Inc.
4704 East 9th St., Kansas City, Mo.

Date........................., 1935......

Please enter my subscription for one year (52 issues) for BOXOFFICE (13 of which contain The MODERN THEATRE section), including BOXOFFICE PICTURE GUIDE. Herewith is $3.00 (Foreign $5.00).

Theatre.................................................Signed..........................................................

Address................................................. City.................................State.....................

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 259.**—(A) What, in your opinion, are the essentials of a first class projection room? (B) What is the best floor for a projection room, describing its constituent parts? (C) Why is a raw cement floor inadvisable and just what should be done about it?

## *Answer to Question No. 254*

*Bluebook School Question No. 254 was: (A) Does a too-wide viewing angle caused by seats too close to the screen cause serious eye strain? (B) What are the various effects of a too-short viewing distance? (C) Give us your views of picture dimensions in general, as considered from front and rear seat viewing distances.*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; D. Danielson; C. Oldham; A. F. Sprafke; T. J. Wentworth; T. Van Vaulkenburg; H. Edwards; T. T. Davidson and R. G. Crews; Bill Doe; L. Hutch and D. Goldberg; L. M. and C. B. Traxler; P. L. Nathan; S. Johnson and E. Hodson; R. and K. Wells; L. M. Goss and T. Danielson; B. L. Jackson and N. K. Hendries; M. and J. DeVoy; B. R. Danielson; L. Grant and R. Geddings; T. Rosenblatt; T. Turk; P. H. Kay; F. Ferguson and D. Lally; R. Davis and G. B. Lantree; B. L. Thomas; C. Holly and T. H. Bernard; R. D. Oberleigh and J. Lansing; C. Mellinger and H. Pitchkey; B. R. and M. Walker; G. Harrison and F. Harlow; G. N. Guidotti and F. L. Savlor; H. Breaston and D. Haber; B. H. Thaller and S. Spooner; P. and L. Felt; D. T. Bennett, N. L. Haynes, and A. Richardson; D. T. Bennett, G. E. Osborn, R. Crawford and C. B. Murray; G. Thompson; E. Mantol and H. Hughes; D. L. Sinklow; N. N. Boyd and L. Thomas; G. B. Randall and T. N. Rogers; S. C. Hollenbeck; B. N. Somers; F. D. Ormie; F. H. S. and P. Dalbey; J. Frazier; J. R. Sanborne, H. Munier, T. L. Samuels and D. L. Hubbard; G. Wayne and D. Stellegos; H. H. Wylie; S. L. Parker; T. L. Fox.

(A) I think we will listen to D. Danielson. He says: "The wide viewing angle caused by seats too close to a screen of any given dimensions does cause eye strain, or perhaps it might be better to say such a condition manifests itself in eye strain. Under such a situation the covering of all the action on the screen necessitates excessive use of both the neck and eye muscles, and the muscular movement of the eyes, already under optical strain or stress, quickly fatigues those muscles.

"This strain will make itself known and the blame will not be placed where it justly belongs, but rather upon 'the pictures,' which really are not at all at fault, or would not be were the front seats placed a proper distance from the screen."

G. E. Doe replies to section A as follows: "It certainly does. Such a condition compels excessive use of the eye muscles, which fact even the most obtuse must concede, and such use constitutes strain. But the viewing angle is not all of it, since a wide viewing angle must, in the very nature of things, mean such a close viewing distance that the screen image will have more or less the effect of being out of focus, and we all know what that means—eye strain and plenty of it."

(B) L. M. and C. B. Traxler answer thus: "A too-short viewing distance may have several effects, none of which are good. (1) Being too close ruins sharpness of the screen image and this causes heavy strain upon the eyes of those so seated. (2) Because those so seated will see a far less beautiful picture, a too short viewing distance works injury to their enjoyment of the show, which may in the end kick back on the box office by, as our 'Dad' has so often said, causing less frequent attendance. (3) Increase of visibility of all defects in the picture. (4) Makes any movement of the whole picture more visible. (5) Operates to weary the eye muscles by compelling excessive use of them."

(C) I believe our old friend G. E. Doe has the best of the argument on this one. He says: "This, brother Richardson, is a really very big question and one that requires considerable nerve to tackle. However, I'll ask you to be lenient and do the best I can. To my way of thinking the size of the picture should depend entirely upon the auditorium it is to serve, but there are many crooks and turns even then.

"If the auditorium be deep and the front seats well removed from the screen, I would favor, generally speaking, a well illuminated 18 foot picture. On the other hand, if the auditorium be deep and the front seats close to the screen—well, F. H., it then is a tough proposition for both ends just cannot be well served. The rear end demands an 18 footer brilliantly illuminated, whereas the front end shrieks for a small picture not too brightly illuminated and—there we are.

"If the auditorium be shallow as to depth, but very wide, then any way it is considered, a small to medium size is best. If, for example, the depth be say 60 feet screen to rear rows, and the width 50 feet, I would say a 12 footer would serve well, with 15 feet of width as a maximum. My reason is that the small picture will be best for the large percentage of the audience seated relatively near the screen, whereas 12 to at most 15 feet would be amply large to provide good viewing conditions at 60 feet, particularly if the picture be well illuminated.

"It seems to me the trend is and should be, possibly due at least to some extent to your teachings, toward smaller pictures in this country and Canada, though I understand over in Australia and some other other-side-of-the-worlders they still stick to the enormous sizes. I believe a relatively small, well illuminated, beautiful picture is to be preferred to a huge, poorly illuminated, fuzzy-looking (I almost said idiotic looking) monstrosity."

In all of which I most heartily agree. I would like to know who this "Doe" chap really is, but he won't, thus far at least, disclose his identity, except to say he is a member of motion picture projectionist's local Union 110, IATSE and MPWO, Chicago.

---

## Nizer Publishes Book About Code

Principles involved in motion picture code disputes among exhibitors and between exhibitors and exchanges will be summarized by Louis Nizer, motion picture attorney, in a book titled "New Courts of Industry: Self Regulation Under the Motion Picture Code," which will be published February 15th by Longacre Press.

Austin C. Keough, vice-president and general counsel of Paramount Publix, has written an introduction as chairman of the legal committee of the Code Authority.

Mr. Nizer will analyze decisions of the Code Authority and code boards in the field, although it is not written solely for the motion picture industry, being the first "scientific review of the actual workings of a code under the NRA," according to the publishers.

In five chapters, the book will touch on (1) "An industrial judicial system is born"; (2) Overbuying; (3) Other complaints before Grievance Boards; (4) Clearance and zoning; (5) "Looking back in review," and an appendix embracing the text of the code itself.

Mr. Nizer, distributors' attorney and counsel for the Film Board in New York, has arranged for sale of the book through code board offices in the field and the Code Authority.

---

## Named Drama Critic

Elliott Norton has been named dramatic editor of the *Boston Post.* Film and theatre men honored him with a dinner last week.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 2, 1935, from 110 theatres in 18 major cities of the country, reached $1,066,148, a decrease of $40,202 from the total for the preceding calendar week, ended January 26, when 108 theatres in 18 major cities aggregated $1,106,350.

(*Copyright, 1935: Reproduction of material from this department without credit to* MOTION PICTURE HERALD *expressly forbidden*)

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) |
| **Boston** | | | | | | | |
| **Boston** | 2,900 | 25c-50c | "One Exciting Adventure" (Univ.) | 8,500 | "Grand Old Girl" (Radio) | 9,000 | High 1-5-35 "The Marines Are Coming" 25,000<br>"Romance in Manhattan" (New Year's Eve)<br>Low 2-2-35 "One Exciting Adventure" 8,500 |
| Fenway | 1,800 | 30c-50c | "Maybe It's Love" (W. B.) and "Murder in the Clouds" (F.N.) | 3,300 | "Secret Bride" (W. B.) and "Babbitt" (W.B.) | 5,400 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal" 15,000<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" 3,300 |
| Keith's | 3,500 | 25c-65c | "The Iron Duke" (GB Productions) | 13,000 | "Enchanted April" (Radio) | 8,000 | High 12-2 "Little Women" 28,000<br>Low 1-19-35 "Evergreen" 7,000 |
| Loew's State | 3,700 | 25c-55c | "David Copperfield" (MGM) | 14,000 | "Sequoia" (MGM) | 11,000 | High 1-7 "Strange Interlude" 23,000<br>Low 1-26-35 "Sequoia" 11,000 |
| Metropolitan | 4,350 | 35c-65c | "The Gilded Lily" (Para.) | 17,500 | "Lives of A Bengal Lancer" (Para.) (8 days) | 28,000 | High 11-4 "I'm No Angel" 44,500<br>Low 1-19-35 "The County Chairman" 21,000 |
| Paramount | 1,800 | 25c-50c | "Maybe It's Love" (W.B.) and "Murder in the Clouds" (F.N.) | 4,200 | "Secret Bride" (W. B.) and "Babbitt" (W. B.) | 6,500 | High 2-25 "Dangerously Yours" and "Deception" 17,000<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" 4,200 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Behold My Wife" (Para.) (6 days) | 16,900 | "The Gilded Lily" (Para.) | 17,300 | High 12-9 "Dancing Lady" 31,000<br>Low 3-25 "Our Betters" 9,800 |
| Century | 3,000 | 25c | "The First World War" (Fox) and "Bachelor of Arts" (Fox) | 5,200 | "The Silver Streak" (Radio) and "Our Daily Bread" (U. A.) | 5,500 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon" 8,100<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" 3,500 |
| Great Lakes | 3,000 | 25c-40c | "Lives of A Bengal Lancer" (Para.) | 11,100 | "Bordertown" (W. B.) | 7,000 | High 11-4 "I'm No Angel" 27,200<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800 |
| Hippodrome | 2,100 | 25c-40c | "Romance in Manhattan" (Radio) and "The Firebird" (W. B.) | 5,600 | "The Gay Bride" (MGM) and "Babbitt" (W. B.) | 6,400 | High 5-19-34 "The House of Rothschild" 18,000<br>Low 7-28-34 "Here Comes the Navy" 4,800 |
| Lafayette | 3,300 | 25c | "Wake Up and Dream" (Univ.) and "Cheaters" (Liberty) | 6,100 | "Chu Chin Chow" (GB Prod'tions) and "I'll Fix It" (Col.) | 7,500 | High 1-12-35 "Broadway Bill" 17,100<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" 4,200 |
| **Chicago** | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Here Is My Heart" (Para.) | 5,000 | "The Secret Bride" (W. B.) | 7,000 | ........ |
| Chicago | 4,000 | 25c-68c | "Biography of A Bachelor Girl" (MGM) | 32,000 | "Here Is My Heart" (Para.) | 55,000 | High 9-2 "Goodbye Again" 75,000<br>Low 4-29 "Central Airport" 22,000 |
| Garrick | 900 | 25c-40c | "Broadway Bill" (Col.) (2nd week) | 4,700 | "Broadway Bill" (Col.) (1st week) | 7,000 | ........ |
| Oriental | 1,940 | 25c-40c | "I Am A Thief" (W. B.) | 16,000 | "I Sell Anything" (F. N.) | 17,000 | High 10-14 "I'm No Angel" 50,000<br>Low 12-16 "A Man's Castle" 10,000 |
| Palace | 2,509 | 25c-50c | "Enchanted April" (Radio) | 14,000 | "Grand Old Girl" (Radio) | 14,000 | High 9-9 "Morning Glory' 37,000<br>Low 4-28-34 "Glamour" 11,500 |
| Roosevelt | 1,591 | 25c-50c | "Lives of A Bengal Lancer" (Para) (2nd week) | 16,000 | "Lives of A Bengal Lancer (Para.) (1st week) | 20,000 | High 1-5-35 "Forsaking All Others" 27,000<br>Low 8-18-34 "Paris Interlude" 6,000 |
| State-Lake | 2,776 | 20c-35c | "White Lies" (Col.) | 12,000 | "Jealousy" (Col.) | 11,000 | High 9-8-34 "Most Precious Thing in Life" 19,000<br>Low 2-18 "Lucky Devils" 4,500 |
| United Artists | 1,700 | 30c-60c | "Clive of India" (U. A.) | 18,000 | "Sweet Adeline" (W. B.) (10 days) | 12,000 | High 5-5-34 "The House of Rothschild" 30,000<br>Low 3-18 "Perfect Understanding" 6,800 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 20c-40c | "The Man Who Reclaimed His Head" (Univ.) (3 days)<br>"Charlie Chan in Paris" (Fox) (4 days) | 1,200<br>2,000 | "The Man Who Reclaimed His Head" (Univ.) (2 days)<br>"The White Cockatoo" (W.B.) (5 days) | 600<br>1,900 | High 11-11 "Private Life of Henry VIII" 12,000<br>Low 3-4 "Infernal Machine" and "Exposure" 1,800 |
| Hippodrome | 3,800 | 30c-42c | "The County Chairman" (Fox) | 12,000 | "Bordertown" (W. B.) | 9,000 | High 10-21 "East of Fifth Avenue" 30,000<br>Low 6-10 "Circus Queen Murder" 2,900 |
| RKO Palace | 3,100 | 30c-60c | "Baboona" (Fox) (30c-42c) | 8,300 | "Enchanted April" (Radio) | 13,000 | High 11-10-34 "Desirable" 28,000<br>Low 8-19 "No Marriage Ties" 4,200 |
| State | 3,400 | 30c-42c | "David Copperfield" (MGM) | 23,000 | "Lives of A Bengal Lancer" (Para.) | 15,000 | High 8-19 "Tugboat Annie" 26,000<br>Low 6-24 "The Eagle and the Hawk" 5,000 |
| Stillman | 1,900 | 20c-40c | "Behold My Wife" (Para.) | 4,800 | "One Hour Late" (Para.) | 4,500 | High 9-15-34 "Chained" 10,000<br>Low 11-18 "Stage Mother" and "Hell and High Water" 2,500 |
| **Denver** | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "Evergreen" (Gaumont British) | 1,750 | "Charlie Chan in Paris" (Fox) | 2,500 | High 2-25 "Cavalcade" 10,000<br>Low 8-11-34 "I Give My Love" 1,200 |
| Denham | 1,500 | 25c-50c | "The Lives of A Bengal Lancer" (Para.) | 8,000 | "The Age of Innocence" (Radio) | 4,500 | High 9-29-34 "Belle of the Nineties" 16,500<br>Low 8-4-34 "Elmer and Elsie" 1,800 |
| Denver | 2,500 | 25c-50c | "The Mighty Barnum" (U. A.) | 5,000 | "The County Chairman" (Fox) | 9,000 | High 1-13-34 "Roman Scandals" 17,500<br>Low 12-16 "The World Changes" 3,000 |
| Orpheum | 2,600 | 25c-50c | "Bordertown" (W. B.) | 5,000 | "Biography of A Bachelor Girl" (MGM) | 7,000 | High 2-17-34 "Hi, Nellie!" 19,500<br>Low 6-10 "Zoo in Budapest" 3,700 |
| Paramount | 2,000 | 25c-40c | "The County Chairman" (Fox) (3 days)<br>"The Band Plays On" (MGM) (4 days) | 900<br>800 | "Babbitt" (F. N.) (3 days)<br>"Broadway Bill" (Col.) (4 days) | 800<br>1,700 | High 4-1 "The Kid from Spain" 7,000<br>Low 10-6-34 "Pursued" and "Our Daily Bread" 1,200 |
| **Hollywood** | | | | | | | |
| Chinese | 2,500 | 30c-65c | "Forsaking All Others" (MGM) (5 days) | 8,906 | "The Mighty Barnum" (U. A.) | 13,500 | High 9-9 "Dinner at Eight" 36,656<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) 6,392 |
| Pantages | 3,000 | 25c-40c | "Our Daily Bread" (U. A.) | 4,000 | "Dangerous Corner" (Radio) and "Strange Wives" (Univ.) | 3,700 | High 1-7 "Handle With Care" 13,000<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" 1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "Bordertown" (W. B.) (2 days-3rd week)<br>"Happiness Ahead" (F. N.) (5 days) | 9,000 | "Bordertown" (W. B.) (2nd week) | 10,000 | High 3-25 "42nd Street" 26,000<br>Low 12-29-34 "Sweet Adeline" 6,300 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | "Bordertown" (W. B.) | 2,000 | "The County Chairman" (Fox) (3rd week) | 2,250 | High 1-12-35 "The County Chairman"<br>Low 2-2-35 "Bordertown" | 7,500<br>2,000 |
| Circle | 2,800 | 25c-40c | "Lives of A Bengal Lancer" (Para.) (4 days)<br>"Broadway Bill" (Col.) (3 days) | 1,250<br>1,000 | "Sweet Adeline" (W. B.) | 5,000 | High 8-19 "She Had to Say Yes"<br>Low 12-22-34 "West of the Pecos" and "The Firebird" | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | "The Gilded Lily" (Para.) | 6,000 | "Lives of a Bengal Lancer" (Para.) | 8,500 | High 3-25 "Parachute Jumper"<br>Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | "Red Hot Tires" (F. N.) | 7,500 | "The Right to Live" (W. B.) | 7,000 | High 12-22-34 "Murder in the Clouds"<br>Low 11-11 "Saturday's Millions" | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | "David Copperfield" (MGM) | 10,000 | "Biography of a Bachelor Girl (MGM) | 4,500 | High 2-3-34 "Sons of the Desert"<br>Low 12-22-34 "The Gay Bride" | 12,500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Mainstreet | 3,049 | 25c-40c | "Maybe It's Love" (F. N.) | 12,500 | "Grand Old Girl" (Radio) | 12,000 | High 6-23-34 "Glamour"<br>Low 1-12-35 "I Sell Anything" | 23,000<br>2,000 |
| Midland | 4,000 | 15c-40c | "David Copperfield" (MGM) | 14,000 | "Biography of A Bachelor Girl" (MGM) | 10,000 | High 1-7 "Strange Interlude"<br>Low 4-15 "Perfect Understanding" | 30,000<br>4,900 |
| Newman | 1,800 | 25c-40c | "The Gilded Lily" (Para.) (8 days) | 6,500 | "Lives of A Bengal Lancer" (Para.) (5 days-2nd week) | 5,000 | High 10-21 "I'm No Angel"<br>Low 5-27 "Picture Snatcher" | 20,000<br>2,800 |
| Tower | 2,200 | 25c | "The Best Man Wins" (Col.) | 6,800 | "I've Been Around" (Univ.) | 5,700 | High 1-12-35 "Broadway Bill"<br>Low 5-5-34 "Let's Fall in Love" | 14,000<br>4,000 |
| Uptown | 2,000 | 25c-40c | "The County Chairman" (Fox) | 7,100 | "Imitation of Life" (Univ.) (2nd week) | 3,200 | High 10-27-34 "Judge Priest"<br>Low 7-1 "Lilly Turner" | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Criterion | 1,610 | 30c-55c | "Life Returns" (Univ.) | 3,500 | ........................ | | High 12-2 "Elysia"<br>Low 1-20-34 "Road to Ruin" | 12,000<br>1,800 |
| Filmarte | 800 | 40c-55c | "Petersburg Nights" (Amkino) (5 days) and "Man of Aran" (GB Productions) (2 days) | 1,950 | "Crime Without Passion" (Para.) (2nd week) | 2,800 | ........................ | |
| Four Star | 900 | 30c-55c | "Charlie Chan in Paris" (Fox) and "Private Life of Don Juan" (London) (5 days) | 3,457 | "The Band Plays On" (MGM) and "Evergreen" (GB Productions) | 4,750 | High 3-3-34 "Devil Tiger" (6 days)<br>Low 12-15-34 "Have A Heart" | 7,800<br>2,500 |
| Loew's State | 2,416 | 30c-55c | "Forsaking All Others" (MGM) (5 days) | 11,889 | "The Mighty Barnum" (U.A.) | 13,250 | High 4-7-34 "Riptide"<br>Low 2-24-34 "Coming Out Party" | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | "The Lives of A Bengal Lancer" (Para.) (2nd week) | 26,500 | "The President Vanishes" (Para.) (5 days)<br>"The Lives of A Bengal Lancer" (Para.) (2 days-1st week) | 14,000<br>6,000 | High 1-5-35 "Broadway Bill" and "Here Is My Heart"<br>Low 3-18 "King of the Jungle" | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | "Bordertown" (W. B.) (2 days-3rd week) and "Happiness Ahead" (F. N.) (5 days) | 9,300 | "Bordertown" (W. B.) (2nd week) | 11,500 | High 3-31-34 "Little Women"<br>Low 9-30 "Brief Moment" | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | "Charlie Chan in Paris" (Fox) and "The Private Life of Don Juan" (U. A.) | 3,656 | "The Band Plays On" (MGM) and "Evergreen" (GB Productions) | 4,000 | High 10-21 "The Bowery"<br>Low 12-8-34 "Chu Chin Chow" | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | "Grand Old Girl" (Radio) and "The Best Man Wins" (Col.) | 7,500 | "The Secret Bride" (W. B.) and "Silver Streak" (Radio) | 9,500 | High 3-25 "42nd Street"<br>Low 12-29-34 "White Lies" and "The Last Wilderness" | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | "David Copperfield" (MGM) | 5,500 | "Sweet Adeline" (W. B.) | 4,200 | High 9-20-34 "The Barretts of Wimpole Street" (2nd week)<br>Low 9-29-34 "The Cat's Paw" | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | "The Gay Bride" (MGM) | 1,500 | "The Band Plays On" (MGM) | 1,500 | High 4-1 "20,000 Years in Sing Sing"<br>Low 7-28-34 "Kiss and Make Up" | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | "She Had to Choose" (Majestic) | 2,000 | "The Whirlpool" (Col.) | 2,500 | ........................ | |
| RKO Orpheum | 2,900 | 25c-40c | "Enchanted April" (Radio) | 5,500 | "A Lost Lady" (F. N.) | 4,500 | High 1-7 "Animal Kingdom"<br>Low 3-11 "Cynara" | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | "Lives of a Bengal Lancer" (Para.) (2nd week) | 6,000 | "Lives of a Bengal Lancer" (Para.) (1st week) | 5,500 | High 4-29 "Cavalcade"<br>Low 3-11 "King of the Jungle' | 8,000<br>3,500 |
| Time | 300 | 20c-25c | "The Silver Streak" (Radio) | 1,200 | "Little Men" (Mascot) (2nd week) | 2,200 | ........................ | |
| World | 400 | 25c-75c | "Power" (GB Productions) (2nd week) | 3,000 | "Power" (GB Productions) (1st week) | 3,000 | High 5-5-34 "Private Life of Henry VIII" (5th week)<br>Low 11-25 "Vi Som Gar Koksvagen" | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Sweet Adeline" (W. B.) and "Dr. Monica" (W. B.) | 8,500 | "Imitation of Life" (Univ.) | 10,000 | High 2-24-34 "Queen Christina"<br>Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" | 13,500<br>6,500 |
| Imperial | 1,914 | 25c-40c | "The First World War" (Fox) | 5,500 | "Fate Decides" (State Rights) and "War of the Range" (State Rights) | 3,000 | High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"<br>Low 7-8 "Les Bleus d'Amour" | 6,500<br>1,500 |
| Loew's | 3,115 | 30c-75c | "The Secret Bride" (W. B.) | 10,500 | "Kentucky Kernels" (Radio) | 11,500 | High 12-8-34 "Six Day Bike Rider"<br>Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" | 14,500<br>4,500 |
| Palace | 2,600 | 30c-65c | "Forsaking All Others" (MGM) (8 days) | 12,500 | "Flirtation Walk" (F. N.) | 10.500 | High 2-18 "The Sign of the Cross"<br>Low 7-21-34 "Shoot the Works" and "Friday the 13th" | 15,500<br>6,000 |
| Princess | 2,272 | 30c-65c | "Lady by Choice" (Col.) and "No Greater Glory" (Col.) | 6,500 | "The Mighty Barnum" (U. A.) and "White Lies" (Col.) | 7,000 | High 1-7 "The Kid from Spain" and "Speed Demon"<br>Low 8-11-34 "The Constant Nymph" and "Happy Ever After" | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | "Charlie Chan in Paris" (Fox) (5 days-2nd week) | 10,000 | "Charlie Chan in Paris" (Fox) (1st week) | 14,000 | ........................ | |
| Capitol | 4,700 | 35c-$1.65 | "David Copperfield" (MGM) (2nd week) | 54,000 | "David Copperfield" (MGM) (1st week) | 55,750 | High 1-5-35 "Forsaking All Others,"<br>Low 2-10-34" You Can't Buy Everything" | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | "Sing Sing Nights" (Mono.) | 8,700 | "The Silver Streak" (Radio) (11 days) | 13,500 | High 1-7 "The Half Naked Truth"<br>Low 7-14-34 "Call It Luck" | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | "Behind the Evidence" (Col.) | 6,500 | "The Little Minister" (Radio) | 10,500 | High 7-21-34 "Of Human Bondage"<br>Low 4-15 "Parole Girl" | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | "Lives of A Bengal Lancer" (Para.) (3rd week) | 38,000 | "Lives of A Bengal Lancer" (Para.) (2nd week) | 45,000 | High 10-21 "I'm No Angel"<br>Low 8-11-34 "Elmer and Elsie" | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | "Baboona" (Fox) (5 days-2nd week) | 5,500 | "Baboona" (Fox) (1st week) | 15,000 | High 4-7-34 "The Lost Patrol"<br>Low 4-15 "Destination Unknown" and "The Fighting President" | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | "Clive of India" (U. A.) (2nd week) | 32,040 | "Clive of India" (U. A.) (1st week) | 41,500 | High 11-17-34 "Kid Millions"<br>Low 8-5 "The Rebel" | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | "The Iron Duke" (GB Productions) | 58,000 | "Romance in Manhattan" (Radio) | 58,000 | High 1-5-35 "The Little Minister"<br>Low 6-17 "Ann Carver's Profession" | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | "The County Chairman" (Fox) (2nd week) | 22,000 | "The County Chairman" (Fox) (1st week) | 30,000 | High 12-1-34 "Imitation of Life"<br>Low 1-28 "Air Hostess" | 44,000<br>9,100 |
| Strand | 3,000 | 25c-55c | "Bordertown" (W. B.) | 33,000 | ........................ | | High 10-14 "Footlight Parade"<br>Low 12-23 "Sin of Nora Moran" | 55,190<br>6,850 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "Charlie Chan in Paris" (Fox) | 2,400 | "Bordertown" (W. B.) | 2,500 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "The Band Plays On" (MGM) (4 days)<br>"Maybe It's Love" (W. B.) (3 days) | 1,500<br>1,050 | "Lottery Lover" (Fox) (4 days)<br>"Aggie Appleby" (Radio) (3 days) | 2,000<br>500 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "The Gay Divorcee" (Radio) (9 days) | 7,000 | "Kid Millions" (U. A.) | 4,000 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "The Lives of A Bengal Lancer" (Para.) | 5,000 | "The County Chairman" (Fox) | 5,000 | High 1-5-35 "Forsaking All Others"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 25c-40c | "West of the Pecos" (Radio) and "Grand Old Girl" (Radio) | 3,800 | "Broadway Bill" (Col.) (2nd week) | 3,800 | High 11-18 "One Man's Journey"<br>Low 12-15-34 "Captain Hates the Sea" and "I Sell Anything | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | "The Gilded Lily" (Para.) and "Gambling" (Fox) | 8,800 | "The County Chairman" (Fox) and "The Gay Bride" (MGM) | 8,800 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | 'Lives of a Bengal Lancer" (Para.) (4 days-2nd week) | 3,500 | "Kid Millions" (U. A.) (4½ days-2nd week)<br>"Lives of a Bengal Lancer" (1st week) | 4,000<br>8,200 | High 1-26-35 "Lives of A Bengal Lancer"<br>Low 5-19-34 "As the Earth Turns" and "Smoky" | 8,200<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "Clive of India" (U. A.) (6 days) | 9,300 | "The Runaway Queen" (U.A.) (4 days) | 2,200 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | "Here Is My Heart" (Para.) (6 days) | 2,400 | "Babes in Toyland" (MGM) (6 days) | 2,100 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "David Copperfield" (MGM) (6 days) | 23,000 | "Enter Madame" (Para.) (6 days) | 8,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 25c-40c | "I've Been Around" (Univ.) (6 days) | 17,000 | "Maybe It's Love" (W. B.) (6 days) | 14,500 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "Charlie Chan in Paris" (Fox) (6 days) | 15,000 | "Lottery Lover" (Fox) (6 days) | 12,500 | High 4-22 "Cavalcade"<br>Low 1-12-35 "Evergreen" (5 days) | 29,000<br>10,000 |
| Keith's | 2,000 | 30c-50c | "Right to Live" (W. B.) (3 days) | 900 | "Biography of a Bachelor Girl" (MGM) | 4,000 | | |
| Kariton | 1,000 | 25c-40c | "The White Cockatoo" (W. B.) (6 days) | 2,500 | "By Your Leave" (Radio) (6 days) | 2,900 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8,500<br>2,200 |
| Roxy Mastbaum | 4,800 | 55c-$1.10 | "The Gilded Lily" (Para.) (3 days-2nd week) | 13,000 | "The Gilded Lily" (Para.) (6 days-1st week) | 27,000 | | |
| Stanley | 3,700 | 35c-55c | "The Lives of A Bengal Lancer" (Para.) (6 days-2nd week) | 13,000 | "Lives of A Bengal Lancer" (6 days-1st week) | 16,000 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 30c-50c | "The Silver Streak" (Radio) (6 days) | 4,800 | "The President Vanishes" (Para.) (8 days) | 7,000 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | "The Band Plays On" (MGM) and "Wicked Woman" (MGM) | 4,000 | "The Night Is Young" (MGM) | 4,500 | High 4-7-34 "Wonder Bar"<br>Low 3-11 "What! No Beer?" | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-40c | "Lives of A Bengal Lancer" (Para.) | 4,500 | "The County Chairman" (Fox) | 3,000 | | |
| Music Box | 1,000 | 25c-40c | "The White Cockatoo" (W. B.) | 2,000 | "Sweet Adeline" (W. B.) | 3,000 | High 12-9 "Little Women"<br>Low 5-13 "No More Orchids" | 14,000<br>1,600 |
| Oriental | 2,040 | 25c | "One Night of Love" (Col.) | 2,000 | "Anne of Green Gables" (Radio) | 2,000 | High 10-14 "Rafter Romance"<br>Low 11-18 "College Coach" | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | "Bordertown" (W. B.) | 5,000 | "Romance in Manhattan" (Radio) | 6,000 | | |
| Paramount | 3,008 | 25c-40c | "The Gilded Lily" (Para.) | 9,000 | "Wings in the Dark" (Para.) | 8,000 | High 11-18 "The Way to Love"<br>Low 12-2 "Walls of Gold" | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | "Clive of India" (U. A.) | 6,500 | "David Copperfield" (MGM) | 8,000 | High 4-28-34 "The House of Rothschild"<br>Low 3-11 "Madame Butterfly" | 9,800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "Charlie Chan in Paris" (Fox) and "I've Been Around" (Univ.) | 9,000 | "Mystery Woman" (Fox) and "Maybe It's Love" (W. B.) | 8,000 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally" | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "Enchanted April" (Radio) | 12,500 | "Grand Old Girl" (Radio) | 12,500 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "Straight from the Heart" (Univ.) and "Mills of the Gods" (Col.) | 8,000 | "Best Man Wins" (Col.) | 9,000 | | |
| Paramount | 2,670 | 25c-65c | "Bordertown" (W. B. and "Evergreen" (GB Productions) | 10,500 | "Sweet Adeline" (W. B.) and "Father Brown, Detective" (Para.) | 10,000 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty' | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "Lives of A Bengal Lancer" | 7,500 | "The County Chairman" (Fox) (2nd week) | 6,000 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "The Man Who Reclaimed His Head" (Univ.) | 5,500 | "The Mighty Barnum" (U. A.) (5th week) | 3,500 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "David Copperfield" (MGM) | 23,500 | "Lives of A Bengal Lancer" (Para.) | 26,000 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c-55c | "Strange Wives" (Univ.) and "Red Hot Tires" (F. N.) (10c-25c) | 2,900 | "Sweet Adeline" (W. B.) | 2,900 | High 12-9 "Little Women"<br>Low 8-19 "The Rebel" | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | "Sequoia" (MGM) (5 days-2nd week) | 4,100 | "Sequoia" (MGM) (1st week) | 9,700 | High 8-5 "Tugboat Annie"<br>Low 5-5-34 "Tarzan and His Mate" | 19,250<br>5,000 |
| Liberty | 1,800 | 10c-35c | "I'll Fix It" (Col.) and "Girl in Danger" (Col.) | 3,600 | "Men of the Night" (Col.) and "Fugitive Lady" (Col.) | 3,100 | High 11-10-34 "One Night of Love"<br>Low 6-24 "Uptown New York" | 7,000<br>3,000 |
| Music Box | 950 | 25c-55c | "The Right to Live" (W. B.) | 3,200 | "Man Who Reclaimed His Head" (Univ.) (25c-50c) | 2,850 | High 11-11 "Footlight Parade"<br>Low 1-26-35 "Man Who Reclaimed His Head" | 8,000<br>2,850 |
| Music Hall | 2,275 | 25c-55c | "Enchanted April" (Radio) (6 days) | 3,900 | "Romance in Manhattan" (Radio) | 4,700 | High 5-26-34 "Wild Cargo"<br>Low 2-2-35 "Enchanted April" (6 days) | 11,500<br>3,900 |
| Orpheum | 2,500 | 25c-50c | "The White Cockatoo" (W. B.) | 5,100 | "West of the Pecos" (Radio) | 4,800 | High 10-21 "Bureau of Missing Persons" (6 days)<br>Low 4-21-34 "Two Alone" and "I Believe in You" | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | "Behold My Wife" (Para.) | 5,800 | "The President Vanishes" (Para.) | 4,900 | High 1-7 "A Farewell to Arms"<br>Low 1-13-34 "Dancing Lady" (2nd run) | 9,500<br>4,000 |

# TRAVELERS

Helen Hayes, having finished "Vanessa" for MGM, has returned to New York to rehearse for the Theatre Guild's tour of "Mary of Scotland."

C. B. Cochran, Great Britain's leading showman, returned to London from New York after successfully launching Elisabeth Bergner is "Escape Me Never" on the stage.

W. Ray Johnston, president of Monogram, and Trem Carr, production head, returned to New York after a brief rest in Atlantic City.

Jack Skirboll of Toledo was in New York for a few days.

Henry Ginsberg, general manager of the Hal Roach studios, arrived back in Hollywood after a two-week stay in New York.

Al Lichtman, United Artists sales head, returned to New York from Miami.

Gradwell A. Sears, Warner sales executive, who has been in Honolulu for a holiday, was back at his desk in the home office on Monday.

Lou Weinberg, Columbia salesman, is in Miami.

Al Christie, Mrs. Christie, William Aatson and Art Jarrett arrived on the *Virginia* from the West Coast.

John R. Maroney, attorney for the Interstate circuit of Texas, is in New York on code matters.

Al Friedlander, First Division vice-president and advertising executive, is touring the company's exchanges again, checking up on "March of Time" business.

I. B. Adelman of the Delman, Houston, Tex., was in New York for a few days.

Leon Belasco is in Miami.

James R. Grainger, Universal sales chief, is back in the New York home office after an extended stay on the Coast.

Morton M. Van Praag, general sales manager for National Screen Service, is in Los Angeles on business.

Nate Spingold returned to the Columbia home office after a Florida vacation.

Gerald F. Sanger, editor of British Movietone News, is in New York from London.

David Loew plans a trip to Hollywood around February 15.

Jack L. Warner, vice-president of Warner Bros., is in New York from Hollywood.

John Stone, Fox producer, and Eugene Ford, director, arrived in New York from Hollywood looking for plays and stories.

Harold Hopper, assistant to Larry Darmour, production head of Majestic, returned to Hollywood by 'plane from New York.

Howard Dietz is basking in the sun at Palm Springs, Cal.

Al Sherman has returned to New York after spending a couple of months looking at British studios.

Ben Goetz, Consolidated Film Industries vice-president, is in Hollywood.

Sam Rinzler, of the Frisch and Rinzler circuit of New York, is holidaying in Miami.

Arthur Dreifuss, former Broadway producer, is in Hollywood.

Gary Cooper, accompanied by Mrs. Cooper, the former Sandra Shaw, arrived in New York for a vacation.

John Consentino, special representative for Amity Pictures, is on a trip through the South.

James E. Francis, manager of the Photophone Division of RCA Victor, returned to his headquarters at Camden, N. J., after a two months' visit to the Coast.

Edward A. Golden, Monogram sales manager, spent the week in Pittsburgh and Cleveland.

Joe Miller, Columbia manager in Buffalo, is cruising in the West Indies.

Albert Warner returned to New York from Miami.

Sonya Levien and Ernest Pascal, of the Fox writing staff, are in New York.

Armand Denis, who made "Goona Goona," is off on another trip, this time through Africa.

Boris Morros has returned to New York from Florida.

M. H. Hoffman, president of Liberty Pictures, is back on the Coast after a flying trip to New York to confer with Budd Rogers.

Eric Linden left New York for Hollywood.

Janet Gaynor left New York for Hollywood.

Fred Quimby, MGM short subject executive, is vacationing in Miami.

Frank L. Newman, Sr., general manager of Evergreen State Theatres, and Al Finkelstein, his partner, left Seattle this week for a six-week trip to California and New York.

## Frank Conklin with Hearst

Frank Conklin, long associated in motion picture production and distribution, and more recently with Fox, has been appointed assistant general manager of the William Randolph Hearst hotels in New York, the Ritz Tower, Lombardy, Warwick and Devon. In Hollywood he soon will launch the Hearst Hotels' plan of servicing film notables.

## Richard Norton Here

Captain Richard Norton, a director for British & Dominions Film Corporation, Ltd., London, arrives in New York next week. Captain Norton is the producer of B. & D.'s recently completed "Brewster's Millions," starring Jack Buchanan and Lili Damita.

## MGM Signs Wilhelm

Hans Wilhelm, European dramatic writer, has been signed to the MGM writing staff at the studio. He arrived recently from Vienna.

## Mascot to Add to Program

Nat Levine, head of Mascot Pictures, has announced the company plans an increase in the production program for 1934-35 over the 14 features and four serials originally planned.

## SHORT PRODUCT PLAYING BROADWAY

### *Week of February 2*

| | |
|---|---|
| **CRITERION** | |
| Autobuyography | RKO Radio |
| **MAYFAIR** | |
| Digging Beets | Al Bondy |
| Vaudeville Reel No. 2 | Vitaphone |
| Soft Drinks and Sweet Music | Vitaphone |
| **MUSIC HALL** | |
| Saar, The | RKO Radio |
| Pastrytown Wedding | RKO Radio |
| **PARAMOUNT** | |
| Beware of Barnacle Bill | Paramount |
| Screen Souvenir | Paramount |
| Pictorial No. 8 | Paramount |
| **RIALTO** | |
| Baby, Be Good | Paramount |
| **RIVOLI** | |
| Mickey's Man Friday | United Artists |
| Ireland, The Emerald Isle | MGM |
| **ROXY** | |
| A Dream Walking | Paramount |
| Old Faithful Speaks | First Division |
| One Too Many | Columbia |
| **STRAND** | |
| A & P Gypsies | Vitaphone |
| Listening In | Vitaphone |
| Those Beautiful Dames | Vitaphone |

# INCORPORATED...

The Delaware state department reported the incorporation of the following motion picture theatre and film companies at Dover in recent months:

Roxy-Philadelphia Corporation, to deal in theatrical business, listing capital stock of 1,000 shares, no par value. The incorporators are L. H. Herman, D. O. Newman and Walter Lenz of Wilmington.

The Ranny Corporation, to carry on in all its forms and branches the business of producing theatrical, moving pictures, musical, radio entertainments, etc., listing a capital of $20,000. The incorporators are Mildred Reps, Brooklyn, N. Y., Donald D. Curtis, Laurelton, L. I., N. Y., and Leverett J. Luce, Mt. Vernon, N. Y.

March of Time, Inc., to deal in all kinds of records, films, upon which voices, music or other sounds are recorded, listing a capital of $200,000. The incorporators are Russell A. Smith, Jackson Heights, L. I., N. Y., and Henry G. Walter, Elmhurst, L. I., N. Y.

Eaves Sound Projectors, Inc., to deal in sound producing devices, listing a capital of $100,000. The incorporators are M. S. Cook, A. L. Raughley and J. M. Townsend of Dover.

Show Van, Inc., to engage in the theatrical and general amusement business, listing a capital of $30,000. The incorporators are Wayne D. Phillips, J. Jack Stanley and Edward Weinstein, San Antonio, Texas.

General Radio Manufacturing Corporation, to deal in television, radio, phonographs, wireless sets, etc., listing a capital of $100,000. The incorporators are J. M. Frere, J. A. Frere and C. R. Murphy, Wilmington.

Radio Club of America-Poland, to do a general broadcasting business, listing no capital stock. The incorporators are M. S. Cook, A. L. Raughley and J. M. Townsend, Dover.

General Electric Specialties Corporation, to obtain and develop patents, listing capital stock of 2,000 shares, no par value. The incorporators are H. I. Brown, M. M. Lucey and L. S. Dorsey, Wilmington.

National Association of Amusement Parks, Pools and Beaches, to protect, foster and advance the interests of the members of the amusement park, amusement pier, pool and beach, listing no capital stock. The incorporators are J. Vernon Pimm, Albert G. Bauer, Philadelphia, and R. L. Spurgeon, Wilmington.

The Wesco Corporation changed its name to National Theatres Corporation, New York, and increased its capital stock from 1,000 shares to 1,800,000 shares, no par value.

Stageshows, Inc., changed its name to Fanchon and Marco Agency, New York.

—

The Capital Amusement Company, Ashland, Ky., has been incorporated at Frankfort, Ky., with a capital stock of $5,000, by Dick Martin, Mellie Martin and Geneva Samon.

The Shelby Theatre Company, Louisville, Ky., has been incorporated with a capital stock of $1,500, by J. I. Schwarz, Richard A. Pierson and Kolman Hirschman, all of Louisville. The same interests operate a group of theatres with headquarters in Louisville.

—

Incorporated in Virginia was Jefferson Theatre Company, Inc., with these officers: Samuel W. Craver, president; George L. Zimmerman, vice-president; J. F. Falls, secretary-treasurer.

—

Incorporated at Albany, N. Y., was Zodiac Theatre Corporation, New York City, by Benjamin Rich, Abraham Scheiner and Louis A. Hulnick.

—

Incorporated at Portland, Ore.: Eagle Film Company, to manufacture and distribute commercial film; Stewart Featherstone, president; Lester Pyfer, vice-president; J. Henry Helser, general manager.

# WHAT THE PICTURE DID FOR ME

## Columbia

**AMONG THE MISSING:** Richard Cromwell, Billie Seward—A good program picture. Pleased our Family Night audience. Running time, 64 minutes. Played January 17-18.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**BEYOND THE LAW:** Tim McCoy—Western railroad story with lots of speed and excitement, but it couldn't beat basketball competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**BLIND DATE:** Ann Sothern—This didn't break any records, and will never make the Hall of Fame.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**BROADWAY BILL:** Warner Baxter, Myrna Loy—Boy, oh boy, what a picture. In my opinion a better picture than "Lady for a Day" or "It Happened One Night." Here is real entertainment for every town, both large and small. This boy Capra knows his stuff when it comes to making real hits. In spite of bad weather and strong opposition the picture held up very well, but if played under normal conditions it would have been a box office wallop. Congratulations, Columbia, you gave me a mighty fine picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, John Gilbert, Walter Connolly, Fred Keating, Helen Vinson, Wynne Gibson—A swell bunch of favorite players in a "Grand Hotel" at sea idea that failed to click with our patrons, nor did it make the grade at the box office. Seemed to be over the heads of most of the customers. Running time, 92 minutes. Played January 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, John Gilbert, Wynne Gibson, Walter Connolly, Helen Vinson, Fred Keating—Good program but not a special and no draw.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**FIGHTING CODE, THE:** Buck Jones—Very good western to about average business. Played December 28-29.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**I'LL FIX IT:** Jack Holt—This picture did not have the usual Jack Holt actions which our patrons expect, consequently the poorest Friday and Saturday business in over a year. A big disappointment and we are afraid it will hurt Holt in the future for our action patrons. Also the terrible title was a handicap. Running time, 60 minutes. Played December 7-8.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**IT HAPPENED ONE NIGHT:** Clark Gable, Claudette Colbert—The most entertaining picture we have played since we opened up three years ago but cold weather hurt our business and perhaps playing it so late also hurt. We, however, had better than average business and our patrons were delighted. This picture is a big boost to Clark Gable and Claudette Colbert. Running time, 105 minutes. Played December 10-11.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**LADY BY CHOICE:** May Robson—This has its moments, but May Robson as a drunken old harridan makes the part too realistic to be pleasing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**LADY BY CHOICE:** May Robson, Carole Lombard, Walter Connolly, Roger Pryor—It is quite evident that if anyone is to fill the place left vacant by the death of Marie Dressler that Miss Robson is the most likely candidate. While she had excellent support in Carole Lombard and others, it was distinctly her picture all the way. I personally think this picture was fully equal to "Lady for a Day." It was good all the way and beyond that, if you get what I mean. I'm not sure myself. Running time, 80 minutes. Played January 25.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**LADY BY CHOICE:** Carole Lombard, May Robson, Walter Connelly, Roger Pryor—Not a bad little picture on the "Apple Annie" idea. Played January 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**LADY FOR A DAY:** May Robson, Warren William—Too old and the print was terrible. Had several breaks and this ruins any picture for the exhibitor. Think we will stop picking up old ones as continual breaks hurt business and give your theatre a black eye. The pictures may be all right but we were too busy helping the operator to get much out of it. Played December 24-25.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**LADY FOR A DAY:** May Robson—This one ranks with the best of the year in my theatre. We loved it. Played January 4.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**LINE UP, THE:** William Gargan, Marian Nixon—Just a program picture to average business. Have used better and a lot worse. It's a racketeer picture with some good action in the closing scenes. Played December 21-22.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**MAN'S GAME, A:** Tim McCoy, Evalyn Knapp—A nice clean little picture with a background of a city fire department. It seems to have satisfied all who saw it. Running time, 58 minutes. Played January 11-12.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**ONE IS GUILTY:** Ralph Bellamy—Fairly entertaining murder mystery drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**THAT'S GRATITUDE:** Frank Craven, Sheila Mannors—Not much to it and absolutely no names to bring in the customers. A very poor box office draw. Played January 11-12.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

## First National

**BRITISH AGENT:** Leslie Howard, Kay Francis—Fairly good picture, rather slim Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler—Played this about even date with Broadway and was I proud? This was an inspiring as well as hugely entertaining picture. Dick Powell can sing all my songs for me and we all know where is Ruby at. The patrons, myself, and the box-office were all pleased. Played December 9-10.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—A very pleasing entertainment and it pleased just about 100 per cent. Some good songs by Powell and comments of Josephine Hutchinson were divided. Doubt if she will go over with a great bang but she is unusual and a very nice actress. A good little story and a very nice picture. Running time, 86 minutes. Played January 14-15.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Splendid. More people stopped to tell us how they enjoyed this picture than on any we have shown for some time. Played January 27-28-29.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—A good picture with Dick singing three good numbers. Cast does good acting. Running time, 64 minutes. Played January 20-21.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**I SELL ANYTHING:** Pat O'Brien—A complete flop at the box office and didn't take in half enough to pay expenses. Warner pulled out a picture and substituted this one at the last minute and I believe it just about broke my all time low. Just nothing to it and I didn't blame them for staying home. Played January 21-22.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown—Lots of fun in this one, but our patrons know little about the 6 day bike races and Joe E. Brown has never been so popular here except with the kids. We did not do much business but the picture is OK if your customers like Brown. Played December 12-13.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown, Maxine Doyle—Our patrons did not think it as good as "Circus Clown," but it pleased. Box office good in spite of zero weather. Played January 23-24.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

## Fox

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—Amusing little program picture of college life. Played January 19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—I didn't expect much but got a nice surprise at the box office and the picture was OK. College picture that appealed to the school trade. My patrons liked it and that usually makes me like them. Use the real life sweetheart angle of Brown and Louise. Frank Albertson just about stole the picture and Arline Judge was very good. Stepin Fetchit produced some laughs. Played January 7-8.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—A college picture without a single touchdown in a canload of 8 reels. Used on a surprise preview showing, it clicked in a big way with our patrons and proved above average entertainment. Running time, 74 minutes. Played January 5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—Very good Temple picture. Many liked Jane Darwell, too, and Charles Sellon played a swell part. Altogether, everybody had a good cry and went home happy. Played January 22-23.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**DAVID HARUM:** Will Rogers—Perfect entertainment and box office value to correspond for a small town audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**DUDE RANGER, THE:** George O'Brien—Outside competition hurt us on this but we were a little disappointed in the picture. Thought it fairly good but have seen O'Brien in better pictures. Running time, 65 minutes. Played December 14.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**GAMBLING:** George M. Cohan—Slow moving and overloaded with dialogue—but our patrons thought it fair entertainment. Used on a midnight preview showing, it got by. Running time, 82 minutes. Played December 29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**GAMBLING:** George M. Cohan—Very ordinary picture. Did not please. Dragged out too long. Played January 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**HELL IN THE HEAVENS:** Warner Baxter—Bad weather hurt us on this but the picture was not as good as we expected. However, we believe it would draw above average with good weather. Baxter is not as good as he used to be and his drawing power is lessening. Running time, 80 minutes. Played January 18-19.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—Not a special, but it has more entertainment packed into its 80 minutes than many highly advertised productions. Our patrons were loud in their praises and business above average, so it was pleasing all around. Running time, 80 minutes. Played January 1-2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**HELL IN THE HEAVENS:** Warner Baxter, Conchita Montenegro—An entertaining action picture that received good audience response. It was especially appealing to men, who seemed to enjoy it because of its lack of mushy love scenes.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**JUDGE PRIEST:** Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise—15 to 16 below zero weather killed our business, but at that, enough came to clear us on expenses. Pleased all classes and all ages. Played January 20-21.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**JUDGE PRIEST:** Will Rogers—By far and away the finest of Rogers' pictures, and that's something to rave about. Great story, perfectly cast, and the laughs come thick and fast. Pleased our patrons more than any picture we have shown for 6 months past. Business fine considering the fact that this is off season in this territory. Running time, 79 minutes. Played January 6-7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**JUDGE PRIEST:** Will Rogers—Positively Rogers' best. A combination of stars, story and direction that puts it at the top. Long after most of the story is forgotten, the dynamic description of the Confederate soldier by Henry B. Walthall on the witness stand will linger on. Buy it.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—The first two reels set a nice pace that the balance of the picture failed to hold up to. Too bad Swanson did not have a better role to stage her comeback with, but both she and Boles were plain silly. Some nice music and beautiful choral numbers, but even they could not save it from flopping. No pull at the box office and fell flat with our patrons. Running time, 85 minutes. Played January 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—I put this on Sunday and almost got killed. If you value your property and patrons and have no life insurance—look out. Leave it alone.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Jackie Searl—A modern version of the old favorite classic that did not lose its appeal by bringing it up to date. Splendid performances by the whole cast. Pleased generally, but failed to make a box office showing, probably due to unfavorable weather. Running time, 70 minutes. Played January 13-14-15. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Jackie Searl—It's OK—but too much Sunday School-boy stuff. Not a special. Ordinary business.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—Pleasing entertainment for young and old. Played January 11-12.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**365 NIGHTS IN HOLLYWOOD:** Alice Faye, James Dunn—Well, a full house, both nights. We like any picture that brings a full house. Played January 15-16.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**WORLD MOVES ON, THE:** Madeleine Carroll, Franchot Tone—They tried to make an American "Cavalcade," but "Cavalcades" don't come just by wishing them. It is a big picture, lots of money has been spent on it, but it does not grip the interest. Too much war, for one thing. The idea of controllers of the world cotton don't ring true. Franchot Tone in 1825 and then again reborn and in his prime in 1910 don't just ring right. There is much in it to interest, but it lacks that certain something that makes for box office success. Drawing power a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

## Mascot

**CRIMSON ROMANCE:** Ben Lyon, Sari Maritza—Exciting and different from the usual war melodramas. A very good picture was the verdict. Running time, 67 minutes. Played January 1-2.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

## MGM

**BABES IN TOYLAND:** Laurel and Hardy—Excellent for the whole family. Played January 15-16.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**BARRETTS OF WIMPOLE STREET:** Norma Shearer, Charles Laughton, Fredric March—A wonderful show that will perfectly satisfy adults who have any inclination toward literary and artistic matters, which means about five per cent of our patrons. A fair house the first night and empty seats the second. Running time, 105 minutes. Played January 18-19.—G. A. Van Fradenburg, Valleye Theatre, Manassa, Col. Farming community patronage.

**BIOGRAPHY OF A BACHELOR GIRL:** Ann Harding, Robert Montgomery—Not the best picture this star has ever made, but it's good adult entertainment. Played January 24-25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**CHAINED:** Joan Crawford, Clark Gable—Very good. It pleased everyone that saw it and it drew extra business.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery—One of the most pleasing from the lion's cage in some time. Comedy-romance with Charles Butterworth almost stealing the show. Played January 17-18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery—A picture as refreshing as the breath of spring. My patrons liked it very much. It is my idea of stars perfectly cast and given perfect material. Butterworth deserves credit for his part. All in all, a very entertaining picture. Played January 27-28-29.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**GOING HOLLYWOOD:** Bing Crosby, Marion Davies—Swell musical. Nice business. I sure like Bing Crosby and so do my patrons. Played December 7.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Swell. As nice a picture as anyone could ask for. While it did no tremendous business, it pleased 100 per cent. Una Merkel certainly walked away with more than her share of the honors. That girl is good.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**HAVE A HEART:** Jean Parker, James Dunn—As the title indicates, this is a very sentimental bit of hokum but our patrons enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**HIDE-OUT:** Robert Montgomery, Maureen O'Sullivan—One sweet show that was just down our alley. It hit 40 below zero weather so no business. It is entertainment plus. Give us more like it, Metro.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**MURDER IN THE PRIVATE CAR:** Charles Ruggles, Una Merkel—Ruggles may be funny but I can't class him thus. Dizzy sort of a thing. Played December 21.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, Karen Morley, May Robson, Gladys George—Just another picture which failed miserably at the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**STRAIGHT IS THE WAY:** Franchot Tone, May Robson, Karen Morley—For some companies this would be a good program picture, but for MGM it is mediocre. The audience response was fair.—J. W. Noah, New Liberty and Ideal Thetares, Fort Worth, Texas. General patronage.

**STUDENT TOUR:** Charles Butterworth, Jimmy Durante—My patrons made the tour, but it was a detour around my theatre. Durante kills any picture for me. I have shown pictures, however, that were not as good as this one.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**STUDENT TOUR:** Charles Butterworth, Jimmy Durante—Good program picture.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**TARZAN AND HIS MATE:** Johnnie Weissmuller, Maureen O'Sullivan—My people (at least the ladies) bawled me out for putting this type of picture on New Year's day but forgave me afterwards. It Pleased about 90 per cent and that's not so bad. Whenever we can please 90 per cent of any crowd, any day, we smile at the world in general and our patrons in particular (especially the ladies). Played January 1-2.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**THIN MAN, THE:** William Powell, Myrna Loy—William Powell and Myrna Loy make a fine team (not speaking of horses now), but the short time that Edward Ellis appeared his acting was superb. He was killed off too quickly, but the producers never let him rest, and the rest of the story was built around his murder and who killed him. So, in the person, or as "corpus delicti," he really dominated the picture. Myrna is at long last getting the attention and admiration she deserves. And her work deserves a lot. Played January 6-7.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**THIN MAN, THE:** William Powell, Myrna Loy—Now here is the perfect production. Pleased 100 per cent. Powell and Loy are smooth as silk. What a grand pair they are. Played December 14.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**TREASURE ISLAND:** Wallace Beery, Jackie Cooper—Kids came in droves and ate it up. Grown-ups all praised it. Right smart picture. Played December 28.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**VIVA VILLA:** Wallace Beery—Sure it's a great attraction. Everyone pleased.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**WHAT EVERY WOMAN KNOWS:** Helen Hayes, Brian Aherne—Guess the picture is O. K., but it just is not the type for my town. It did no business. Helen Hayes played her part to perfection. Brian Aherne was not liked.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**WICKED WOMAN:** Mady Christians, Charles Bickford—Good strong drama offering. The new star, Mady Christians, is very good. Played January 13-14. —J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Monogram

**CITY LIMITS:** Ray Walker, Sally Blane, Frank Craven—Good program picture. Will get by nicely. Played November 16.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**GIRL OF MY DREAMS:** Mary Carlisle, Creighton Chaney, Sterling Holloway—Story is of track meet. Sterling Holloway is good. Running time, 63 minutes. Played January 12-13.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**SING SING NIGHTS:** Conway Tearle, Boots Mallory—Another sorry one from Monogram. Running time, 62 minutes. Played January 8-9.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**TEXAS TERROR:** John Wayne—Better than average western. It has a logical story and suited the fans. Running time, 54 minutes. Played January 26. —H. J. Longaker, Glenwood Thetare, Glenwood, Minn. General patronage.

## Paramount

**BEHOLD MY WIFE:** Sylvia Sidney, Gene Raymond—Sir Gilbert Parker's novel made into interest-holding drama. It's true that here is one murder, a suicide, an affair, but none of leads involved and story so interesting no one seemed to think of those incidents out of line. Played January 18-19.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**BELLE OF THE NINETIES:** Mae West—My patrons are tiring fast of Mae West, and her pictures are all about the same. People went to see her first two pictures through curiosity but she seems to have lost her appeal. Also the censors have cramped her style. Running time, 75 minutes. Played January 9-10.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**CLEOPATRA:** Claudette Colbert, Henry Wiicoxon, Warren William—Spectacular pictures seem to have lost their appeal. I liked it but opinion of my patrons was varied. Some said wonderful, others said poor. You've played that kind and know what I mean. A class picture, and a good one, is our personal opinion, but doubt its box office appeal. Played January 2-3.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**COLLEGE RYHTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian —Very good. Joe Penner has big possibilities.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**CRIME WITHOUT PASSION:** Claude Rains—Here we have a picture over which there has been considerable controversy. Some give it zero, others rate it highly. Personally, I am of the opinion that no "zero" picture could provoke so much argument. Rains, so it appears, was of the opinion the "world was his oyster" and wound up by being the world's worst lobster. I enjoyed seeing it, some did not, and it is fair to presume that was the impression it made elsewhere. Played January 18.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**HERE IS MY HEART:** Bing Crosby, Kitty Carlisle —Average Crosby. Some thought it good, and others not so good as his previous efforts. Kitty Carlisle did not go over so well, due, probably, to the difficult part she played. What do other exhibs think? Played January 25-26.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**LEMON DROP KID:** Lee Tracy, Helen Mack—We had this on a Bargain Night and consider it a good small town picture. Tracy overacts in spots but otherwise he is OK. Our Bargain Night crowd seemed to enjoy it and it is OK for small towns. Baby LeRoy not much. Running time, 68 minutes. Played December 17-18.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**LEMON DROP KID, THE:** Lee Tracy, Helen Mack, Baby LeRoy—Used on a midnight preview showing, this went over nicely with our patrons. A Damon Runyon story with the typical Runyon twists, well acted, even though Tracy in his serious moments emotes like a stew with a bad case of the jitters. Running time, 68 minutes. Played January 12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MANY HAPPY RETURNS:** Guy Lombardo, Burns and Allen—Too much Gracie Allen for my patrons and they didn't like it. Not much of a picture and quite silly. Think Burns and Allen would be better in minor roles. Running time, 60 minutes. Played December 26-27.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, Zasu Pitts—A simple human story made into perfect entertainment. Great work by all the cast, especially the sincere and beautiful performance of Pauline Lord in the title role. It's a 100 per cent box office bet for a small town.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable—This one slipped up on me but I did better than average business and it is an excellent weekend attraction, especially appealing to rural patrons. I should have advertised this in the country and would have done far above average. A good homespun story closely following the book. Played January 4-5.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—Producers should make more of the good old salt-of-the-earth pictures like this. They show results, both in satisfaction to patrons and at the box office.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

**NOW AND FOREVER:** Shirley Temple—As fine a little picture for a Christmas offering as we ever showed. We could say a great many good things about this star and this picture but they have already been said by abler pens than mine so I'll just add "me too." Played December 25-26.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**OLD FASHIONED WAY, THE:** W. C. Fields—Entertaining comedy drama, fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**OLD FASHIONED WAY, THE:** W. C. Fields—A good old-fashioned comedy that kept our audiences laughing from beginning to end. I consider it Fields' best.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**ONE HOUR LATE:** Joe Morrison, Helen Twelvetrees—No, it was not the Limited that was late, but an elevator in a big office building and its tieup, involving all the principals of the story, changed the current of several lives. Patrons seemed to enjoy the picture. This fellow, Morrison, has a voice that will take him into more screen successes. Played January 13-14.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

**PRESIDENT VANISHES, THE:** Edward Arnold, Arthur Byron, Paul Kelly, Peggy Conklin, Osgood Perkins—Our patrons must have vanished, too. Poorest Sunday, Monday, Tuesday for a long time, in spite of heavy advertising campaign. As to the picture, it is very good. Played January 20-22.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**THIRTY DAY PRINCESS:** Sylvia Sidney, Cary Grant—This was fair. Liked better by women than men. Think Sylvia Sidney is capable and very nice. She deserves better pictures. Played December 28-29.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

## RKO Radio

**BACHELOR BAIT:** Stuart Erwin, Pert Kelton—A surprise. A neat, clean, entertaining comedy. Well liked. Played January 25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**COCKEYED CAVALIERS:** Wheeler and Woolsey—Funny and pleasing, but not as good a draw as this team used to be.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**CRIME DOCTOR, THE:** Otto Kruger—In which Otto nearly proves his contention that a real smart guy can commit a murder and get away with it, and the steps he took to prove this and incidentally to win a thousand dollars kept our audience spellbound throughout. Of course, it wouldn't do to be able to prove anything like that, there must be a slip-up somewhere for the good of society, so the producers provided the slip-up. And Otto "slipped." It was very cleverly constructed tale, and we enjoyed it immensely. Played January 9.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**LIFE OF VERGIE WINTERS, THE:** Anna Harding, John Boles—In which Ann was given a real chance to act. Many of her late pictures did not do just that. While probably more of a woman's picture than for general patronage, it seemed to give general satisfaction here. A novel twist was given this picture by presenting it wrong end to, then a flashback to tell the story. It mystified some of our patrons, reminded one of a horse with two tails, if there is such an animal. It is one of those pictures that should be seen from the start. Good drama, I calls it. Played January 20-21.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**LITTLE MINISTER, THE:** Katharine Hepburn, John Beal—Here is a great picture and should be and will be a great box office attraction. There is only one drawback for the average American town, that is the Scotch dialect. The picture holds your attention from start to finish, and women folks will rave about it. I struck the worst blizzard in years and of course lost money, but with fair weather this picture would have been a money maker, and best of all it pleases everyone.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**OF HUMAN BONDAGE:** Leslie Howard, Bette Davis—Bette Davis delivers a performance that will not soon be forgotten. It places her at the top of the list of character actresses. The other players all do well, but her part is outstanding. Pictures of this type, for a while anyway, will be few and far between—the "Decency Code" and Legion of Decency will see to that. As a sophisticated drama it will satisfy those who enjoy this type. Business on this a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**STINGAREE:** Irene Dunne, Richard Dix—A really enjoyable offering, but the title did not have any drawing power. Irene Dunne proved conclusively that she can both act and sing well. It was like old times to see Conway Tearle again, and Mary Boland contributed some merriment with her prima donna aspirations. But the story had one bad fault, i.e., its ending. It is a wellknown fact that stories must provide some sort of punishment or reformation of the criminal to teach good moral, but in this case, the picture ends with Dix fleeing with Miss Dunne, while still unregenerate, and she seems to like it. In other words, the criminal is still criminal and outlaw, yet Miss Dunne, who has won fame in all the principal cities of the world, is quite willing to fly with him, giving up all she had worked so hard for. It sorta condones or glorifies crime in a way. Maybe I'm wrong again.—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**THEIR BIG MOMENT:** Summerville and Pitts—RKO promised to put this team over in a big way, but they had their fingers crossed. This picture is very tame.—Roy W. Adams, Mason Thetre, Mason, Mich. Small town patronage.

**THEIR BIG MOMENT:** Zasu Pitts, Slim Summerville, William Gaxton, Bruce Cabot—Did not stand up on a double feature on Saturday night. This team does not draw for us any more. Picture not so good. Played January 25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

## United Artists

**BOWERY, THE:** Wallace Beery, George Raft, Jackie Cooper, Fay Wray—Plenty rough and plenty good. Some of the ladies turned up their noses but the men were all for it. I was. Played January 11.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—Worthy of being one of the ten best. The producers, directors, adapters are to be congratulated on making Edmond Dantes a man that seeks justice instead of just revenge. Worth all the praise that has been heaped upon it. Will satisfy the highbrow as well as the lowbrow. Business above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**LAST GENTLEMAN, THE:** George Arliss—The quality of my patrons for this show was above par but the quantity far below. Arliss has no appeal to the masses but the few patrons who come enjoy him immensely. An unusual picture and Arliss was good as usual. He simply is not small town but it is a pleasure to show his pictures. Running time, 72 minutes. Played December 5-6.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**SORRELL AND SON:** H. B. Warner—Perfect. One could not ask for a finer production. Played November 29.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**TRANSATLANTIC MERRY GO ROUND:** Gene Raymond, Nancy Carroll, Jack Benny—Thought this a good show and we had better business second night than first, which is very unusual for this town. However, very cold weather first night may have been part of the reason but the show was OK and our patrons enjoyed it and told us about it. Played December 19-20.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**WE LIVE AGAIN:** Anna Sten, Fredric March—"Resurrection" under a new title. It's good entertainment, fine direction, well acted and will stand extra exploitation, also an extra day's run. Running time, 83 minutes. Played January 13-14-15.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

## Universal

**COUNTESS OF MONTE CRISTO:** Fay Wray, Paul Lukas—This is a very good program picture with enough comedy, romance and suspense to put it over. It is well produced. Fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**CROSBY CASE, THE:** Wynne Gibson, Onslow Stevens—Another one of those mysteries in which everyone is suspected of murder except the guilty party. Passably entertaining.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**IMITATION OF LIFE:** Claudette Colbert, Warren William, Ned Sparks, Louise Beavers, Rochelle Hudson—An excellent picture. It's time more of the serious mother-love type of pictures were produced. Jazz stories have killed more patronage than anything you can mention. Running time, 109 minutes. Played January 24-25.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

**LET'S TALK IT OVER:** Chester Morris, Mae Clarke—Few came to see it and it's just as well. I'd call it a flop in every respect. Played January 1.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**LOVE CAPTIVE, THE:** Nils Asther, Gloria Stuart—One of the worst so-called feature pictures to come from a major studio during the past year. The picture appears to have been produced on a very low budget as it is very cheap. The actors also appear to poor advantage. The audience response was very unfavorable.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**MILLION DOLLAR RANSOM:** Edward Arnold, Phillips Holmes, Mary Carlisle—Very good picture. Edward Arnold great. Subzero weather killed it, but I'm going to bring it back for repeat date. It's that good. Played January 18.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**POOR RICH, THE:** Edna Mae Oliver, Edward Everett Horton—This comedy is below average and is best suited for double feature programs where it should be played with a strong feature.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**ROCKY RHODES:** Buck Jones—Good average Western business to correspond.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**ROMANCE IN THE RAIN:** Roger Pryor, Heather Angel—Nice program picture. Not as big as I expected from criticisms. Played December 24.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan,

(*Continued on following page, column 1*)

AIR
EXPRESS

*Easy to ship*

1. Make up packages as for rail shipment.
2. Telephone Air Express Division of the *Railway Express Agency*, or call a Western Union messenger.
3. Door to door pickup and special delivery in principal cities at no extra cost. Packages are sent via *first* departure on *fastest* schedule, air or air-rail to any point in the United States.
4. Air express travels at a speed of 2300 miles overnight! Practically all types of merchandise accepted—*C. O. D., Prepaid or Collect.*

**Flown in 3-mile-a-minute multi-motored passenger planes of United Air Lines and other lines.**

*For Local Schedules and* New Low Rates *Telephone*

**Air Express Div. of the Railway Express Agency**
(*or call* Western Union)

**Add a new word to your telegraph code: AIRYX. Means "Ship by Air Express Div., Ry. Express agcy".**

Binnie Barnes—Unusual lot of favorable comment on this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Binnie Barnes, Elizabeth Young—Very good picture of family life. Take the whole family and can be played on your best nights. Better than expected.—H. Bettendorf, Opera House, Foley, Minn. Small town patronage.

**WAKE UP AND DREAM:** Russ Columbo, June Knight, Roger Pryor—This was the last feature we have shown starring the late Russ and we fully believe he would have grown in popularity if this picture is any criterion to judge by. The passing of any individual under the circumstances in which he met his death is sad indeed but doubly tragic when he is standing on the very threshold of fame. The words "death loves a shining mark" apply here. Played Jnuary 11th—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

**WAKE UP AND DREAM:** June Knight, Roger Pryor, Russ Columbo—Universal has a nice picture here. Too bad Columbo passed on. The picture pleased 100 per cent. Played January 18-19.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**WHEN A MAN SEES RED:** Buck Jones—Nice little western.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Warner Bros.

**BIG HEARTED HERBERT:** Guy Kibbee, Aline MacMahon—First half slow but last half a riot of fun. Played on Bargain Night and my patrons seemed to enjoy it immensely. A good small town picture but doubt if it would draw on better nights of week. Played December 31-January 1.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**BORDERTOWN:** Paul Muni, Bette Davis—A good show. Good acting by Paul Muni and Miss Davis. Running time, 88 minutes. Played January 13-14.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—This is a good mystery number, one that is hard to outguess. Did fairly well at the box office.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—A good mystery picture. Running time, 72 minutes. Played January 22-23.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**DESIRABLE:** Jean Muir, George Brent—This is a very good production, but it failed at the box office. Miss Muir is good and played her part well. She is also easy to gaze upon.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**I AM A THIEF:** Ricardo Cortez, Mary Astor—A mystery picture that was fairly good. Running time, 64 minutes. Played January 15-16.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**SECRET BRIDE, THE:** Barbara Stanwyck, Warren William—Another good production. While Miss Stanwyck does not draw any extra business for me, her pictures do please all that come out to see them. —A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

**WHITE COCKATOO:** Jean Muir, Ricardo Cortez—A good mystery story—well produced. Will be well received by the mystery-minded patrons. Played January 26.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

## Short Features

### Columbia

**BACK TO THE SOIL:** Broadway Comedy—Well, it got the laughs, so that's that. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**IN THE DOG HOUSE:** Andy Clyde—Not bad. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**IN THE ISLANDS OF THE PACIFIC ISLES:** Laughing with Medbury—Just fair.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**RADIO-DOUGH:** Sidney and Murray—An average comedy. Running time, 18 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

### Educational

**BEANSTALK JACK:** Terry-Toon—Good one. Children liked it as it was made after the Jack and the Beanstalk story. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**CAMPUS HOOFER, THE:** Frolics of Youth Series—A nice little comedy with some good dance numbers. Got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**FIRST SNOW, THE:** Terry-Toon—A good cartoon. Running time, 6 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**HELLO PROSPERITY:** Andy Clyde Comedy—Laughs with music and greatly enjoyed by our patrons. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**HELLO, SAILORS:** Coronet Comedies—Well this one was good and our patrons got plenty of laughs. Also some good tap dancing by Tom Patricola and Buster West. You'll like this and so will your patrons. Running time, 2 reels.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**HELLO, SAILORS:** Buster West, Tom Patricola—A very good comedy. Those two can sure dance. Some of my patrons saw it two or three times. Running time, 19 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**HOT SANDS:** Terry-Toon—Ouch! This one hurt. Pity the poor children.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**HOUSE WHERE I WAS BORN, THE:** Song Hit Stories—Entertaining musical, well recorded. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**KING'S DAUGHTER, THE:** Terry-Toons Series—A good cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**NIFTY NURSES:** Sally Sweet—A fairly good comedy. Running time, 19 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**SUPER-STUPID:** Coronet Comedies—Have seen a lot better but it was right funny in spots.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**TRAV'LLING THE ROAD:** Song Hit Stories—We simply cannot get good one-reel subjects from Fox. Their features are OK but we cannot seem to get good shorts from them.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**TWO LAME DUCKS:** Coronet Comedy—It's a relief to get an excellent two-reel comedy after months of poor two-reelers. This one is a laugh producer and it's an outdoor duck-hunting story which gets us away from the silly society stuff. Running time, 2 reels. Played January 26.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

**YOUR STARS FOR 1935:** Wynn—This astrologer is positively uncanny in his predictions. Last year we used the 1934 issue and many of the predictions therein came to pass during the year. Clever presentation which went over big with our patrons. Running time, 11 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**SHIRLEY TEMPLE SHORT SUBJECT SERIES:** Well, we tried another novel trick and it was a great success, better than the biology films which we played last week. I thought of getting together all of the Shirley Temple comedies of two reels each and play them at one performance and see what would happen. Well, it was a clean up. The pictures were "Pardon My Pups," "What's To Do?" and "Managed Money" and then we had a cartoon and other short subjects. The children went for this like hot cakes and it was the best program we had for a long time. We handed out pictures of Shirley to everyone attending the pictures. Running time, 20 minutes each. —Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

### Fox

**ADVENTURES OF THE NEWSREEL CAMERAMAN:** Very fine telling of the sea and its perils and hardships. Good print. Played also with Shirley Temple shorts and one would be surprised at what extent the adults come to see Miss Temple. Running time, 9 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

### MGM

**BENNY FROM PANAMA:** Musical Comedies—Slapstick comedy. Running time, 18 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**BRITISH GUIANA:** FitzPatrick Travel Talks—This was an exceptionally good travelogue. Interesting and beautiful.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**CRACKED ICEMAN:** Charley Chase—Just another two-reel filler.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**DISCONTENTED CANARY, THE:** Happy Harmonies Series—Beautiful cartoon in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**OLD PIONEER:** Happy Harmonies Series—Good color cartoon.—J. Glenn Caldwell, Princess Theatre. Aurora, Mo. Small town patronage.

**OLIVER THE EIGHTH:** Laurel and Hardy—Stan and Oliver always dish out good amusement.—Frank Sabin, Majestic Theatre, Eureko, Mont. Small town patronage.

**STRIKES AND SPARES:** Pete Smith—Interesting short of bowling experts.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**SWITZERLAND, THE BEAUTIFUL:** FitzPatrick Travel Talk—Beautiful travel talk in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**TALE OF THE VIENNA WOODS:** Happy Harmonies Series—Beautiful cartoon with fine music, but so many of my patrons did not know the story, I fear, the effect was lost. Why not a resumé or narration to better appreciate subjects like this? (Dont mind the split infinitive.)—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**YOU SAID A HATFUL:** Charley Chase—Okay Chase comedy; much better than his other recent ones. My audience laughed, and I thought it above average. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

### Paramount

**AXE ME ANOTHER:** Popeye the Sailor Cartoons—Very funny cartoon.—Roy W. Adams, Mason Theatre, Mason, Mich.—Small town patronage.

**MOVIE MEMORIES:** No. 1—Tribute to now departed stars. Interesting.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**POOR CINDERELLA:** Betty Boop Cartoons—Very beautiful and pleasing colored cartoon.—Foy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**RADIO ROUNDUP, A:** Headliner—These are good one-reel subjects and our patrons find them interesting.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**WE AIM TO PLEASE:** Popeye The Sailor—Good as usual. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**YACHT CLUB BOYS GARDEN PARTY:** Headliners Series—Amusing musical.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**YACHT CLUB BOYS GARDEN PARTY:** Headliner Series—I thought it punk but the patrons thought it fine. Maybe I'm wrong. Running time, 9 minutes.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

### RKO Radio

**DUMBBELL LETTERS NO. 3:** Some of these are funny but it seems in pood taste to publish some poor fellow's private correspondence who is trying to express himself on a matter of desperate importance to him.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**IN THE DEVIL DOG HOUSE:** Clark and McCullough—Fairly funny.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**IN THE PARK:** Tom and Jerry Cartoon—RKO must have dug this old one up. Not very good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**LA CUCARACHA:** Steffi Duna, Don Alvarado—This is a marvelous example of what all-musical short subjects can and should be like but seldom are. The perfected color has been put to interesting tests, with the actors passing through different colored lights and wearing contrasting colored costumes and it impresses me as being the most natural yet. It is the sort of film one enjoys seeing several times, as you can be assured of finding something new each showing. The tune "La Cucaracha" has been popularized over the radio and it is effectively used in the picture. This featurette meant something at the box office and it received fine audience response. Running time, 21 minutes.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas.

### United Artists

**STEEPLE CHASE:** Mickey Mouse—These Mickeys are class. This was particularly funny.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

**THREE LITTLE PIGS:** Silly Symphonies—Very fine short. Nice coloring. Got a big hand.—Frank Sabon, Majestic Theatre, Eureka, Mont. Small town patronage.

**WINTER:** Silly Symphony—This is a very good comedy that should please all who see it. Technicolor would have added much to the entertainment of this. It is rather old, but still makes excellent entertainment for this season of the year. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

### Universal

**GUS VAN AND HIS NEIGHBORS:** Mentone No. 2-A—Screen vaudeville that moves along at a fast pace. Good entertainment, with a knockout burlesque dance for a wow finish. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**KNICKERBOCKER KNIGHTS:** Mentone — The Mentone two-reelers are all very satisfactory, but this one is a topper. The acts are excellent and it also has plenty of comedy interspersed. Running time, 20 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

**NIGHT IN A NIGHT CLUB, A:** Mentone No. 1-A—Fair entertainment. Running time, two reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**ROBINSON CRUSOE ISLE:** Oswald Cartoons—Not so hot.—Roy W. Adams, Mason Theatre, Mason, Mich. small town patronage.

**WHOLE SHOW, THE:** James Barton—Mildly entertaining, with gags from the original edition of the vaudevillain's standby, Miller's Joke Book. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

### Vitaphone

**ALL SEALED UP:** Ben Blue—Plenty of laughs in this one. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**BUDDY'S ADVENTURES:** Looney Tunes—A good cartoon. Running time, 7 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**GIRL AT THE IRONING BOARD, THE:** Merrie Melodies—Amusing cartoon, featuring the Ironing Board song.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**GOOD BADMINTON:** Pepper Pot Series—Extra good subject. Interesting game with plenty of action. Feature it. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburg, Va. College and small town patronage.

**OFF THE BEAT:** Morton Downey—This is only fair entertainment of the musical comedy type. There are plenty of beautiful girls, good music and pretty costumes, but the story is weak and did not please. Let's have a better one next time. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**OFF THE BEAT:** Morton Downey—This is a very good short. Have had better and also worse. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**OUT OF ORDER:** Ben Blue—This is a very good comedy of the slapstick variety and full of laughs. Blue is very good and always pleases our patrons. This is just the type of comedy that pleases everyone. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**RADIO REEL NO. 1:** Pepper Pot—A good short subject and this series as well as their Vaudeville Reels are going to prove good for us.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**RICHARD HIMBER AND HIS ORCHESTRA:** Melody Masters Series—Good one-reel musical.—J. Gleen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**THOSE WERE WONDERFUL DAYS:** Merrie Melodies Series—One of the best Merrie Melodies.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

**VAUDEVILLE REEL NO. 1:** Pepper Pot—Think this series will be OK and the first was very good. We like Vitaphone shorts very much.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**WHAT THIS COUNTRY NEEDS:** Broadway Brevity—Entertaining musical with several clever numbers. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Serials

### Mascot

**BURN 'EM UP BARNES:** Jack Mulhall, Lola Lane, Frankie Darro—Not a dull moment in the whole twelve chapters. Best serials we have ever played.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

### Universal

**RED RIDER, THE:** Buck Jones—The folks seem to be enjoying this series.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

REMODELING SERVICE

SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No "trade tie-ups." Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

QP

Better Theatres
1790 BROADWAY
NEW YORK

*Replies that have no possible general application are made by mail. Published replies are identified by only the initials of the person from whom the inquiry has been received.

# J. C. JENKINS--HIS COLYUM

Raymondville, Texas

Dear Herald:

Some readers may not know where Raymondville is, but if they will take a Texas map and find Harlingen in the Rio Grande valley and then go north on the cement road about 20 miles they will come to Raymondville. Raymondville is located in the heart of the Bermuda onion country. They don't grow grape fruit up there, just onions and cotton.

Bob Smith of the Mission theatre at Mission came by our dugout at Alamo a few days ago and took us up to Raymondville in his new limousine and it couldn't go over 95 miles an hour, at least Bob couldn't make it go any faster. You may not know it, but Bob looks enough like F. W. Zimmerman of the Palace theatre at San Marcos, Texas, to be one of his twins; in fact, they all say they are twins. They looked almost exactly alike to us except that Zim has a new baby at his house and Bob likes fried oysters.

*Bob told us that they shipped twelve thousand carloads of onions out of Raymondville last season. We don't remember whether he said thousands or hundreds, but anyhow it was a lot of onions, and we know now what the peculiar fragrance was up in Nebraska every time the wind came out of southern Texas.*

Bob also said that they shipped twenty thousand bales of cotton out of Raymondville last season, and if you want to know how much cotton this is, you can get your pencil and figure 500 pounds to the bale and you can tell how many Mexicans it took to pick it.

### Like Wisconsin Rapids

Raymondville reminds us, in some ways, of Wisconsin Rapids up in Wisconsin. Raymondville is divided into two parts by the Missouri Pacific railroad, the east and west. The Raymon theatre is on the east side and Wisconsin Rapids is divided into two parts by the Wisconsin river, the east and west, but the theatre is on the west side and is presided over by two mighty swell folks, but somehow we just can't remember their names.

We met two old friends at Raymondville who are operating the Raymon theatre for Bob, Mr. and Mrs. Roy E. Sohn. Mrs. Sohn knew us as soon as we walked up to the theatre, and she called us by name and said she remembered us because we called on them twice when they were operating the theatre at Mountain View, Oklahoma. Gee whiz. Oh gosh, what a memory.

Then we met another oldtimer at Raymondville by the name of B. V. Crowell, who used to own the Raymon theatre before Bob bought it. B. V. is a typical longhorn and an expert fisherman, and he said if we would come over there some day he would take us down to Red Fish bay and show us how to catch fish. He also said he was sure he could have a lot of fun with us, and we are going to go, too, just as soon as we can slip away from the doctor, who says we must not exercise too much. (Doggone these doctors, we wish they would attend to their own business.)

Red Fish bay is a body of water lying between Padre Island and the main land. Padre Island separates the Gulf of Mexico from the main land and is about three miles from the main land and the bay is cut off from the Gulf by this island. This bay is about 125 miles long and in this bay is where the ducks and geese from the north come to spend the winter, and it is in this bay where the drakes pick out a new mamma for the coming season. It's funny about these drakes, isn't it? They ought to spend their winters in Hollywood.

### Oldtimer in Business

Bob owns another theatre at Donna which is operated by Bert Boswell. Although Bert is not very old, he looks like an oldtimer in the business, and we judge that the Plaza theatre is operated about as it should be operated. We don't know whether there is a Mrs. Boswell or not, we didn't ask him, it would have been none of our business anyhow, but we will bet there is.

Over at Mission the other day we met Ed Blumenthal of the Amity Film Corporation and he was selling Bob "Beyond Bengal," an animal picture. Ed impressed us as a regular fellow but he said that when his company made the picture they failed to put him in with the rest of 'em.

### Sounds Like Motor Oil

B. V. Crowell, over at Raymondville, told us that should we go out hunting in the jungles around there we should look out for havalenas. But maybe you don't know what havelena is. B. V. says they are very dangerous to fool with if you cripple one. A havalena is a cross between a hyena and an Arkansas razorback hog, and B. V. says that when Noah landed his ark down at Pt. Isabella he left the gate open and a couple of hogs and a hyena got out and have been running loose in the Texas jungles ever since, until they have developed into a breed known as havalenas, and they are very wild but awfully tame if you cripple one and can't get up a tree.

We want to make this friendly suggestion to you. If you should go into a meat market over across the Rio Grande to buy some ham be sure that it bears the brand of Armour or Swift or you are liable to get some havalena, and should you want a beefsteak, if you don't get one from a corn-fed steer up north you are liable to get one from a cactus-fed burro down south.

▽

### Cowpuncher Lawyers

Someone once said that "marriages are made in Heaven" and this statement has been accepted by the public as a fact. Well, maybe they are, but we have known some that were made in the full of the moon, "when the moon came over the mountain," and that's why so many cowpunchers have developed into divorce lawyers in Reno.

▽

If you come down here and don't bring your canary with you and some fellow wants to sell you one, look out or he is liable to sell you a Mexican burro, for they call 'em "Desert Canaries" down here.

▽

We have just received a copy of the *Citizen News*, a daily paper printed in Hollywood, bearing a photograph of the Quillan family, under which we read as follows: "Bigger and better cards for the new year is the greeting sent to Joseph F. Quillan and family, 4555 Findlay Ave., by their fans at McAdoo, Penn. The card arrived in the New Year mail in four sections, tied together by a thick cord. It required 89 three-cent stamps to send it and it bore 382 signatures. The card measured 32 by 48 inches and was fashioned by friends at the Palace theatre at McAdoo, where the Quillan family appeared once in vaudeville."

In addition to Mr. and Mrs. Quillan it showed John, Margaret, Eddie, Helen, Isabelle and Rosebud.

Buster, Marie and Rose Quillan were not shown in the picture, presumably because Ma Quillan had washed their ears and sent them to school before the photographer came.

Eddie, you know, plays on the screen and is generally put in secondary parts, but if they don't go to putting him in leads pretty soon we are going to make a fuss about it. Eddie is a mighty swell youngster and can play rings around a whole lot of people who are base-drummed and can't speak English very good; so we are going to tell him what we wrote our friend Lyle Talbot once, and that is to look out and not let Hollywoood go to his head. Remember, Eddie, there is something to life besides electric lights. The love of home and mother beats a 24-sheet a mile.

▽

We'd like to know who it was who had that "Shelterbelt" pipe dream. It must have been the man who cut two holes in the basement wall so the cats could go in and out—one large hole for the papa and mamma and a small one for the kittens.

What this country needs is a few more brainstorms.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

---

## Ritchey Appoints Morla

Charles A. Morla has been appointed special representative in Cuba for Ritchey International Corporation, by Norton V. Ritchey, president. Mr. Morla leaves shortly to arrange distribution of Monogram pictures in the territory.

---

## Honor James Alexander

James H. Alexander, Monogram head in the Pittsburgh territory, was given a testimonial dinner last week in Pittsburgh on the occasion of his 25th wedding anniversary, at the Smithfield Grill.

---

## Carriers Set Convention

The National Film Carriers will hold its annual convention in New Orleans February 25-28, coincident with the convention of the Motion Picture Theatre Owners of America, which invited the Film Carriers.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## KNOWING WHERE TO TAP

As is to be expected in a business such as ours, your venerable Chairman from time to time receives the confidences of members not entirely happy in their jobs. These confidences are a privilege not to be held lightly and to the best of our halting abilities we endeavor to smooth out a few of the bumps. With this in mind perhaps there may be other members who might find relief in unbosoming themselves, who would like to talk it over 'round the old coal stove. If so, then let it be duly moved and seconded that this week's page be given over to a discussion by the old Colonel on the general subject of—"Getting Ahead in Showbusiness", or "What to Do Until the Doctor Comes".

So, gentlemen of the Round Table, please pass the eatin' tobacco, make yourselves comfortable, and let us proceed.

* * *

Charley Schwab, the steel man, being queried on how he rose to his high rung of the ladder, replied that it just was his good luck. Mebbe so. Some do get there without any particular struggle. Others make it by deliberately charting their careers—by allowing nothing to swerve them from the straight line they have selected as the shortest distance between two points—the bottom and the top. To be listed also are the relatives, the birds-who-got-in-on-a-raincheck, the yes-men, the birds-who-knew-the-boss-when, and the rest of the camp followers generally found attached to any army on the march.

But please keep in mind, though there may be many devious paths to the top, only one quality will keep one up there. And that's the stuff one has on the ball. In proof of which, dissenters are requested to check over the list of those holding down important assignments who are respected for their ability and general savvy. It will be found that those lasting longest generally click oftenest.

*You can't keep a good man down. The boy with something to say has got to be heard.*

And that goes double for those members who are discontented in their present situations, who have earned the right to spread their wings and get out into the sunlight as have other Round Tablers who have made good. Yes, some get there before others, but the time element is the only thing that can hold back the showman who belongs further up front. Even Soviet Russia has been forced to the conclusion that individual ability must be recognized.

Granted that there are theatremen holding down fat jobs with no more equipment than a talent for abuse and a prayer. But they won't last. They never have. A strong man must have good feet. The weak sisters usually break down with fallen arches. It's usually true that over a long stretch, the right guys manage to stick. And you may lay six-two-and-even, that the wrong guys always wind up behind the old eight-ball.

* * *

The above observations may be disputed vehemently by a lot of good men who bear scars from being kicked around by the square toes of the phonies. But over a long stretch of years that encompass our checkered career, we have found what we say is generally the McCoy, and we're willing to take the affirmative side of any further debate on the subject.

* * *

And in concluding our rambling dissertation, may we recall the oft-told tale of the main dynamo in a textile mill that stopped running right in the midst of a flock of rush orders. The mill owners were frantic and called in all the local experts. But nothing happened.

Finally, some one suggested a famed engineer in Boston and he was wired to come on. The expert arrived, glanced at the giant machine, took out a small hammer, crawled inside, tapped a few times with his hammer, crawled out, threw on the switch—and lo, the dynamo started again.

Some days later, the expert's bill arrived. It was for $1,000. The mill people thought it rather high, and asked him to itemize his charges. The bill, itemized, came back as follows:

| | |
|---|---|
| **"For tapping dynamo** | **$1.00** |
| **"For knowing where to tap** | **$999.00"** |

▽ ▽ ▽

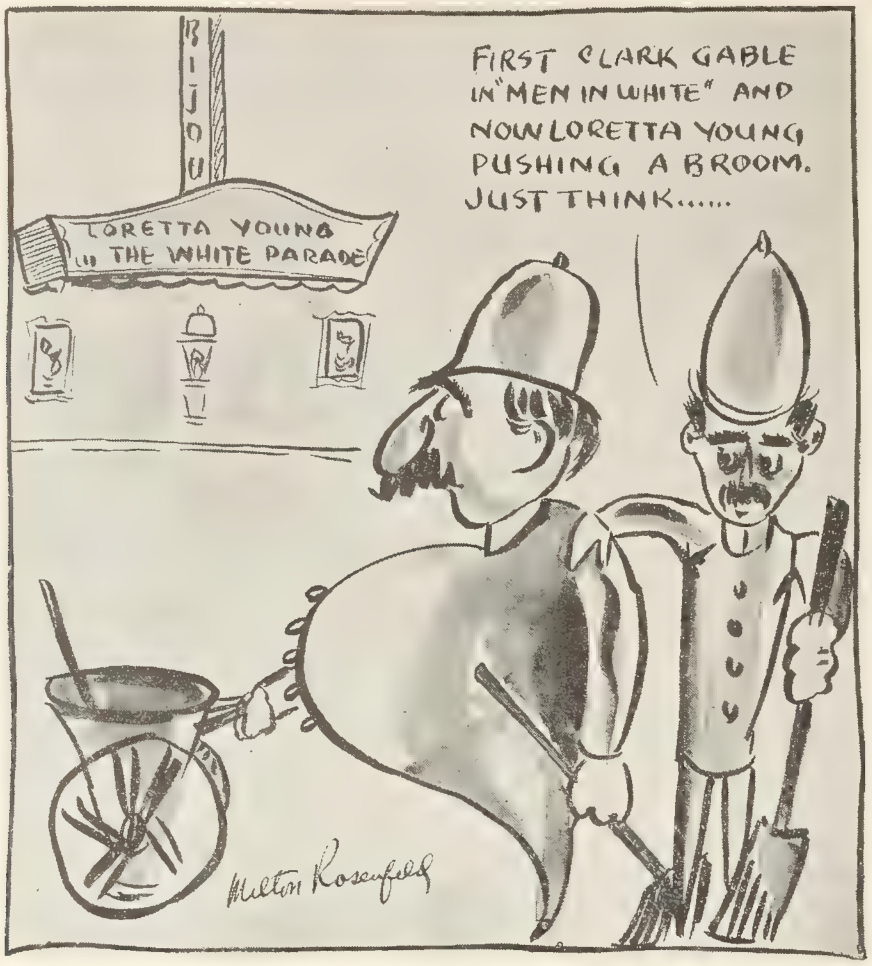
## DISCOVERY

A few years ago we read a short story in which the hero, struck by a falling apple while seated under a tree, discovered for himself the law of gravitation by the process of reasoning developed under the same circumstances by Sir Isaac Newton in 1665.

Red Kann recently ran a piece about Mrs. Baier, Kansas City suburban exhibitor, who, faced with a possible loss of business due to lowered admissions in the downtown ace houses, sent folders advertising her shows to an extensive mailing list. Discovering that business picked up considerably as a result, the lady has decided "to do some more advertising."

A-Mike Vogel

# SHOWMEN'S LOBBY LAFFS!


FIRST CLARK GABLE IN "MEN IN WHITE" AND NOW LORETTA YOUNG PUSHING A BROOM. JUST THINK......
BIJOU
LORETTA YOUNG in THE WHITE PARADE
Milton Rosenfeld

## Dickens Club Aids "Copperfield" Date

Contact with members of the Charles Dickens Club for endorsements on "David Copperfield" at the New York Capitol was productive of good returns in addition to the many plugs engineered on the date by Billy Ferguson of MGM. These took the form of previews for members of New York Board of Education, among others. Resultant opinions were mimeographed and sent to all principals with copy of teacher's manual on the picture and study guide.

Novelty that appealed was distribution of imprinted wide rubber bands at schools and in Wall Street. Other handouts included book marks, door hangers and blotters. Copperfield booklets, stickers and book store displays were given wide circulation.

Store tieups were comprehensive, a luggage hookin landing windows and display ads from a number of shops. Of more than passing interest was a Fifth Avenue window containing large cutouts of leading characters, upon which were made up clothing costumes as were worn by the stars in the picture.

At the Capitol, two weeks ahead, ten 9-foot cutouts of the stars were displayed in different parts of the foyer, and mammoth open book from which Dickens characters peered, was planted alongside the grand staircase. Special front also was employed. Newspaper tieins were topped with caption contest in New York *American*.

*Make 1935 Your Award Year*

12
19
Irene
DUNNE
Sweet Adeline
Starts
TOMORROW
COLONIAL Theatre

**BARBERSHOP CHORD.** Bill Adams, Colonial Theatre, Brockton, Mass., dressed four men in old-fashioned costumes to tour the town and harmonize on "Sweet Adeline."

## Saunders Welcomes Cantor Personal Appearance at Poli

Matt Saunders, Bridgeport and all its inhabitants went to town to welcome Eddie Cantor and Dave Rubinoff when they arrived to play a date at the Poli Theatre. Eddie arrived in town with police escort and was driven to hotel, where he was welcomed with band doing its stuff and admirers doing theirs.

From the looks of the tear sheets Matt sent along, there may have been one or two merchants in town who didn't tie in with Eddie's appearance, but we doubt it.

*Make 1935 Your Award Year*

## Reiners Ties In With Paper on "Minister"

Harry Reiners, publicity director, Proctor's, Newark, N. J., evidently won't have much difficulty in selling future contests to newspapers, according to the results accruing from recent tiein with local daily on "Little Minister" press book coloring contest. So successful was the idea that paper announced tentative date for next one.

# *$2600 Cash Prizes On 'Ruggles' Contest*

Paramount swings into the 1935 contest line with announcement of $2,600 in cash prizes for best exploitation campaign on "Ruggles of Red Gap," money split as follows:

First prize, $600; second, $400; third, $300; fourth, $200; fifth, $100, and twenty prizes of $50 each. Contest starts Feb. 15 and winds up April 12, with duplicate prizes given in case of tie.

Bob Gillham's department is preparing an exploitation manual containing rules, detailed exploitation and publicity suggestions that may be incorporated in campaigns. However, the last is no "must" and entrants who do not use them, will not be penalized. Usual evidence is required on all things done, and decisions will be based on effectiveness of campaign in individual spots in relation to theatre and town, regardless of size.

Uniform scrap book is available at Paramount exchanges, free to contestants to use in making up campaigns. Contest is to cover advertising and publicity as well as exploitation.

**All entries in "Ruggles of Red Gap" campaign are also eligible for the Quigley Awards competition. However, to receive consideration for the plaques, entries must be at Quigley headquarters before the monthly deadlines. These will be turned over to the Paramount after they have been judged for the Quigley Awards. Entrants who wish to send duplicate campaigns in both competitions may do so.**

In the case of those entrants sending in one campaign and wishing to be represented in the two projects, notice of such should be attached conspicuously to campaigns to prevent any miss-outs.

*Make 1935 Your Award Year*

## Central Americans Also Go "Tarzan"

A rather startling street bally as can be seen by the accompanying photo on "Tarzan and His Mate" was used by O. Beer in San Salvador, Central America for seventeen of his circuit's theatres. Grotesque masks depicting various jungle animals were placed over heads of boys who rode on top of bannered truck to the accompaniment of a Miramba Band. Oscar tells us each boy was given a pass to see the show and we hope they left their masks off when they attended.

*Make 1935 Your Award Year*

PRINCIPAL
MARTES 30 7:30 Y 9:30
5.30
TARZAN
TARZAN Y SU COMPAÑERA

*San Salvadoreans Bally "Tarzan"*

# *Marine Detachments Greet "Devil Dogs"*

And now those Warnerites have city heads proclaiming a "Warner Brothers' Day," as witness the procedure of Mayor Irones, of San Diego, California, where the world premiere of "Devil Dogs of the Air" was put on at the New Spreckles Theatre, under the supervision of Lou Metzger.

Chamber of Commerce voted thanks and cooperated on citywide decorations and window displays, with the newspapers getting behind the event to make the premiere a gala municipal occasion.

High ranking officers from the San Diego Marine Base attended the opening at the head of a representation of "devil dogs," and squads of marine planes met a special train of Hollywood stars and celebrities, escorting them into town. At station parade was formed led by marine bands to the theatre, where American Legion band and city officials met the visitors and aided putting on an opening with all the usual accessories.

*Make 1935 Your Award Year*

## Kaplan Advertises for "Copperfield" Editions

Harold Kaplan, Century Theatre, Minneapolis, Minn., inserted teaser on want ad page asking for use of old editions of "David Copperfield" for display purposes. Owners received guest tickets and books were placed in department store window with credits and cutouts of cast.

Snow birds with copy painted in red on white background proved effective. Special letter sent to county school superintendents and story appeared on bulletin boards. Stickers used on movie magazines distributed in doctors' offices called attention to the "Copperfield" story in that issue.

*Make 1935 Your Award Year*

## Campbell's Word Contest

As part of his "Bright Eyes" campaign, Jack Campbell, Capitol, Brampton, Ontario, organized a word contest on "Shirley Temple." First five children getting the most words out of title were admitted to special matinee. Jack gave non-winners a break with colored stills of the starlet.

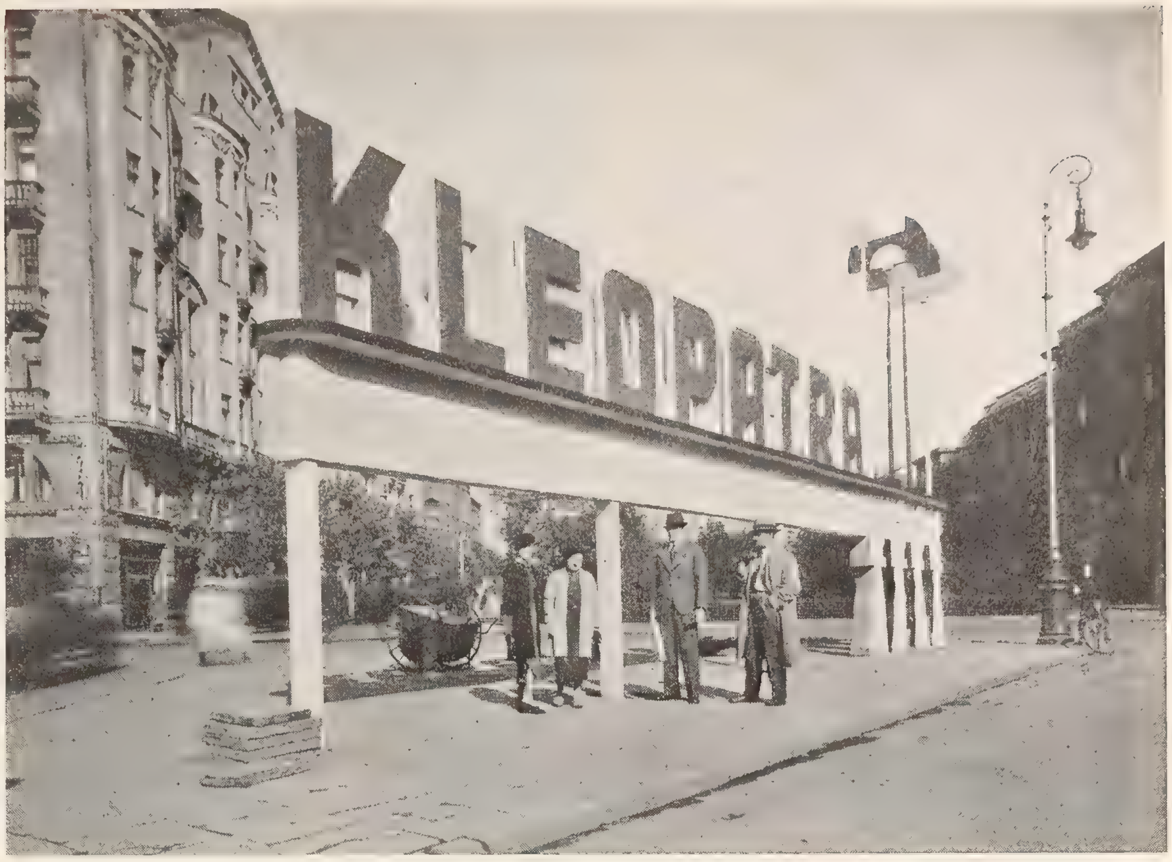
*Make 1935 Your Award Year*

## 24 Sheet on Lobby Floor

One week ahead Howard C. Burkhardt, Poli Theatre, New Haven, mounted varnished "Broadway Bill" 24 sheet on lobby floor (see photo) and then used a baby spot from above to enhance the display.

STARTS FRIDAY
BAXTER LOY
A FRANK CAPRA PRODUCTION
WALTER CONNOLLY · HELEN VINSON

*Burkhardt's "Broadway Bill" Lobby Floor*



POLAND CONTRIBUTES OUTSTANDING EXPLOITATION. The gigantic "Cleopatra" sign was erected in the heart of Napoleon Square, in Warsaw, Poland, by M. Czaban, manager of Paramount's Warsaw office. Photo was taken early on a Sunday morning which accounts for the lack of traffic at this spot, one of the busiest in that city.

## Local Gals Go Hollywood On Totman's Promotion

Few months ago, Jimmy Totman, at the Warner-Erie, Pa., tied in with one of his dailies to send local gal to Pittsburgh to interview Dick Powell, appearing there locally. And now, Totman expands his horizon with a hookup with his A & P stores on "Flirtation Walk" in a voting contest to send two girls all the way to Hollywood.

Stores took care of all the necessary expenses, the stunt being put on with 40 units of the chain in that area. Paper also came in, running daily coupons, stores giving these with purchases, Totman reporting over half million of the coupons in circulation each of which carried theatre ad.

Special displays were carried in all A & P units, stores additionally devoting much newspaper space to details of contest. Daily ran buildup stories weeks ahead and plugged the gag thoroughly during its run. Included in these were front page breaks with three column pictures of winners, and action shots of girls in Hollywood visiting with Powell and other Warner stars.

Other merchants cooperated by donating dresses, shoes, hats, gloves, travelling bags to the winners. These stores gave windows to the tiein and in some instances, carried copy in ads.

Outside of the contest hookups, Totman worked on a lot of other effective slants, two of which were newspaper tieups, one on a bowling contest and the other, on a football score guessing contest. Two full co-op pages were promoted, and girls distributed teaser cards on street corners.

The campaign received full coverage in the thorough manner expected in the Totman exploitations, but the vote idea of course topped every thing, netting the greatest amount of publicity any Erie theatre has received from any one angle.

## Dairy Company Plugs "Kid Millions" Date

A tieup with dairy company netted Rodney Toups, State, New Orleans, La., special two-colored "Kid Millions" window streamers and one sheet posters on delivery trucks. Department store ad plugged radio department with copy "You can't 'Kid Millions' Atwater Kent Is the Best, etc."

*Make 1935 Your Award Year*

## Evens Promotes "Cristo" Stuffers

A. & P. Stores tied in with Chick Evens, Loew's State, St. Louis, Mo., on his "Monte Cristo" date by enclosing stuffers in all bundles with store ad on one side and theatre copy on reverse.

*Saturday Evening Post* dealers used cards with gag line "the world is mine" and booklets were distributed to school children.

TO CURE A COLD
BUNDLING
THE PURSUIT
BUNDLING

**ATTRACTIVE DISPLAY.** Harley Fryer, city manager, Fox Theatres, Joplin, Mo., forwards this "Pursuit of Happiness" display showing all bundling accessories.

## Paramount Makes New Cinema Shop Tieup

Supervised by Alec Moss, of Bob Gillham's department, Paramount is now planning to contact theatre accounts on the possibilities of their new Cinema Shop tieup on fashion hose, in which Hollywood stocking styles will be tied in with the exploitation on the coming Paramount releases.

Attached photo shows sample window on "Rumba" that Moss has worked out in cooperation with Modern Merchandising as a suggestion for theatremen playing the date. Producer's tiein with Cinema Shop women's fashions and Men's Cinema Fashions continues.

*Make 1935 Your Award Year*

## High School Band Parades to "Rhythm"

Few days prior to opening of "College Rhythm" Nat Silver, Strand Theatre, Lowell, Mass., invited high school band and football team to attend show. Students marched to theatre with banner reading "we are on our way to the Strand and don't miss seeing Joe Penner in etc., etc." Band played numbers in front of theatre and on stage. For his street bally Nat had man dressed as Joe Penner leading some ducks around town with appropriate copy on his back.

"White Parade" brought arrows around town reading "everyone's going to see, etc., etc." Doctors, dentists and nurses were written to informing them of theme of picture and heralds were distributed to homes.

*Make 1935 Your Award Year*

## City Ties in With Nelson On "Happiness Week"

A "Happiness Week" was put on by Jack Nelson, Capitol Theatre, North Bay, Ont., with the Mayor proclaiming the week and the city paying for advertising in local papers. Caps with "Happiness Ahead" imprint were distributed and worn by clerks throughout city and leading grocer printed and gave out special circulars tying in "Week" with National Cheese Week.

Stickers were placed on windshields, pennants printed on both sides decorated stores and windows of merchants and radio announcements were made daily in advance.

*Make 1935 Your Award Year*

## Schools Cooperate With Schell on "Imitation"

Bill Schell reports extra shekels at the b. o. of the Ambridge in Ambridge, Pa. on a tieup with schools agreeing to split prize money with school turning in the most color charts of Colbert in "Imitation of Life."

A preview of "Anne of Green Gables" was held for educators and ministers and judging by the increase in juvenile attendance, Bill feels the screening had the desired effect.

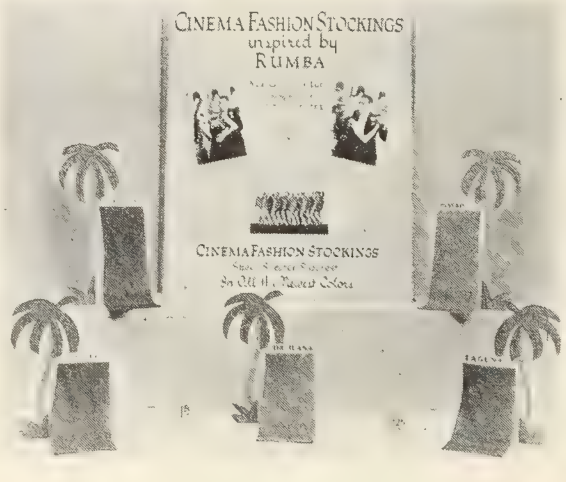
*Make 1935 Your Award Year*

## Connor's Contestants Eat "Oats" During Bike Race

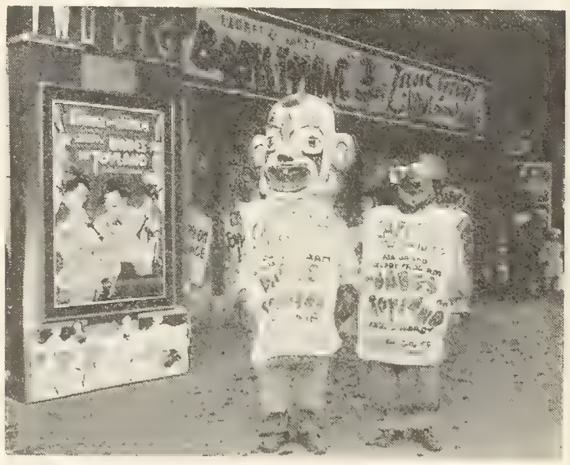
Will Connor, Music Box Theatre, Tacoma, Wash., promoted prizes for his "6 Day Bike Rider" Contest, which was staged in window of leading department store (see photo). Boy and girl riders ate "meals" consisting of Quaker Oats at lunch counter in store. Sealed speedometer was placed on rear wheel of bikes and girls in uniform were stationed inside store to register names and addresses of those who wanted to participate in contest.

Comedy street bally in form of thin chap in shorts, straw hat, glasses, etc., brought laughs, particularly with sign reading "Free taxi to Hamrick's Music Box, etc., etc.," attached to bicycle.

*Binstock and The Winnah*



*New Paramount Cinema Shop Tieup*



*Kinsky's Grotesque Street Bally*

*Connor's Stationary Bike Riders*

## Paul Invites Patrons To Kiss Mae West

In addition to seeing Mae West in "Belle of the Nineties," Paul Binstock, Republic Theatre, Brooklyn, N. Y., invited patrons up to a beaver board "peeping box" inside of which was a six sheet of Mae in reclining position with mirror on back wall. As each male patron stepped up to box which bore copy "How would you like to kiss the glamorous Mae West? Step up and try it," he was instructed to push a button and look through peep hole; as he did so, interior lit up showing him kissing fair Mae.

Local shop donated negligee which was presented to girl closest resembling Mae West in an impersonation contest. Accompanying photo shows Paul and "winning" lass.

Personal cashier cards with picture endorsement were distributed through box office window and baker contributed large West cake congratulating her on picture.

*Make 1935 Your Award Year*

## Grotesque Figures Part Of Kinsky's "Babes" Date

Joe Kinsky, district manager Tri-States Theatres, Davenport, Iowa, used some unusual grotesque figures for his street bally on "Babes in Toyland" at the Capitol Theatre. Accompanying photo shows two of the seven caricatures Joe had covering business sections.

Special heralds were given to all children and the side doors of theatre carried cartooned panels of Laurel and Hardy.

*Make 1935 Your Award Year*

## Robot Used in Scotland

Following "Vanishing Shadow" press book suggestions, W. Hinks, Alex Theatre, Paisley, Scotland, constructed a robot from tin cans and scrap metal large enough to hold man and jointed to permit him to walk around. As a further eye-catcher and nose-attractor, incense was burned in special compartment in helmet.

*Make 1935 Your Award Year*

## Hart Holds Finals Of Races on Stage

Speedsters representing the Plainfield Wheelmen's Club were called on by Ed Hart to put on a series of races on rollers in some of the town's biggest windows as part of the buildup on "Six Day Rider" at the Oxford, in that New Jersey spot. Preliminary sprints were held at nights and exhibitions during the day. Final races were held on the stage in conjunction with picture's preview.

City officials cooperated with Hart on a field day and costume bicycle parade at local park under auspices of Recreation Department. Announcements and entry blanks were distributed at all schools, mentions also being made in classrooms. The Quaker kiddies costumes events were put on and wide publicity was secured. Ed states this is one of the most comprehensive tieups he ever worked on.

Numerous other gags were completed in the campaign. Trick comedy riders, Joe Brown animated cutouts riding bike in windows, classified contests, ballroom distribution, were some of the additional highlights in Hart's drive.

## Mayor Proclaims "Better Movie Season" for Geehan

Bill Geehan at the Odeon Theatre, Beaver Dam, Wis., decided it was time for a "Better Movie Season" week so he called on the Mayor and in due course a proclamation was issued by the city official's office that Beaver Dam would celebrate a new week.

A full page co-op ad was Bill's first step and then he promoted a local jeweler to pay the cost of printed throwaways advising all that the store would offer a compact to the winner of the Mae West contest consisting of making the most words out of letters in Mae's name. Theatre ad of course was on reverse side of herald.

*Make 1935 Your Award Year*

## Jones Stages Garbo Anniversary Party

A "Garbo 19th picture anniversary party" was held by George Jones at Loew's Theatre, Richmond, Va., on "Painted Veil," with baker, tea and ciggie manufacturer tying in. Party was held for six days on mezzanine and all patrons were served tea, sandwiches, cakes and smokes. Delivery trucks of baker and tea company carried banners.

George "discovered" nineteen children who had never seen a movie, invited them to attend party and reporters covered event (photo shows party in progress). An effective lobby display was large papier mache head of star behind scrim curtain with floodlight on flasher button for illumination.

*Make 1935 Your Award Year*

## Entertains Shirley's Grandma

A little fast thinking and quick action was taken by Howard Matthews, Roxy Theatre, Ontario, Ore. who learned just before his "Bright Eyes" date that Shirley's grandmother, Mrs. Shannon, was a resident of his town. Howard immediately sent an invitation to Mrs. Shannon and family to be his guests and got the anticipated newspaper breaks.

*Make 1935 Your Award Year*

## Benefit Performance Engineered by Levey

Bill Levey at the Strand in White Plains, N. Y. reports a benefit performance held at his house with the entire proceeds going to the St. Agnes Hospital for crippled children. Special program was printed, woman's auxiliary ad on front and list of patronesses inside. Goodwill promoted through this tieup was of inestimable value since house was recently reopened.

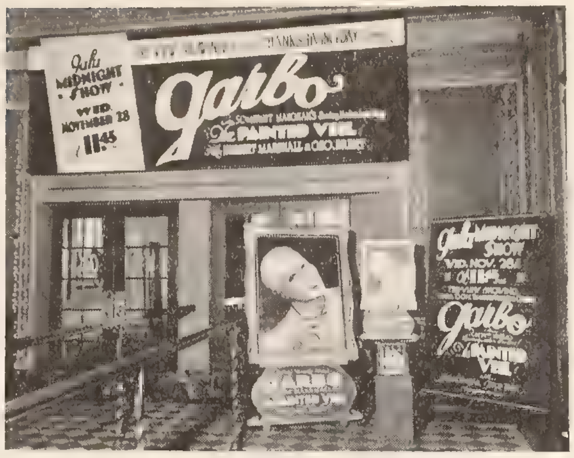
*Make 1935 Your Award Year*

## Team Performs "Widow" Waltz on Streets

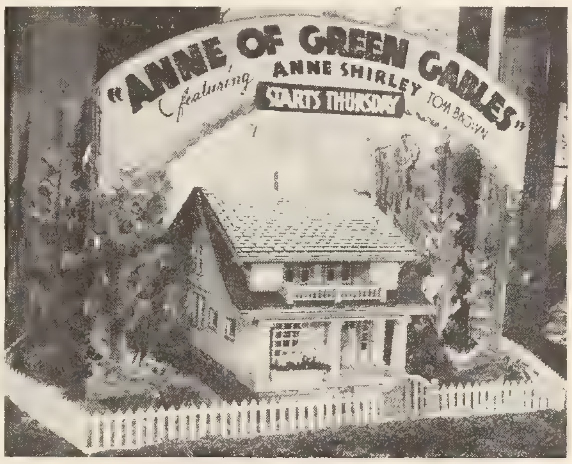
One of the highlights of Arnold Gates' "Merry Widow" campaign at the Park, in Cleveland, Ohio, was a dance team in evening clothes who performed the "waltz" on busy street corners. After each dance small plugger cards were passed out to assembled crowd. Team wore eye masks.

Ballroom tied in with contest among its tap dancing class pupils, prizes were given to children who had the greatest list of names to whom they had spoken of picture. Elderly couple who had never witnessed talking picture were found and invited to attend, papers breaking the story.

In lobby, Arnold had a large magnifying glass with copy over it reading, "For men only, but women may look, too." Under glass, card informed the curious about "Widow" opening.

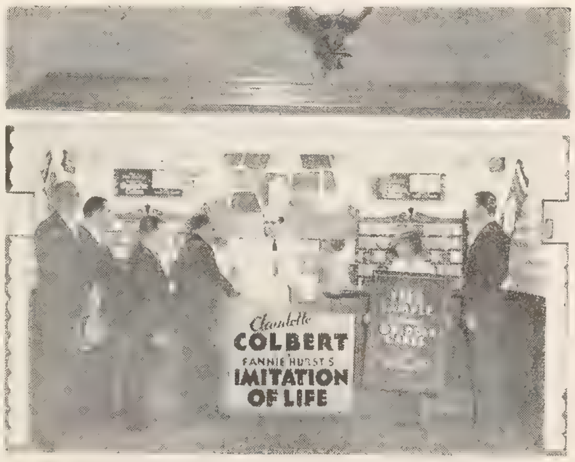


*Drissel's "Garbo" Lobby Display*



*Schreiber's Miniature "Gable" House*

*Jones' "Garbo" Anniversary Party*



*Neides' Miniature Lobby Tavern*

## Wrong Number Gag Gets New Twist

Roscoe Drissel, Loew's Theatre, Wilmington, Del., went through the 'phone book and selected numbers similar to the theatre's. Cashier called these asking what time "Painted Veil" started. On being told she had the wrong number, girl would say "I'm sorry, I thought this was Loew's, such and such a number."

Drissel also played host to members of the Wilmington Football Association and held special screening for editors, critics, social clubs, etc. Accompanying photo shows how Roscoe treated his lobby.

*Make 1935 Your Award Year*

## Lumber Company Builds Miniature "Green Gables"

Harry Schreiber, Palace Theatre, Columbus, Ohio, tied in with a lumber company, to construct miniature house (see photo) for his lobby display on "Anne of Green Gables." House and yard covered an area of eight square feet, cut out animals together with grass mats and shrubs tended to give the display further authenticity.

*Make 1935 Your Award Year*

## Merchant Donates Prizes On "Flirtation" Contest

A costless "Flirtation Walk" contest in which he tied in with ballroom was arranged by William Barron, Kenyon Theatre, Pittsburgh, Pa. Ballroom paid for and distributed circulars on "How to Dance the Flirtation Walk." Local merchant donated diamond ring and men's wrist watch to winning couple, who gave exhibition of dance on theatre stage, where awards were presented.

Miniature standees of Powell in cadet uniform were used two weeks ahead to announce dates of showing, standees also decorating ballroom.

*Make 1935 Your Award Year*

## Neides Sets Up Lobby Tavern on "Imitation"

A restaurant chain tied in with Hal Neides, Orpheum, San Francisco, Cal., on "Imitation of Life" and supplied gratis wheat cakes to all patrons. Hal constructed a miniature tavern in his lobby (see photo) at which patrons were served and "sandwich girl" carried restaurant credit card and invitation to sample the hot cakes.

For his front, Hal used blowups of the principals and scenes from the picture against a black and silver background. Around the marquee star and title were displayed on satin valance.

*Make 1935 Your Award Year*

## Local Druggist Prints Novel "West" Heralds

On "Belle of the Nineties" George Laby at the Victory in Holyoke, Mass., distributed no cost heralds secured through tieup with local pharmacist who invited customers to "cummup some time and see our store," large cut of La Belle and theatre ad also appearing on herald.

Millinery window showed full display of 1890 hats surrounded by modern chapeaux. Original Mae West dress planted in corner window of leading department store with announcement of picture and playdate. Tickets were given in newspaper word building contest.

# PRESS BOOK OPINIONS

## "ZIM" DIFFERS WITH ED FINNEY

Dear Mike:

"In defense of press books" seems to be an appropriate title for advertising men with major producing organizations, who, in many cases, prepare ads for press books which can only fit the purses of a de luxe, or downtown second run theatre.

Naborhood theatres, which comprise the bulk of our theatre industry are the "forgotten men." Discounting the use of community newspapers where you can buy space for passes, or practically a few cents, and which is oftimes used as a weapon to solicit money from local merchants for so-called guaranteed advertising, every naborhood theatre is eager to sell their wares via reputable metropolitan newspapers. BUT! In almost every situation, at 40c per line, how much space can a small theatre operator use with from three to five changes a week? Also, don't overlook the fact that in each metropolitan city, there are more than two daily newspapers.

### Press Books Need Improvement

Press books are the greatest aid an exhibitor has. There is no doubt about this important point. However, it can stand much needed improvement. . . . Mr. Finney probably doesn't realize how important a role an ad plays in the success of a picture. He probably hasn't worked directly with press books distributed by all producing organizations every day of the week. That's how flaws are noticed—and painfully so.

In place of delving deeply into detailed accounts, allow us to enumerate suggestions as follows:

1. More time should be given to small ads, remembering that the slug must be placed in the same mat which contains the theatre slug, date, policy, price and perhaps associate feature.

2. Heads of all advertising and publicity departments MUST issue orders to their exchanges to discontinue false economy by ordering at least two mats of each ad as indicated in press books. Our trouble lies in the fact that when you do find an ad suitable for your needs, the exchange replies, "We have only one set." What about this situation Mr. Finney? What good are press books then?

### Rates Press Book Ads

In laying out a campaign an exhibitor finds himself up a tree when trying to arrange ads. In our opinion, the press books receiving low rating are Columbia and Radio as far as ads are concerned. Warner, Paramount and Fox are about the best to work with intelligently. Naturally ideas differ in most cases as regards copy, but the make-up, material and fine way in which matter is handled, makes it a pleasure to go after a picture which you think has no possibilities, and we have numerous to handle every week. Warner Bros., Paramount and Fox save us the expense of an art department. Universal and Twentieth Century are acceptable to every situation. No reference is made to Metro press books because the writer doesn't have the pleasure of writing or exploiting its product in St. Louis.

3. Since the press book is an aid to the exhibitor, why not, in making deals with various novelty concerns, try a little bartering on price? This too, would prove a great aid to the exhibitor. Mr. Finney! You know the old adage, "To make money—you must spend money"—but not foolishly.

4. As a whole, press books serve as a great incentive for an exhibitor whose business sense includes "aggressiveness." Otherwise, all the dynamic ideas contained in press is a second bible. There, we get an honest idea of what the picture is about . . . spotted here and there with superlatives and adjectives long discarded when Hecht and MacArthur, the budding producers, cub'd. Nevertheless, the story is there and that's what we need. The ideas are there—and coupled with one or two of inner-suggestions, a good campaign evolves.

In a concensus, Mr. Finney, press books are a great aid! More than you can begin to suspect. But we certainly wish advertising heads would take suggestion "two" seriously!—Al Zimbalist, Adv. Dir., St. Louis Amusement Co.

▽

## AND THIS MEMBER DIFFERS WITH "ZIM"

Dear Mike:

Thanks for bringing up the press book discussion, I believe some real good will come of it.

In my humble opinion, United Artists and RKO put out the best press books. The other producers leave much to be desired and could easily improve their press books 100%.

### Uses Outside Mat Service

I note the letters you publish aim criticism at press books in general, which is as fruitless as criticising the human race in general. I believe in being specific and am setting down my suggestions as follows:

1. MGM press books are too big and bulky and all of the stories are too long for any use. In re-writing it is hard to even dig a good summary of the picture out of them. I have found it almost impossible to plant stories over 12" in length. Their scene mats are not very good and often there is not enough variety.

2. Paramount, Fox and Warner Bros. leave much to be desired in the way of short eight-inch stories.

3. We can't get along without press books, in our situation they are the only medium of giving us the details of the picture. I have had good luck with many of the suggested newspaper contests, and some of their exploitation ideas have been really effective. It doesn't take long to pick out the workable ideas and the more they print, the better chances of finding effective ones.

4. We rarely use press book ad mats as we have an outside mat service. Newspapers complain that many of the exchange mats are of poor quality and difficult to make good cuts from them, consequently the art is black and smudgy.

5. We never use mats of line drawings, half tones being so much more attractive, but perhaps someone does or they wouldn't persist in making them.—Anonymous.

## *Showmen's Calendar*

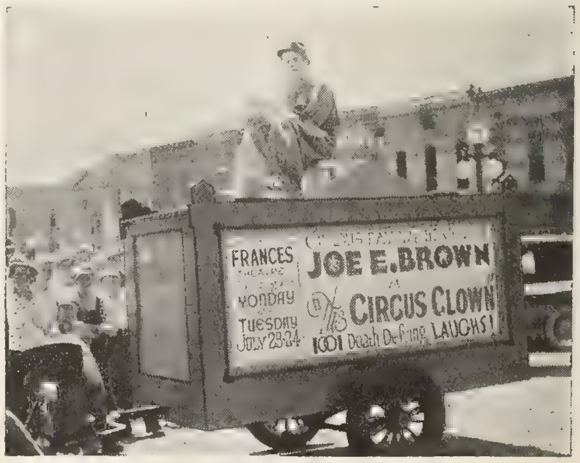
### MARCH

| | |
|---|---|
| 2nd | Texas Flag Day |
| | Alexander Graham Bell Born—1847 |
| | First U. S. Postage Stamps—1837 |
| 3rd | Maine Admitted to Union—1820 |
| | Florida Admitted to Union |
| | Edmund Loew's Birthday |
| | Jean Harlow's Birthday |
| 4th | Dorothy Mackaill's Birthday |
| | Charter Granted to Penn |
| 5th | Texas Admitted to Union |
| 7th | Luther Burbank Born—1849 |
| 8th | Thomas Jefferson Born |
| 9th | Monitor and Merrimac |
| 13th | Standard Time Established in U. S.—1885 |
| 15th | Andrew Jackson Born—1767 |
| | George Brent's Birthday |
| 16th | Conrad Nagel's Birthday |
| | West Point Academy Established—1802 |
| | James Madison (Fourth President) Born—1751 |
| 17th | St. Patrick's Birthday |
| | British Evacuated Boston—1776 |
| | Sari Maritza's Birthday |
| 18th | Grover Cleveland Born—1837 |
| 19th | Purim (Jewish Holiday) |
| 21st | First Day of Spring |
| 22nd | Maryland Day |
| | Joseph Schildkraut's Birthday |
| | Chico Marx's Birthday |
| 23rd | Joan Crawford's Birthday |
| 27th | Gloria Swanson's Birthday |
| 29th | Warner Baxter's Birthday |
| | John Tyler (Tenth President) Born—1790 |
| 30th | Alaska Purchased—1867 |
| | Maryland Settled—1634 |

## Page Mr. Thurston

The acme of something or other was reached when A. B. Jeffries at the New Piedmont, Piedmont, Mo. (population 916) held a Christmas party attended by 1,013 youngsters. Cash was donated by various merchants for candy and toys and additional expense was born by theatre. Jeffries reports this the second year party has been held and he intends making it a yearly event.

*Make 1935 Your Award Year*



"CLOWN" STREET BALLY. Jack A. Marshall, Frances Theatre, Dyersburg, Tenn., gave his public address system a play by using this talking bally on "Circus Clown."

JOE E. BROWN
Six Day Bike Rider
KISS WAKE UP
QUAKER OATS

*Keenan's "Bike" Lobby Display*

## An Assortment of "Six Day Bike" Campaigns

A. J. Keenan, Merrimac Square Theatre, Lowell, Mass., in tieup with paper offered passes to first ten solving Joe Brown crossword puzzle. Tickets were also offered to those guessing titles of previous Brown pictures from stills run in newspaper contest. Accompanying photo shows lobby display and Keenan also secured fine cooperative page ad.

### Down in Morgantown, W. Va.

Flagpole sitter atop marquee did his stuff for Ken Grimes at the Warner Theatre. Bicycle parade of kids properly bannered left from front of theatre accompanied by band and trucks. Pay phone cards were tacked in telephone booths and sidewalk stencils helped spread playdate.

### And in Nashville, Tenn.

Dewey Mousson at the Knickerbocker Theatre held a parade of newsboys on opening night, who marched from plant to theatre wearing oversized Oats cartons slipped over their heads. Bicycle derby was held in nearby park where hundreds of imprinted balloons were loosed.

### Then to Pittsburgh, Pa.

Where Lyle Harding, Regent Theatre, used trick rider on stationary bike in window. Platform held contrivance consisting of three rollers which necessitated continual pedaling to keep from falling; rider would swerve bike occasionally on the rollers to stir up excitement among onlookers. Neat programs were distributed house to house by ushers who gave little spiel on picture.

*Make 1935 Your Award Year*

CONTINUOUS
A GIRL OF THE LIMBERLOST

**GINGHAM DISPLAY.** For "Girl of the Limberlost", John Goring dressed the front panels at the New York Criterion with background of gingham panels.

# CLUBS INCREASE EFFICIENCY

*Says Massachusetts Member Who Details History and Procedure Of Theatre Employees' Clubs*

by PAUL W. KUNZE

*Old Plymouth and Colony, Plymouth, Mass.*

Just a few lines to let you know we are still doing business at the same old stand. This time it's the Interstate Service Clubs at both the Old Colony and Plymouth Theatres. I appreciate the fact that employees organizations are not new, but possibly our method of conducting our clubs has an angle worthy of note.

Our Service Clubs have been functioning since November. They comprise a membership of 26 employees divided between our two theatres here. As every manager will verify, it is a problem of no small proportions to get 100% satisfaction from ushers, doormen, cleaners and employees in general, but the Club idea goes a long way toward accomplishing it, since it is possible to create a greater appreciation of the importance of their positions in the minds of employees, and at the same time establish a desirable closer contact with employees, without the intimacy which defeats the purpose.

Although the Clubs were established earlier, we waited until the opportunity of a dignified tie-up at Christmas time with the local paper and Salvation Army Christmas Basket Fund to introduce ourselves to the public.

In each theatre there is comfortable club quarters, constructed and nicely furnished by members themselves out of the finances of each organization. There was no cost to theatres in connection with the organizations. Furniture was provided by various members and a radio purchased for each club from the proceeds of turkey raffles at Thanksgiving time.

### Club Operates Under Charter

Each club operates under a charter granted by the theatre, a copy of which is enclosed. There are rules and regulations posted in the rooms as well as regulations governing the operations of our service staff in the course of their duty, for which fines are imposed for violations. It is this feature which has considerably increased the efficiency of our ushering staff, which is ordinarily a headache in anybody's theatre. Privileges are granted to members, the possible loss of which acts as an incentive to better attention to duty.

Regular meetings are held on Saturday mornings once a month at which club affairs and theatre affairs are openly discussed. The meetings are conducted strictly according to accepted Parliamentary procedure, a copy of which is enclosed. This is an especially desirable feature as many of our service staff members are high school students who study and are interested in it. Much that is constructive can be gotten from these meetings, if properly conducted, since employees contact with patrons is consistently closer than that of the manager.

Club affairs are maintained from weekly dues of 10c per member. This provides for daily papers, magazines, occasional parties and other club recreations as funds warrant. In our case here each of the two clubs is operated independently, although they are similar in requirements as far as theatre operation is concerned.

Naturally, their proper operation takes up some time, but it does accomplish something that would take a manager's time in other ways to do. Am very much pleased with the way it has worked out here, since it seems to a large degree to answer the problem of employees' co-operation, a most important one wherever a maximum of service to patrons is required (and that means everywhere, nowadays).

### Says Benefits Are Unlimited

The attached clippings show advance page one story on Christmas Basket tie-up, follow up story, item about New Year's party, copy of charters for both clubs, list of rules and regulations, exclusive of ushers requirements, membership cards.

Naturally, the possibility of benefits from operation of this type of organization is only limited by one's own effort and resources. Unless they are correctly and seriously conducted they become only a "hang out" and don't help. Otherwise, if members are sincere and can appreciate its advantages, it will be reflected in their work in and about the theatre.

EDITOR'S NOTE: *Paul forwards tear sheets showing page one breaks on his club tieup with Salvation Army Basket Fund, and photo of members at theatre with barrels of food collected. For those members who are interested in forming their own service clubs, we shall be glad to send copies of the parliamentary procedure Kunze has adopted. Available also are copies of his club charter, membership cards, and other data that may be helpful.*

*Make 1935 Your Award Year*

## Lawlor Invites Governor And Staff to Preview

R. W. Lawlor, Orpheum, Springfield, Ill., personally extended an invitation to the Governor and his staff to attend a preview of "Forsaking All Others." Leading newspaper stuffed heralds in all editions and florist association sent out pluggers with Crawford's head superimposed on gardenia. In addition all florists displayed art card with stills.

Two days before, selected list secured from chamber of commerce, was circularized with postcard invitation from Clark Gable. Lawlor also tied up with the telephone company, which attached to all outgoing bills photo of Gable talking over phone. Still was from regular production set, and fitted in nicely for the tieup.

# SHOTS FROM OVERSEAS SHOWMEN

*"Wild Cargo" Billing in Japan*

(Left) RAILROAD POSTER. Outdoors stand in Japan alongside railroad right-of-way, advertising "Wild Cargo" at the Schochikuza Theatre, Osaka. The stand measured 30 feet long by seven high and was planted along the main line to Yokohama.

(Right) OX CART BALLY. Away up in central India, half way to Tibet, the showmen at the Regal Theatre, in Jubbalpore, turn loose some exploitation on "20 Million Sweethearts." The oxen bally created as much interest in those parts as the flashy floats do on Broadway.

*Ox Cart Float in India*

▽ ▽

Stand up-Cheer

*Curtain Advertising in China*

*(Left) CURTAIN AD. Reported used for the first time in the history of the theatre was the curtain silhouette plugging "Stand Up and Cheer" at the Empire, Tiensin, China. In addition to the English lettering, title was also carried in Chinese.*

*(Right) SMART FLOAT. Albert Deane reports the showmen in Mexico took "Cleopatra" very seriously and in proof presents this shot of the fancy bit of display exploitation on the date at the Cine Palacio, in Mexico City. Credits for the stunt go to J. ECHEVERRIA.*

CLEOPATRA
de CECIL B. De MILLE

*How It's Done in Mexico City*

▽ ▽

BULLDOG DRUMMOND

*Giant Cutouts in Sweden*

(Left) UNUSUAL CUTOUT. Ten feet high are these cutouts selling "Bulldog Drummond" at the Red Mill Theatre, Stockholm, Sweden. Bulldogs were attached by chains. Same idea was carried out in poster below. HARALD ASTROM, United Artists' manager in Sweden, was responsible.

(Right) FLASH FRONT. The two cutouts of Dietrich were placed at a 45 degree angle to the street so they could be seen easily from either direction. Display was part of the front at the Grand Theatre, Shanghai, China on "Scarlet Empress."

The SCARLET EMPRESS
The SCARLET EMPRESS

*Theatre Front from Shanghai*

▽ ▽

*Natives in Soerabaia Go "Native"*

*(Left) NATIVE ATMOSPHERE. Theatregoers in the Dutch East Indies were properly excited by the effective float gotten out by FRED YOUNG, on "Tarzan," at the Luxor Theatre, in Soerabaia. Papier mache animals and native boys in character aroused lots of interest.*

*(Right) ITALIAN LOBBY. Created for the date on "Beauty and the Beast," a Vitaphone short, was this colorful lobby display at the Cinema Odean, in Milan, Italy. Decorative backdrop and cutout figures added to the effect. MARIO ZAMA, Warner manager for Italy, is credited.*

LA BELLA Y LA BESTIA
LA BELLA E LA BESTIA

*Unusual Lobby Flash in Milan*

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| City Park (A) | Sally Blane-Henry B. Walthall-Matty Kemp | May 1 | 70 | Aug. 25 |
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Circumstancial Evidence | | | | |
| Happiness C.O.D. | | | | |
| Shot in the Dark, A | Charles Starrett-Marion Shilling | | | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Behind the Evidence (G) | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | Feb. 2,'35 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Blind Date (G) | Ann Sothern - Paul Kelly-Neil Hamilton | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Crime of Helen Stanley (A) | Ralph Bellamy-Shirley Grey | Apr. 20 | 58 | Aug. 11 |
| Defense Rests, The (A) | Jack Holt-Jean Arthur | July 15 | 70 | Aug. 25 |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| Hell Bent for Love (G) | Tim McCoy-Lillian Bond | May 20 | 58 | Aug. 4 |
| Hell Cat, The (A) | Robt. Armstrong-Ann Sothern | June 16 | 69 | July 14 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | 67 | Jan. 19,'35 |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Carnival (G) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | Feb. 10,'35 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| China Roars | | | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Death Flies East | Florence Rice-Conrad Nagel | Feb. 28,'35 | | |
| (See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35) | | | | |
| Eight Bells | Ann Sothern-Ralph Bellamy | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Gimpy | Jack Holt-Mona Barrie | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| Guns of the Law | Tim McCoy | | | |
| I'll Love You Always | Nancy Carroll-George Murphy | | | |
| Lady Beware | | | | |
| Law Beyond the Range | Tim McCoy-Billie Seward | Feb. 15,'35 | | |
| Let's Live Tonight | Lilian Harvey-Tullio Carminati | Feb. 22,'35 | | |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | | | |
| Maid of Honor | | | | |
| Revenge Rider | Tim McCoy-Billie Seward | | | |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The (G) | Edw. G. Robinson-Jean Arthur | Feb. 22,'35 | *93 | Jan. 26,'35 |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Coming Attractions*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart, Weldon Heyburn | | | | |
| Ex-Judge | | | | | |
| Hei Tiki | (All Native Cast) | | | | |
| Little Damozel | Anna Neagle | Principal | | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | | | |
| White Heat | Virginia Cherrill-Hardie Albright | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Dragon Murder Case, The (G) 764 | Warren William - Lyle Talbot - Margaret Lindsay | Aug. 25 | 67 | Aug. 18 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | 61 | |
| Registered Nurse (A) 768 | Bebe Daniels-Lyle Talbot | Apr. 7 | 62 | July 21 |
| Side Streets (A) 777 | Aline MacMahon-Paul Kelly | July 14 | 63 | Aug. 18 |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Alibi Ike | Joe E. Brown | | | |
| Black Fury (A) | Paul Muni-Karen Morley | | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |
| Captain Blood | Robert Donat | | | |
| Case of the Curious Bride | Warren William | | | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | Mar. 16,'35 | | |
| In Caliente | Dolores Del Rio-Pat O'Brien | | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | Mar. 2,'35 | | |
| (See "In the Cutting Room," Dec. 8.) | | | | |
| Singer of Naples | Enrico Caruso, Jr. | | | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | Mar. 9,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Woman in Red, The (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "Northshore" "In the Cutting Room," Dec. 8.) | | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Baboona (G) 530 | Mr. & Mrs. Martin Johnson | Feb. 8,'35 | 72 | Jan. 26,'35 |
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple-James Dunn | Dec. 28 | 83 | Dec. 15 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Grand Canary (A) 450 | Warner Baxter-Madge Evans | July 27 | 74 | June 23 |
| Handy Andy (G) 452 | Will Rogers-Peggy Wood | July 27 | 81 | May 2 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Lottery Lover (G) 523 | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | *65 | Jan. 19,'35 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman (G) 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | Jan. 26,'35 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames-Victor Jory | Aug. 24 | 68 | Nov. 24 |
| Servants' Entrance (G) 504 | Janet Gaynor-Lew Ayres | Sept. 7 | 88 | July 23 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| She Learned About Sailors (G) 448 | Lew Ayres-Alice Faye | June 29 | 76 | June 23 |
| Stand Up and Cheer (A) 435 | (All Star Musical) | May 4 | 80 | Apr. 28 |
| Such Women Are Dangerous (A) 442 | Warner Baxter-Rosemary Ames | May 4 | 81 | June 18 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | | | |
| It's a Small World | Spencer Tracy-Wendy Barrie | | | |
| Life Begins at 40 533 | Will Rogers | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Little Colonel 531 | Shirley Temple-L. Barrymore | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Man Eating Tiger (tent.) | Lew Ayres-Claire Trevor | | | |
| One More Spring 529 | Janet Gaynor-Warner Baxter | Feb. 15,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Recipe for Murder 522 | Edmund Lowe-Victor McLaglen | | | |
| Redheads on Parade 536 | J. Boles-Claire Trevor-Alice Fay | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GB PRODUCTIONS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 20 |
| Lover Divine<br>(Reviewed under the title "Unfinished Symphony") | Marta Eggerth | | | Oct. 13 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES

[Distributed through Chesterfield]

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |
| Symphony for Living | Evelyn Brent, Al Shean | Jan. 20,'35 | 75 | |

### *Coming Attractions*

Public Opinion

## LIBERTY PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| Old Homestead, The | | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight | (New York) Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire- | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane | Sept. 14 | 65 | Aug. 11 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mutiny Ahead<br>(See "In the Cutting Room," Jan. 26,'35) | Neil Hamilton-Kathleen Burke | | | |

## MASCOT PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 14 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Preston Foster | | | |

## METRO-GOLDWYN-MAYER

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| David Copperfield (G) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 133 | Jan. 19,'35 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-Out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Merry Widow, The (A) | Maurice Chevalier-J. MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night Is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt<br>(See "In the Cutting Room," Jan. 26,'35) | Ricardo Cortez-Virginia Bruce | Feb. 15,'35 | | |
| Society Doctor<br>(Reviewed under the title "Only 8 Hours") | Chester Morris-V. Bruce | Jan. 25,'35 | 68 | Jan. 12,'35 |
| Straight is the Way (A) | Franchot Tone Karen Morley-May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |
| Winning Ticket, The (G) | Leo Carrillo-L. Fazenda | Feb. 8,'35 | 70 | Jan. 19,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours<br>(See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15.) | C. Bennett-Clark Gable | Feb. 22,'35 | | |
| Casino Murder Case | Paul Lukas | | | |
| Naughty Marietta | J. MacDonald-Nelson Eddy | | | |
| Public Enemy No. 2 | Charles Butterworth | | | |
| Reckless<br>(See "In the Cutting Room," Dec 29.) | Jean Harlow-Wm. Powell | Mar. 8,'35 | | |
| Times Square Lady | Robert Taylor | | | |
| Vagabond Lady | Robert Young-Evelyn Venable | | | |
| Vampires of Prague | Lionel Barrymore | | | |
| Vanessa: Her Love Story<br>(See "In the Cutting Room," Jan 12,'35.) | Helen Hayes-Robt. Montgomery | Mar. 1,'35 | | |
| West Point of the Air<br>(See "In the Cutting Room," Feb. 2, '35) | Wallace Beery-Robert Young | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June. 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | Feb. 2,'35 |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Jan. 15,'35 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Jan. 25,'35 | 68 | Jan. 19,'35 |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Sing Sing Nights (A) | Conway Tearle-Mary Doran | Dec. 15 | 60 | Feb. 2,'35 |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 8 |
| Texas Terror | John Wayne | Feb. 1,'35 | 51 | |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress (G) | Minna Gombell-Gavin Gordon | Feb. 1,'35 | 77 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Great God Gold<br>(See "In the Cutting Room," Dec. 15.) | Sidney Blackmer-Gloria Shea | Apr. 15,'35 | | |
| Hoosier Schoolmaster, The | | | | |
| Mystery Man<br>(See "In the Cutting Room," Jan. 19,'35) | Robert Armstrong | Apr. 25,'35 | 65 | |
| Nut Farm, The<br>(See "In the Cutting Room," Dec. 8.) | Wallace Ford | Mar. 25,'35 | 65 | |
| Rainbow Valley | John Wayne-Lucille Brown | Mar. 15,'35 | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |

## PARAMOUNT

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421<br>(See "Code of the West," "In the Cutting Room," Oct. 27.) | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| It's a Gift (G) 3418 | W. C Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G). 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer-Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| Wings in the Dark (G) 3424 | Cary Grant-Myrna Loy | Feb. 1,'35 | 75 | Jan. 19,'35 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses 3430<br>(See "In the Cutting Room," Jan. 12,'35.) | Mary Ellis-Carl Brisson | Feb. 15,'35 | | |
| Carnival in Spain (A)<br>(See "Caprice Espagnole," "In the Cutting Room," Nov. 17.) | Marlene Dietrich-Cesar Romero | Feb. 15,'35 | | |
| Car 99<br>(See "In the Cutting Room," Jan. 12,'35.) | Fred MacMurray | Mar. 1,'35 | | |
| Crusades, The | Loretta Young-Henry Wilcoxon | | | |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Hold 'Em Yale | Patricia Ellis-Larry Crabbe | | | |
| How Am I Doing? | Mae West | | | |
| Love in Bloom<br>(See "Win or Lose" "In the Cutting Room," Jan. 12,'35.) | Joe Morrison-Dixie Lee | Mar. 15,'35 | | |
| McFadden's Flats<br>(See "In the Cutting Room," Jan. 26,'35) | Betty Furness-Richard Cromwell | Mar. 22,'35 | | |
| Milky Way, The | Jack Oakie-Adolphe Menjou | | | |
| Mississippi<br>(See "In the Cutting Room," Jan. 12,'35.) | Bing Crosby-Joan Bennett | Mar. 8,'35 | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | | | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Rocky Mountain Mystery 3428<br>(See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | R. Scott-Chas. "Chic" Sale | Feb. 1,'35 | 63 | |
| Ruggles of Red Gap (G) 3431<br>(See "In the Cutting Room," Nov. 17.) | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 22,'35 | | |
| Rumba (A) 3429 | George Raft-Carole Lombard | Feb. 8,'35 | *70 | Feb. 2,'35 |
| Stolen Harmony<br>(See "In the Cutting Room," Feb. 2.) | George Raft | Feb. 5,'35 | | |
| Two on a Tower | Tullio Carminati-Mary Ellis | | | |

## PRINCIPAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | Jan. 19,'35 |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Fountain, The (A) 501 | Ann Harding - Brian Aherne - Paul Lukas | Aug. 31 | 84 | Aug. 18 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | Jan. 26,'35 |
| Hat, Coat, and Glove (A) 4110 | Ricardo Cortez-Barbara Robbins | Aug. 27 | 64 | July 21 |
| His Greatest Gamble (A) 4124 | Richard Dix-Dorothy Wilson | Aug. 10 | 70½ | June 23 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Let's Try Again (A) 4144 | Diana Wynyard-Clive Brook | July 6 | 67 | June 30 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Of Human Bondage (A) 4105 | Leslie Howard-Bette Davis | July 20 | 83 | July 7 |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Their Big Moment (G) 4146 | Zasu Pitts-Slim Summerville-Wm. Gaxton-Bruce Cabot | Aug. 17 | 68 | July 28 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Captain Hurricane | James Barton-Helen Westley | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Dog of Flanders | Frankie Thomas-Helen Parrish | | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Feb. 1,35 | *78 | Dec. 15 |
| Gigolette | Adrienne Ames-Ralph Bellamy | Feb. 15,'35 | | |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Laddie | John Beal-Gloria Stuart | | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Murder on a Honeymoon (G) | Edna May Oliver-J. Gleason | Feb. 22,'35 | *72 | Feb. 2,'35 |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Spring in Paris | Anne Shirley | | | |
| Star of Midnight | William Powell-Ginger Rogers | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Calling All Cars (G) | Jack LaRue | Empire Films | Jan. 25,'35 | 67 | Jan. 26,'35 |
| Cowboy Holiday (G) | Big Boy Williams | Syndicate | Jan. 1,'35 | 57 | Jan. 26,'35 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Clive of India (G) | Ronald Colman-Loretta Young | Jan. 25,'35 | *90 | Jan. 26,'35 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric March | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | Mar. 15,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere de Paris | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| Scarlet Pimpernel, The (G) | Leslie Howard-Merle Oberon | Feb. 15,'35 | 95 | Jan. 26,'35 |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 18 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 9 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | *75 | Jan. 19,'35 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton- | Oct. 15 | *73 | Oct. 6 |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Straight from the Heart 8036 | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 1 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red (G) 8082 | Buck Jones | Nov. 12 | 60 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | Apr. 15,'35 | | |
| Crimson Trail, The 8083 | Buck Jones | Feb. 18,'35 | | |
| Good Fairy, The (G) 8033 | Margaret Sullavan-H. Marshall | Feb. 18,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York 8023 | Lyle Talbot-Heather Angel | Mar. 11,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mister Dynamite 8012 | | Apr. 1,'35 | | |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Night Life of the Gods (G)... 8008 | Alan Mowbray | Mar. 4,'35 | *75 | Jan. 12,'35 |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | Mar. 18,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Rendezvous de Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Sing Me A Love Song 8026 | | Apr. 22,'35 | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 25,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Werewolf of London, The 8015 | Henry Hull | | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon | Oct. 6 | *60 | Aug. 25 |
| Bordertown (A) 806 | Paul Muni-Bette Davis | Jan. 5,'35 | 90 | Feb. 2,'35 |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) [illegible] | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell-Glenda Farrell | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | 68 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The | B. Stanwyck - Warren William | Dec. 22 | 64 | |
| (See "Concealment," "In the Cutting Room," Oct. 27.) | | | | |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |
| White Cockatoo (G) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | 70 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Devil Dogs of the Air (G) | James Cagney-Pat O'Brien | Feb. 9,'35 | 86 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Dinky | Jackie Cooper-Mary Astor | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | Mar. 30,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish In Us, The | James Cagney-Pat O'Brien | | | |
| King of the Ritz | William Gargan-Patricia Ellis | Mar. 23,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| Traveling Saleslady | Joan Blondell | | | |
| Wanderlust | Aline MacMahon-Guy Kibbee | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Chapayev (A) | | Amkino | Jan. 12,'35 | 95 | Jan. 26,'35 |
| Cornflower (Hungarian Dialogue) | Irene Agai | Danubia Pictures | Jan. 11,'35 | 80 | |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Dirty Work (G) | Ralph Lynn | Gaumont-British | | 80 | Jan. 26,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman (Hungarian Dialogue) | Tiber Von Halmay | Danubia Pictures | Oct. 10 | 84 | |
| Fathers Knows Best (Hungarian Dialogue) | Szoke Szakall | Danubia Pictures | Jan. 18,'35 | 80 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Lorna Doone (G) | John Loder | ABFD British | | 80 | Feb. 2,'35 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Heart Is Calling (G) | Jan Kepura | Gaumont British | | 90 | Feb. 2,'35 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss (Hungarian Dialogue) | Irene Agai-Paul Javor | Danubia Pictures | Aug. 26 | 79 | |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March (Hungarian Dialogue) | Paul Javor | Danubia Pictures | Nov. 12 | 89 | |
| Old Curiosity Shop, | Elaine Benson | Assoc. British | | 85 | Feb. 2,'35 |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Shepherd's Lover | (German Feature) | Frank Norton | Feb. 17,'35 | 118 | |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Such Is Life | (Greek Feature) | Frank Norton | Jan. 19,'35 | 119 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 100 | |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec 1 |
| Victor and Victoria (G) | Renate Mueller | Ufa | Jan. 26,'35 | 84 | Feb. 2,'35 |
| Wandering Jew, The (A) | Conrad Veidt | Olympic Pictures | | 83 | Jan. 19,'35 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1934 unless otherwise stated*]

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| COMICOLOR CARTOONS | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Mary's Little Lamb | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| BROADWAY COMEDIES | | |
| Counsel on De Fence<br>Harry Langdon | Oct. 25 | 20 |
| His Old Flame<br>Charlie Murray | Jan. 25,'35 | 20 |
| Horse Collars<br>(3 Stooges) | Jan. 10,'35 | 20 |
| I'm A Father<br>Andy Clyde | | |
| In the Dog House<br>Andy Clyde | Dec. 1 | 20 |
| It's the Cat's<br>Andy Clyde | Oct. 11 | 20 |
| Men in Black<br>(3 Stooges) | Sept. 28 | 20 |
| One Too Many<br>Leon Errol | Dec. 28 | 20 |
| Perfectly Mismated<br>Leon Errol | Nov. 20 | 20 |
| Restless Knights<br>(3 Stooges) | | |
| Shivers<br>Harry Langdon | Dec. 24 | 20 |
| Three Little Pigskins<br>(Stooge Comedy) | Dec. 8 | 20 |
| COLOR RHAPSODIES<br>1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Dec. 12 | 7 |
| Holiday Land | Nov. 9 | 7 |
| Make Believe Revue, The | Feb. 22,'35 | 7 |
| Shoemaker and the Elves | Jan. 20,'35 | 7 |
| KRAZY KAT KARTOONS<br>1934-35 | | |
| 1. The Trapeze Artist | Sept. 1 | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | Feb. 1,'35 | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | Dec. 21 | |
| LAUGHING WITH MEDBURY | | |
| 6—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury in the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | 10 |
| Among the Cacoons | Nov. 9 | 10 |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | Jan. 11,'35 | 10 |
| In the Old Days | | 10 |
| LIFE'S LAST LAUGHS<br>1934-35 | | |
| No. 1— | Sept. 15 | 10 |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | 10 |
| No. 4— | Dec. 12 | 10 |
| No. 5— | Jan. 4,'35 | 10 |
| MUSICALS | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| No. 8—The Happy Butterfly | | |
| No. 9—The Gloom Chasers | | |
| SCRAPPY CARTOONS | | |
| Gloom Chasers, The | Jan. 18,'35 | 7 |
| Happy Butterfly | Dec. 20 | 7 |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | 7 |
| Gold Getters | | |
| Graduation Exercises | | |
| SCREEN SNAPSHOTS | | |
| No. 1— | Sept. 29 | 10½ |
| No. 2— | Oct. 26 | 10½ |
| No. 3— | Nov. 23 | 10½ |
| No. 4— | Dec. 21 | 10½ |
| No. 5— | Jan. 18,'35 | 10½ |
| SPICE OF LIFE<br>1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Dec. 13 | 10 |
| No. 4— | Dec. 31 | 10 |
| No. 5— | Jan. 30,'35 | 10 |
| WORLD OF SPORT | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 9 | 10 |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | Dec. 12 | 10 |
| When Men Fight | Jan. 4,'35 | 10 |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| QUEST OF PERFECT WOMAN SERIES<br>(TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| SEMI-FEATURES AND SHORTS | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny<br>Charles Laughton | Oct. 1 | 8 |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making<br>Frank Albertson | Oct. 1 | 17 |
| Sword of the Arab<br>Duncan Renaldo | Sept. 15 | 28 |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

[Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| ANDY CLYDE COMEDIES | | |
| Half Baked Relations | June 1 | 19 |
| BATTLE FOR LIFE | | |
| Nature's Gangsters | June 15 | 7 |
| BING CROSBY SPECIALS | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| CORONET COMEDIES | | |
| An Ear For Music | Mar. 15,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 18 |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| FROLICS OF YOUTH | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 21 |
| MARRIAGE WOWS SERIES | | |
| Domestic Bliss-Ters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| MERMAID COMEDIES | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| MUSICAL COMEDIES | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| ROMANTIC JOURNEYS | | |
| Paradise of the Pacific | June 1 | 9 |
| SONG HIT STORIES | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Jan. 18,'35 | 9 |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| STAR COMEDY SPECIALS | | |
| Dog-Gone Babies | July 6 | 20 |
| STAR PERSONALITY COMEDIES | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 21 |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| TERRY-TOONS | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | 6 |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice in Council | Aug. 24 | 6 |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| Old Dog Tray | Mar. 21'35 | 1rl. |
| South Pole or Bust | Dec. 14 | 6 |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 6 |
| Why Mules Leave Home | Sept. 7 | 6 |
| TOM HOWARD COMEDIES | | |
| Wrong Bottle, The | July 13 | 16 |
| TREASURE CHEST | | |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Chums | Feb. 1,'35 | 1 rl. |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| YOUNG ROMANCE | | |
| Moon Over Manhattan | Feb. 15,'35 | 2 rls. |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| ADVENTURES OF THE NEWSREEL CAMERAMAN | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| Casting for Luck | | 10 |
| MAGIC CARPET SERIES | | |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| MOVIE TINTYPE SERIES | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| HUMAN SIDE OF THE NEWS<br>(EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| MELODY MAKERS | | |
| Fields and McHugh | | 9 |
| ORGANLOGUES | | |
| What's In a Name | | 8 |
| RAIN SONGS | | |
| Irving Kaufman-Lew White | | |
| SPECIAL | | |
| Take a Letter Please<br>Eddie Stanley-<br>Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| ALL-STAR COMEDIES | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| CRIME DOESN'T PAY | | |
| No. 1—Buried Loot | | |
| CHARLEY CHASE | | |
| Chases of Pimple Street | | 20 |
| Fate's Fathead | | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | | 18 |
| You Said A Hatful | | 19 |
| IRVIN S. COBB | | |
| Ballad of Paducah Jail | | 19 |
| Nosed Out | | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | | 16 |
| FITZPATRICK TRAVEL TALKS | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | | 9 |
| Ireland, The Emerald Isle | | 8 |
| Rainbow Canyon | | 8 |
| Switzerland, The Beautiful | | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | | 7 |
| Zion Canyon of Color | | 8 |
| GOOFY MOVIES | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | | 1 rl. |
| No. 8 | | 9 |
| No. 9 | | 10 |
| No. 10 | | 1 rl. |
| HAPPY HARMONIES<br>(Harman-Ising) | | |
| 1—The Discontented Canary | | 9 |
| 2—Old Pioneer | | 8 |
| 3—A Tale of the Vienna Woods | | 9 |
| 4—Bosco's Parlor Pranks | | 9 |
| 5—Toyland Broadcast | | 8 |
| 6—Hey, Hey, Fever | | 9 |
| 7—When the Cat's Away | | 9 |
| LAUREL & HARDY | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | | 20 |
| MUSICAL COMEDIES | | |
| Music in Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| MUSICAL REVUES | | |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | | 17 |
| Spectacle Maker, The | | 20 |
| Star Night at the Cocoanut Grove | | 21 |
| What Price Jazz? | | 18 |
| ODDITIES | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | | 11 |
| Donkey Baseball | | |
| Motorcycle Cossacks | | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | | 9 |
| Pro Football | | 9 |
| Rugby | | 10 |
| Strikes and Spares | | 9 |
| Taking Care of Baby | | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| Windy | | |
| OUR GANG | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | | 18 |
| Mike Fright | | 18 |
| Wash-ee Iron-ee | | 17 |
| TODD-KELLY | | |
| Bum Voyage | | 20 |
| Done in Oil | | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid in Hollywood | May 19 | 20 |
| One Horse Farmers | | |
| Opened by Mistake | | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | 19 |
| WILLIE WHOPPER | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Hell's Fire<br>(Color) | Feb. 17 | 7 |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr.<br>(Color) | Mar. 10 | 8 |
| Viva Willie | | 7 |

### MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| PORT O' CALL SERIES | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| BETTY BOOP CARTOONS | | |
| Baby Be Good | Jan. 18,'35 | 7 |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Taking the Blame | Feb. 15,'35 | 1 rl. |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | 7 |
| COLOR CLASSICS | | |
| An Elephant Never Forgets | Dec. 28 | 7 |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| HEADLINERS | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Feb. 8,'35 | 1 rl. |
| Ina Ray Hutton and Her Melodears | | |
| Club Continental<br>Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | Oct. 5 | 10 |
| Hollywood Rhythm<br>Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | Nov. 16 | 10 |
| Ladies That Play<br>Phil Spitalny and His Musical Ladies | Dec. 7 | 10 |
| Mr. W's Little Game<br>Alexander Woollcott | June 8 | 10 |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof<br>Anson Weeks & Orchestra | Oct. 26 | 11 |
| Society Notes | Aug. 3 | 10 |
| Underneath the Broadway Moon<br>Isham Jones and Orchestra-Eton Boys-Vera Van | June 29 | 11 |
| Yacht Club Boys Garden Party | Dec. 28 | 10 |
| HOLLYWOOD ON PARADE | | |
| No. 12 | June 22 | 10 |
| No. 13 | July 20 | 11 |
| PARAMOUNT PICTORIAL | | |
| No. 13—Songs of the Organ.—The River and Me—Wings Over the North—Roy Smeck | July 13 | 10 |
| PARAMOUNT PICTORIAL (NEW SERIES) | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | 10 |
| No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | 10 |
| PARAMOUNT VARIETIES | | |
| No. 7— | Feb. 1,'35 | 10 |
| Baby Blues<br>(Technicolor) | Oct. 5 | 10 |
| Coo-Coo News | Jan. 25,'35 | |
| Jungle Antics | Feb. 22,'35 | 1 rl. |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | 11 |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Screen Souvenirs No. 3 | Feb. 8,'35 | |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | 11 |
| POPEYE THE SAILOR | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Be Kind to Animals | Feb. 22,'35 | 1 rl. |
| Beware of Barnacle Bill | Jan. 25,'35 | 7 |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | 7 |
| SCREEN SONGS | | |
| Love Thy Neighbor<br>Mary Small | July 29 | 7 |
| SCREEN SOUVENIRS | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 1 | | 1 rl. |
| No. 2 | | 1 rl. |
| No. 3 | | 1 rl. |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | 10 |
| No. 7—King of the Everglades | Jan. 25,'35 | 10 |
| No. 8—Paws and Claws | Feb. 22,'35 | 1 rl. |
| **TWO-REEL COMEDIES** | | |
| Just an Echo<br>Bing Crosby | Jan. 19 | 20 |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| **EASY ACES** | | |
| Pharaohland | | 9 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **HEADLINER SERIES** | | |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls. |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 | 7 |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Spice | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| Title | Rel. Date | Min. |
|---|---|---|
| **CENTRAL** | | |
| Child of Mother India | | 30 |
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| 11. Mickey's Man Friday | Jan. 17,'35 | |
| **SILLY SYMPHONIES** | | |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 9 |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Hill Billy | Feb. 1,'35 | 1 rl. |
| Robinson Crusoe Isle | Jan. 7,'35 | 9 |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Two Little Lambs | Mar. 11,'35 | 1 rl. |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| No. 7—Novelty | Mar. 4,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Doin' the Town<br>(Mentone No. 9-A) | Jan. 30,'35 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Father Knows Best<br>Sterling Holloway | Feb. 20,'35 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 19 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Meet the Professor<br>(Mentone No. 10-A) | Feb. 13,'35 | |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Revue A la Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 17 |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 | | |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-<br>Daphne Pollard | | |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-<br>Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly | | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan 26,'35 | 19 |
| High, Wide and Hansom<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** | | |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-<br>J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 | | |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-<br>J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Sweetheart<br>Winifred Shaw-<br>Phil Regan | Mar. 2,'35 | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the<br>Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Guizar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Tehnicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| Mr. & Mrs. Melody<br>Ilomay Bailey—Lee Seems | Mar. 16,'35 | |
| **LOONEY TUNES** | | |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detective | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-1935) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| **MELODY MASTERS** | | |
| Ben Pollock and Band | Aug. 4 | 10 |
| 1934-1935 | | |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 10 |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm In the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| **SEE AMERICA FIRST** | | |
| **E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 | |
| **PEPPER POT** | | |
| No. 22—Radio Reel No. 2 | June 16 | 10 |
| No. 23—Dad Minds the Baby | July 14 | 9 |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 1 rl. |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl. |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars<br>Radio Ramblers | Mar. 22,'35 | |
| Billy Hill | Mar. 16,'35 | |
| Eggs Marks the Spot<br>Radio Reel No. 4 | Mar. 30,'35 | |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls.<br>(each) |

## MASCOT

| Title | Rel. Date | Min. |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-<br>Frankie Darro | June 16 | 2 rls.<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | June 13 | 2 rls.<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls.<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls.<br>(each) |
| Phantom Empire<br>Gene Autry-Frankie Darro | Feb. 23,'35 | 2 rls.<br>(each) |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba | | |
| Return of Chandu, The<br>Bela Lugosi-Maria Alba | Oct. 1 | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-<br>Noah Berry, Jr. | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

HAVE SEVERAL USED ARCTIC NU-AIR blowers on hand at low prices. Write for details to Arctic Nu-Air Division, U. S. Air Conditioning Corp., 2115 Kennedy St., N. E., Minneapolis, Minn.

NO REASONABLE OFFER REFUSED—WHAT can you pay for arcs, rectifiers, projectors, generators, sound, anything. $100,000.00 stock available. S. O. S. CORP., 1600 Broadway, New York.

CLEANING OUT, USED FIRE PAILS 25c, axes $1.00, hooks $1.00, roll tickets bearing various names 10c roll, speakers RCA $15.00, Wright-DeCoster $10.00, 15" wire welded reels 50c, Victor double non sync table $35.00, Mazda lamp houses $25.00, regulators $15.00, rewinders, pair $5.00. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

WISE EXHIBITORS KNOW WHERE TO BUY those good guaranteed rebuilt Simplex and Powers projectors, reflector lamps, rectifiers, Mazda equipment, sound accessories, parts, supplies. Quality bargains always. Free catalog. Play safe with MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Established 25 years.

TWO SIMPLEX MACHINES COMPLETE, thoroughly rebuilt, $375; pair Morelite de luxe model lamp, low-intensity, rebuilt, $125; pair Forest 30 ampere rectifier with 4 tungar bulbs, $160; 1 Holmes portable projector, good running condition, $40. CROWN, 311 West 44th St., New York.

## PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C. O. D. BERLIN PRINT, Berlin, Md.

250 ENVELOPES, 250 LETTERHEADS, $3.09 cash, delivered. SOLLIDAYS', Knox, Ind.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

NEW REFLECTOR ARC LAMPS OR RECTIFIERS, $49.50—replace inefficient Mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

ALGERIA, VENEZUELA, CANARY ISLANDS—all installing SOS Cinemaphone Wide Fidelity sound, complete, $179.70 up; soundheads, $59.50 up; portable sound film, 16 mm., 35 mm. from $295.00; amplifiers, $39.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.

## NEW EQUIPMENT

GIANT COLOR WHEELS FOR STANDARD spotlights—noiseless Universal motor driven, $60 value, now $19.95. S. O. S. CORP., 1600 Broadway, New York.

NEW TYPE FILM END WARNING, $2.50 EACH. Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

SAVE A THIRD OR MORE ON YOUR REPAIR parts. ARGUS MFG. CO., Cleveland, O.

BEAUTIFUL SNOW WHITE SUPREX LIGHT with your present arcs, using same D.C. rectifiers or generator. Save $600 or more. S. O. S. CORP., 1600 Broadway, New York.

## THEATRES FOR SALE

FOR SALE: THEATRE, NEW EQUIPMENT, 240 seats in a live town of 1,000 population drawing from six other towns of about equal size. Terms if desired. Write or wire. H. R. KNOWER, Hillsboro, Wis.

THEATRE COUNTY SEAT. C. C. CAMP, Government Project, Box 1.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books compete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

## SOUND EQUIPMENT

9,000 CYCLE FILM COPYRIGHTED INSTRUCTIONS, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitally necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

"MUCH BETTER THAN EVER BEFORE" SAYS Kuhn, Almo Theatre, Cameron, West Virginia. "Glad I traded for SOS." Cinemaphone Wide Fidelity never disappoints. S. O. S. CORP., 1600 Broadway, New York.

A BARGAIN — $800 BUYS COMPLETE RCA Photophone sound equipment, used three months, will fill 3,000 seat theatre. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

## WANTED TO BUY

WESTERN ELECTRIC NO. 555 UNITS, USED and defective. Cheap. BOX 514, MOTION PICTURE HERALD.

PIPE ORGANS — WILL BUY GOOD USED chamber instruments, cash. RAY SEVERENS, 1101 Bellefontaine, Lima, O.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

WE'RE OUT SHOPPING—WANT SIMPLEX, Powers projectors, anything for cash. S. O. S. CORP., 1600 Broadway, New York.

## POSITIONS WANTED

MANAGERS, ASSISTANT MANAGERS AND other theatre employees available at short notice. Wire or write. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

COMPETENT PROJECTIONIST AND MANAGER. Experienced, sober, dependable, references. Locate anywhere. Non-union. BOX 513, MOTION PICTURE HERALD.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## *In eight of*

# "1934's BEST TEN"

OF the ten pictures chosen as 1934's best in the *Film Daily's* nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

## EASTMAN *Super-Sensitive Panchromatic Negative*

CHAMPAGNE COCKTAILS FOR TWO...

Bubbling, heart warming songs whose lilting melodies will escape you never: "A Little White Gardenia" • "Dancing The Viennese" • "When My Prince Charming Comes Along" • "Be Careful Young Lady" • "A King Can Do No Wrong" • Words and Music by SAM COSLOW, Author of "Cocktails for Two."

CARL BRISSON WHO SCORED IN "MURDER AT THE VANITIES". . . . . MARY ELLIS, STAR OF "ROSE MARIE"

ADOLPH ZUKOR presents

# CARL BRISSON
# and MARY ELLIS

IN

# "ALL THE KING'S HORSES"

with Edward Everett Horton • Katherine DeMille • Eugene Pallette • A Paramount Picture • Directed by Frank Tuttle

MOTION PICTURE HERALD

# Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

February 9, 1935

*The theatre needs true air-conditioning. Recent engineering has made it more generally available. For 1935 installation, now is the time to plan—and on page six of this issue begins a straightforward declaration of the factors to be considered*

In 2 Sections — Section 2

# *Now!*

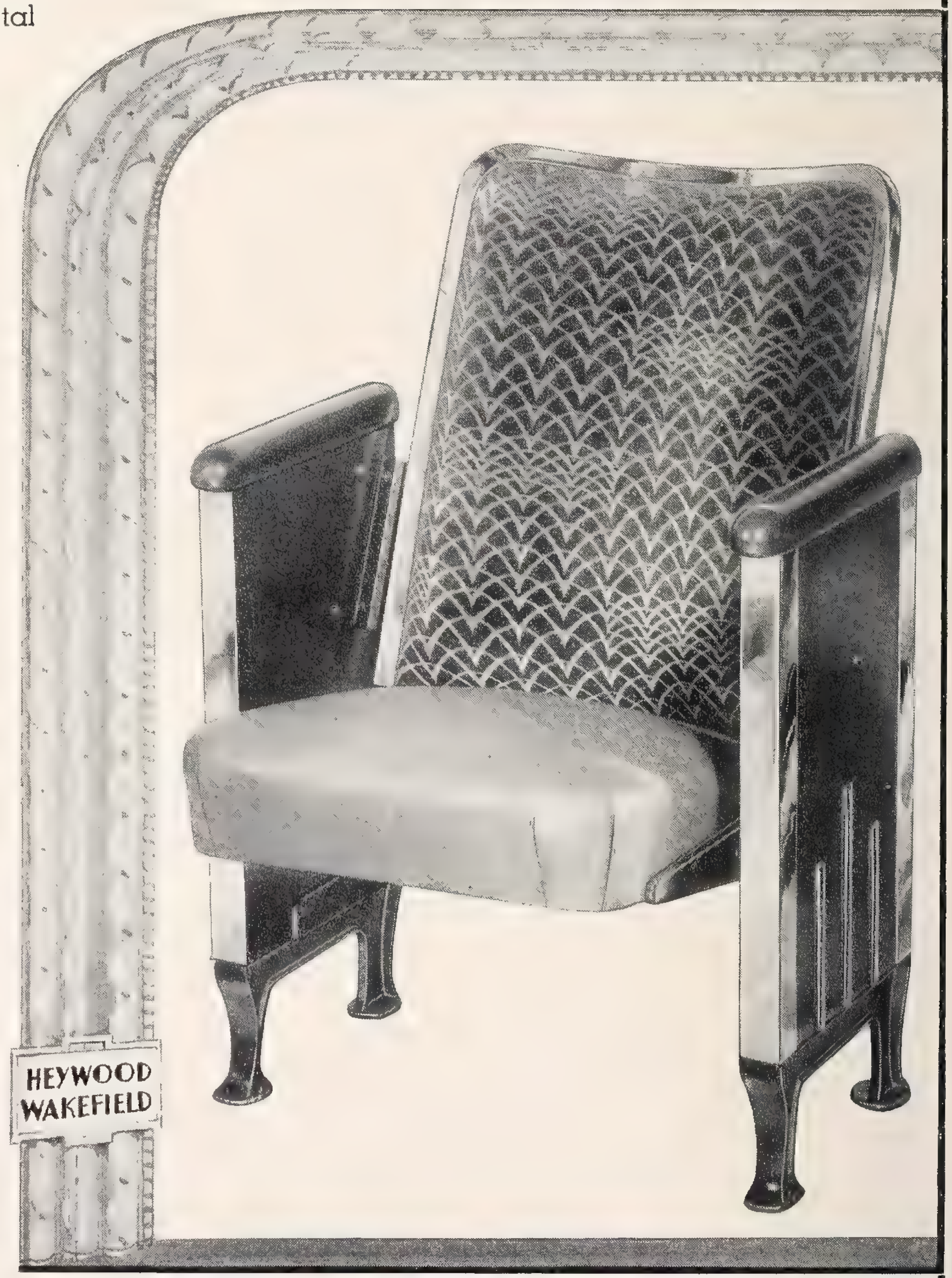
# STREAMLINE SEATING

## TO LENGTHEN THE LINE AT YOUR BOX OFFICE

**Again . . .** **Heywood-Wakefield** brings a new, different and practical development to theatre seating. It's a totally **new series of streamline theatre chairs** . . . smartly styled in the modern manner . . . suited to modern theatre decoration . . . more ruggedly built and lower priced than any quality chair has been in many years.

**Chromium plated edges** or enamelled metal edges are used to frame the backs. These edges are moulded and rounded . . . add a decorative touch . . . assure long and satisfying wear . . . reduce maintenance costs . . . **furnish a better eye guide to patrons in reaching their seats.** Then, they have streamline, rounded arm rests. Special new fabric combinations styled particularly for use on these new chairs are available. New aisle standards were developed to blend in streamline harmony . . . All these features and more you'll find in the **new H-W streamline theatre chair** series.

**Within the next few weeks, H-W Streamline Theatre Chairs will be on display in the Heywood-Wakefield Theatre Sales Division offices.** They're well worth seeing and investigating. We'll be glad to show and explain their many features in detail . . . and to tell you why you get more comfort . . . more quality . . . more eye value and dollar value at a real, low, mass-production price.



**This is O. C. 969—one of the new H-W streamline theatre chairs with chromium banded aisle standards and the new chromium plated streamline back.**

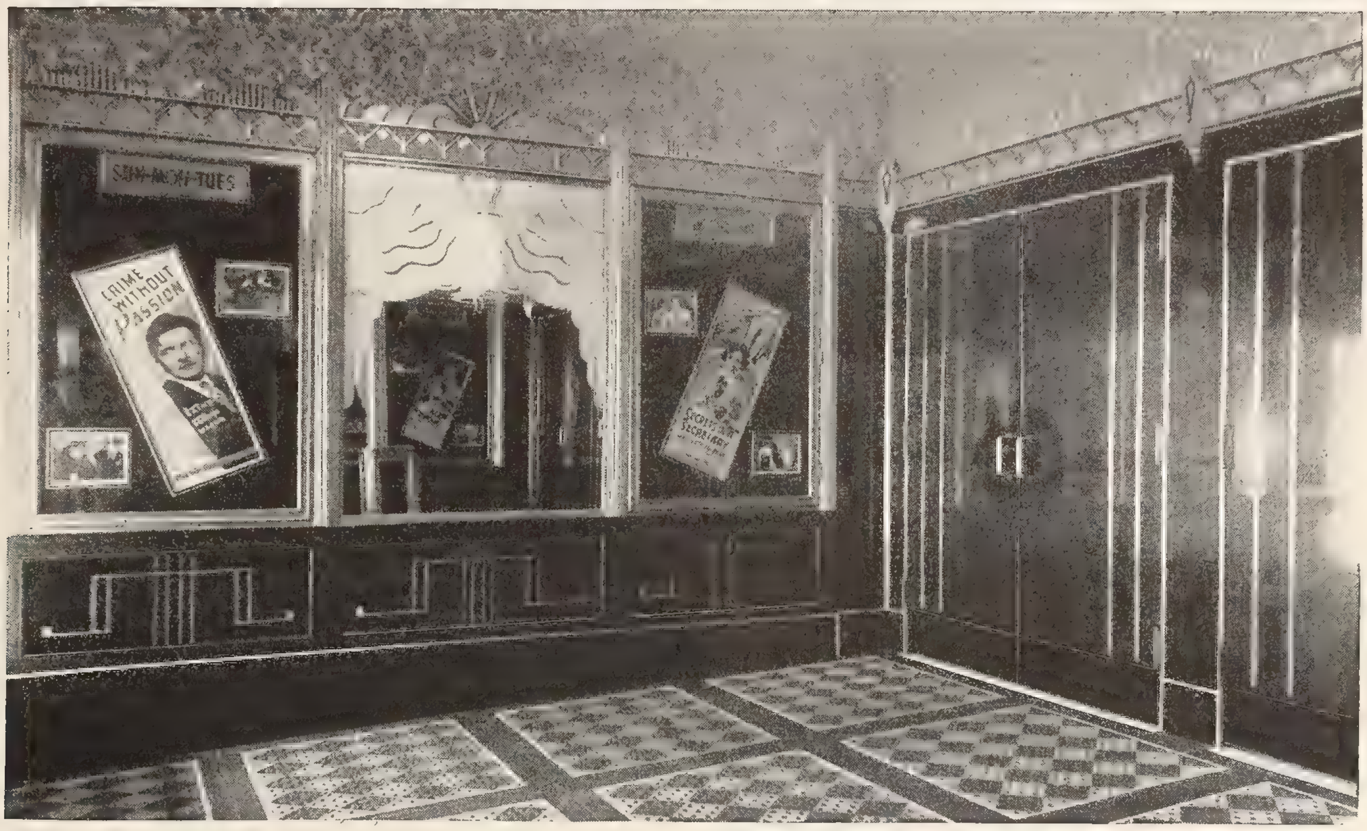
# HEYWOOD-WAKEFIELD

THEATRE SEATING DIVISION

**Executive Offices**—BOSTON, MASSACHUSETTS

**Sales Offices**—IN ALL PRINCIPAL CITIES

# A Handsome Theatre Lobby with FORMICA!



. . . THIS lobby of the Broad Theatre in Newark, N. J., was handsomely and inexpensively modernized by covering the walls with Formica, and by the installation of Formica doors. Metal inlays in the Formica sheet add to the decorative effect which the splendid surface and varied colors of Formica make most attractive.

Formica is very popular with theatre operators. It is thoroughly modern, easy to install, and very durable. It can be washed without injury using any sort of cleaning solution. In addition to lobbies and doors it is used for theatre fronts, linings of the marquise, etc.

Be sure to get an estimate on Formica before you modernize.

**FORMICA**

THE FORMICA INSULATION CO.
4620 Spring Grove Avenue
CINCINNATI, OHIO

## FOR BUILDING PURPOSES

# Better Theatres

February 9, 1935

Vol. 118, No. 6

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

**GEORGE SCHUTZ, Editor** **C. B. O'NEILL, Advertising Manager** **RAY GALLO, Eastern Advertising Manager**

---

## GENERAL FEATURES

Planning for Air-Conditioning: *By J. T. Knight, Jr.* .......... 6

Maintenance Tabs .......... 7

Europe's News Theatre Craze and Its Architecture: *By Dexter Morand* .......... 8

Sets and Routines for Kiddie Shows: *By O. T. Taylor* .......... 10

A Theatrical Landmark Is Modernized .......... 12

Recent Labor Laws and the Theatre: *By Leo T. Parker* .......... 13

---

## DEPARTMENTS

Modern Projection .......... 17

Voltage and Capacity Tests for Determining Battery Condition: *By Max L. Robinson* .......... 17

F. H. Richardson's Comment .......... 18

Planning the Theatre .......... 26

---

## MISCELLANEOUS

Editorials .......... 5

Procedure of Incorporation: *By M. Marvin Berger* .......... 14

Equipment Affairs: *Equipment News and Comment* .......... 15

Index to Advertisers .......... 32

Better Theatres Catalog Bureau .......... 33

---

QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief
COLVIN W. BROWN, Vice-Pres. and Gen. Mgr
CHICAGO: 407 South Dearborn Street
HOLLYWOOD: Postal Union Life Bldg.
LONDON: Remo House, 310 Regent Street, W.1
CABLE ADDRESS: Quigpubco
NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1934 by Quigley Publishing Company and, except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Manager Chicago office, E. S. Clifford. Manager Hollywood Bureau, Victor M. Shapiro. London representative: Bruce Allan. Other Quigley Publications: Motion Picture Daily, The Motion Picture Almanac (published annually) and The Chicagoan.

Better Theatres

FEBRUARY 9, 1935

### THE MPTOA LOOKS TO THE THEATRE

The run-down condition of motion picture theatres, a persistent industry ailment often complicated with the gangrene of obsolescence, is to receive, apparently, some very serious attention at the convention of the Motion Picture Theatre Owners of America in New Orleans this month. The program recently announced calls for demonstrations of developments in theatre architecture and engineering, and lists a number of speakers who represent these fields with authority—Mr. Robert O. Boller of Kansas City, long prominent in theatre architecture; Mr. W. C. Brown, one of Nela Park's leading research workers in theatre lighting; Mr. J. T. Knight, Jr., Paramount maintenance engineer who has been in charge of the physical operation of theatres for many years; and still others of equal experience and high repute.

This is a very healthy sign. The treatment possible at New Orleans will of course not be able to effect a cure. But by calling in the specialists for a bedside consultation, the patient seems to be taking an interest in his own case. That, as we see it, is the real significance of this part of the convention program. It could not have a more important one.

### THEATRE DESIGN AND THE PUBLIC

Writing in the Ideal Kinema and Studio of London, Mr. John Betjeman (who is not further identified) is quite comprehensive and very forthright in declaring his complete distaste for British theatre architecture. "The truly modern kinema has yet to be built in England," he says, and ultimately gets around to indicating at least one reason for this:

"People will go on replying to what I have said with phrases like: 'Well, we know what the public wants,' and, 'The public is interested in art—what it wants is something different from its own homes and entertainment.' 'I try to make our picture theatres the nearest approach to Heaven that their patrons will see on earth'."

The point of view that Mr. Betjeman criticizes is familiar to us on this side. Over here, however, it is less articulate than it used to be. Mr. Betjeman calls for more theatre engineering and less sheer architecture in his country. We are getting that over here.

### AIR-CONDITIONING AND SOUND

Dr. Vern O. Knudsen (who, incidentally, has contributed to Better Theatres on theatre acoustics) and Dr. H. O. Kneser recently won the $1,000 prize of the Association for the Advancement of Science for their paper on the effect of gases on sound absorption. Not only the chemical nature of the gas, but its current condition, such as temperature and water content, exert substantial influences upon sound waves. Air being of course a gas, added importance is thus given air-conditioning facilities in the motion picture theatre.

The idea, at least, is not entirely new to acoustics engineers. We are able to cite in point Mr. J. E. Volkmann's article in Better Theatres of October 21, 1933. Messrs. Knudsen and Kneser, however, have apparently constructed a working theory concerning these phenomena, and this may prove to be yet another instrument in the hands of the studio and theatre technician, for the improvement of motion picture entertainment.

G. S.

Notes on Writers and Articles in this issue will be found on page 32

# PROPER PLANNING FOR AIR-CONDITIONING

By J. T. KNIGHT, JR.

**Air-conditioning today has more to offer than ever. And now is the time to plan for it. Here, then, are factors to be kept in mind**

THE EFFECT of extensive advertising and discussions of air-conditioning, has been to capture completely the mind and imagination of the motion picture theatre operator. There is more equipment in the market today (and more self-styled experts) than it would be possible to describe in a dozen articles on the subject. The air-conditioning of motion picture theatres—and I say this from experience—requires more technical detail, combined with practical engineering, than any other type of air-conditioning job that can be mentioned, or any other engineering project to be compared on a dollar-for-dollar basis. This statement is true, because in theatre work there are many more variable and limiting conditions that must be given consideration, in order to arrive at a satisfactory solution.

This leads to another fact which is vital: *In designing and specifying a theatre job there are more corners that can be cut by an engineer or company of indifferent standards than an exhibitor can possibly be aware of, unless he makes a special effort to ground himself in some of the tricks of the trade, or has at his disposal the services of a competent engineer of known reliability.* More than 60% of any theatre air-conditioning job is layout, or design, which includes specifications and engineering. This means engineering *brains.* It follows then that the choice of equipment alone cannot and will not result in an acceptable condition *unless the engineering plan is right.*

## CONTRACTING FOR EQUIPMENT

ANY ENGINEER with a minimum of experience can guess approximately the tonnage of mechanical refrigeration needed for a particular job. But remember, this is just a guess based upon some pet rule-of-thumb, or some empirical formula developed for a quick check of a prospective job. No proper estimate can be submitted until an accurate survey by engineers has been made and complete drawings made of the layout and detailed specifications drawn up. If the exhibitor asks for a bid on air-conditioning, and anything less than drawings, specifications and contract are submitted, it calls for rejection until such time as the whole plan and specified equipment is presented and checked over carefully. Elaborate specification for the machinery of air-conditioning can have the effect of clouding the whole issue with a lot of uncheckable statements about the materials of which the compressor is manufactured, of cylinders, pistons, wrist pins, crank shafts, bushings, bearings, valves, etc. In brief, the point I make is that the average proposal today for air-conditioning is in reality a machinery specification. Many give little or no space to a description of the *plan* of air-conditioning, and unless specifically demanded there never is a drawing in detail submitted.

Of course, it costs money to make a survey of a theatre in detail as suggested above, and this is the first reason given why detailed proposals are not submitted. The question of the cost of a survey was put to the chief executive of one of the larger companies, and his opinion was that the cost is about $50, but it is the writer's opinion that over a reasonable number of jobs at varying distances from home or field office, the cost is closer to $150 per survey.

## GUARANTEES

Here is another oddity about the present type of proposals. The seller will guarantee the elaborately described equipment for one calendar year only from date of completion. If I were in the artificial ice business or the cold storage business and were buying equipment to run, say, 12 to 18 hours per day, 365 days a year, I would get the same year's (calendar) guarantee against mechanical defects. With the theatre man's air-conditioning plant it will probably operate during the first calendar year, say, 60 days of 10 hours each, which means that if the manufacturers of equipment gave the theatre man the same guarantee that he gives the ice man, he would guarantee the theatre man against mechanical defects for *seven years.* For any equipment, a guarantee against mechanical defects based upon a specified number of *operating hours* is the only proper solution.

## SPECIFYING OBLIGATIONS

Here is another characteristic of the average proposal as submitted today. It should be very clearly stated what work is to be done by the *seller,* and what must be done by the *exhibitor.* It is frequently found that the tedious things are omitted by the seller, and the exhibitor is expected to do them. For instance, the compressors are to be located in the basement in front of the house, but the electricity, water and sewer are possibly under the stage or on the side of the theatre. In such cases the proposal usually specifies that such services are to be brought within a convenient distance of the compressor location.

There are dozens of other little items that often are omitted and often unexpected by the exhibitor who thinks he is buying a complete job, only to learn too soon that he has another thousand or fifteen hundred dollars to spend to really get a job. When questions are asked about such omissions, the usual answer is "Well, you can have those things done as cheaply as we can do them." This is no answer at all, because if you were in a position to be your own contractor, you could possibly do the whole job more cheaply than they are doing it for you. Really the worst result from any split-up of work is that it also splits the responsibility for the *performance* results, and this is bad because it provides alibis and excuses.

Other than the guarantee against mechanical defects that might come to light within the first year, it is customary to make some statement which has the semblance of a performance guarantee. The performance guarantees seldom are explicit, and in their vagueness they provide loopholes. It is a very difficult thing to give an out-and-out guarantee on any theatre air-conditioning installation, because, as mentioned earlier, of the many variable conditions met with. Performance guarantees can be given with a much greater degree of certainty on industrial jobs, but with the variable human load on a theatre job, variable outside conditions, infiltration, distribution, light load, standee load and the skill or lack of skill of the operating engineer, and the additional fact that no theatre job is ever figured for absolutely maximum conditions, it becomes impractical as well as hazardous business practice for any company to give an absolute iron-bound performance guarantee on any theatre air-conditioning job.

This lengthy explanation has been gone into because no inference or implication is intended that air-conditioning men intentionally put escapes in their performance guarantees, nor do they intentionally evade the issue.

## DECIDING TYPE OF INSTALLATION

IT SHOULD BE remembered that there are no two theatres exactly alike, hence there can be no two air-conditioning jobs *exactly* alike. Basic principles always apply, but in the practical application of the known, tried and proved principles there are always many differences of detail. This does not mean that all air-conditioning problems are approached with this degree of open-mindedness. Frequently quite the contrary exists. There are sales organizations who have no choice but to push one type of equipment, and to listen to one of their salesmen you are led to believe that their particular equipment is the final answer to all air-conditioning problems. On the other hand, there are many engineers with very fixed ideas about the use of certain principles of air-conditioning, and these fellows will adhere to their ideas and their small group of principles in laying out air-conditioning for any size or shape of auditorium. Air-conditioning is very far beyond a laboratory stage, but there are frequently new developments made, and the capable engineer is one who keeps abreast of developments and makes use of every new *proved* principle. Every job presents the problem of adapting to practical job conditions a few of the many principles known today.

Manufacturers and their engineers have gone a very long way in perfecting various classes of equipment. In many classes of equipment there is really very little to choose from among the products of the various manufacturers. Frankly, few manufacturers, if any, produce in their own plants the complete equipment marketed under their trade-mark.

Immediately, at the outset of considerations for air-conditioning, the exhibitor must determine if he really wants air-conditioning, or whether he is looking for a cheap substitute that he may be able to advertise as air-conditioning. An air-conditioning layout designed to meet a pre-determined price, or based upon how little the theatre-going public will be satisfied with, is wrong from the very beginning. Such limitations at the outset are many times the forerunner of completely unsatisfactory results and represent merely money wasted. The question of ultimate cost is clearly a matter of detailed analysis of the theatre and the proposed installation. Price is probably the last feature to consider.

### TABULATING CONDITIONS

To start the study of air-conditioning intelligently and methodically, *a tabulation must be made of the factors affecting the condition of the air within any particular auditorium*. This tabulation of facts becomes the basis for the design and specification of the entire job. Every company that undertakes the survey of a property for air-conditioning must make such a tabulation —if it doesn't the job is not likely to be properly designed. The owner has every right to expect a complete listing of the design conditions as part of the specification for the job in order that he may know all that has been taken into consideration in the design of the plant. This is important so that the exhibitor can be sure that each company bidding on the job is figuring on the same basic conditions.

The following are major factors in determining what an air-conditioning system should be like for a specific theatre:

1. *The actual seating capacity.*
2. *The actual standee capacity.*
3. *The average number of people accommodated by foyers or lobbies.*
4. *The cubic foot content of the auditorium, foyers and lobby to be conditioned.*
5. *The determination of the outside conditions for which the plant is to be designed.* A suggestion for establishing this is to call on the Weather Bureau for the records of the past several years and select the hottest month of the year, then take the hottest condition experienced, which

(*Continued on page* 28)

## maintenance tabs

By JTKnight, Jr.

*Title and text copyrighted 1934. Reproduction of any part without permission is expressly forbidden*

A HEATING PLAN (answering R. K.): I am assuming that you are concerned with the cost of these changes, just as every other theatre owner is concerned today. I further assume that the radiators as you have them now provide enough heat in winter. Unless you are prepared to install a real ventilating job now, I make this suggestion: Use the present hot water boiler, installed as you have planned it, but don't put it in "a hole." This would of course be necessary if you had to rely on gravity for the circulation of water. However, a small pump can be purchased and driven by a small electric motor and you can thus have a forced, positively circulating hot water system. The pump must be in operation whenever heat is desired in the theatre.

To refine this installation further, a thermostatic switch can be installed to start the pump as soon as the water in the boiler reaches a predetermined temperature. If you had in mind a more elaborate system I shall be glad to give you more information. Your theatre could be perfectly heated and ventilated for about $4,500, but if I were you I would do the job that I have suggested, which in addition to the cost of building the tile installation and moving the boiler, means the purchase of only a few lengths of pipe and a pump, which at most should not exceed $225 additional.

The arrangement of pipes in the heating chamber that you have suggested would not be efficient. If you still desire to experiment with this arrangement, the blower should be outside of the heat chamber, and it should draw the air from the chamber and force it into the theatre. The warm air should be delivered to the auditorium through two grilles, one on either side of the screen. The lowest edge of these grilles should be at least 13 feet above the floor. I cannot tell you the size of boiler or the number of steam pipes required under this arrangement without having more information, such as, total final seating capacity, type of construction (masonry, tile, stucco, etc.), exposed walls, kind of roofs, and the coldest temperature that you have in the winter time.

•

HEATING INSPECTION: Now is the ideal time of year to check thoroughly heating plants. The heating season is just about half over. Get a heating contractor to help you and try to schedule the work and expense over the time between now and next October.

Boilers: Clean out the bottom of the stack. Check cleanout doors in the boiler for tightness; Check cracks in the stack and boiler settings; does the breeching make tight joints with the boiler and the stack?

Clean the heating surfaces of the boiler. Are the grate bars warped or burned or have lugs been broken off? Clean the gauge glass. Is the pressure indicator functioning correctly? Test the safety valve. Is there enough air supplied to the boiler room to support proper combustion? These questions do not cover the whole job by any means, but they do cover the important points about the boiler proper.

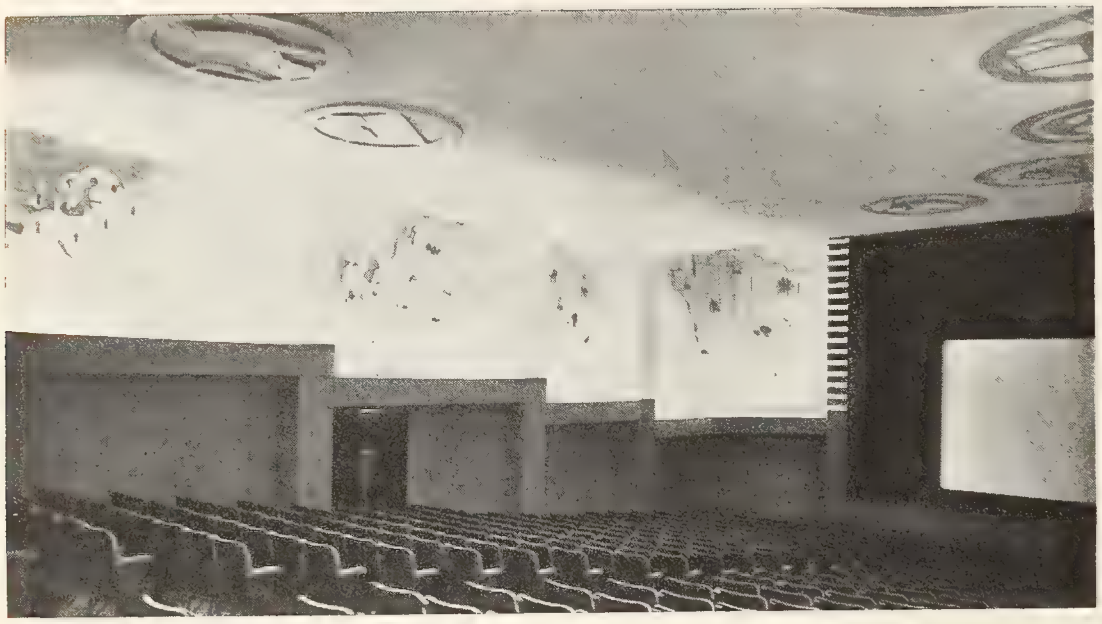
•

WATTAGE REDUCTION: There are 6-watt electric lamps on the market that may be used in chaser borders of the marquee instead of the 10-watt lamp generally used. The reduction in wattage is not perceptible to every one, the effect is still there, and they do permit an appreciable saving.

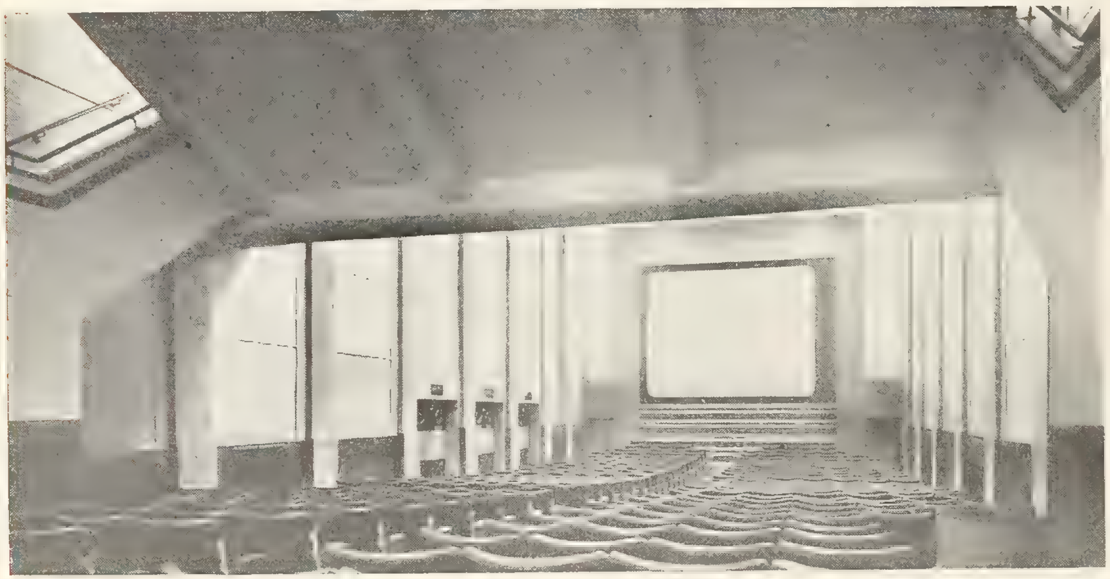
•

FURNITURE WAX: Wax furniture polishes are expensive to use, not so much because of the initial cost, but because so much labor is required to use them properly. They are good polishes, however. All excess wax must be removed and the surface very vigorously rubbed in order to bring out the polish.

# EUROPE'S NEWS THEATRE CRAZE AND ITS ARCHITECTURE



Two auditoriums. Above: Cineac Le Journal, Montmartre, Paris. Below: Cineac Belge, Brussels.



A sober illustrated report on the development of a new field of theatre design, particularly on the Continent

By DEXTER MORAND

NEWS THEATRES are steadily gaining ground in Europe as a new field for architectural design. The subject presents some new problems, as it deviates in several respects with current practice of the usual cinema construction. It is interesting to recall that the earliest examples of theatres devoted to short subjects appear to have been erected as recently as the summer of 1931. The Studio Automatic theatre (S. Charles Lee, architect) in Los Angeles, and the first Trans-Lux theatre in New York were about the first examples.

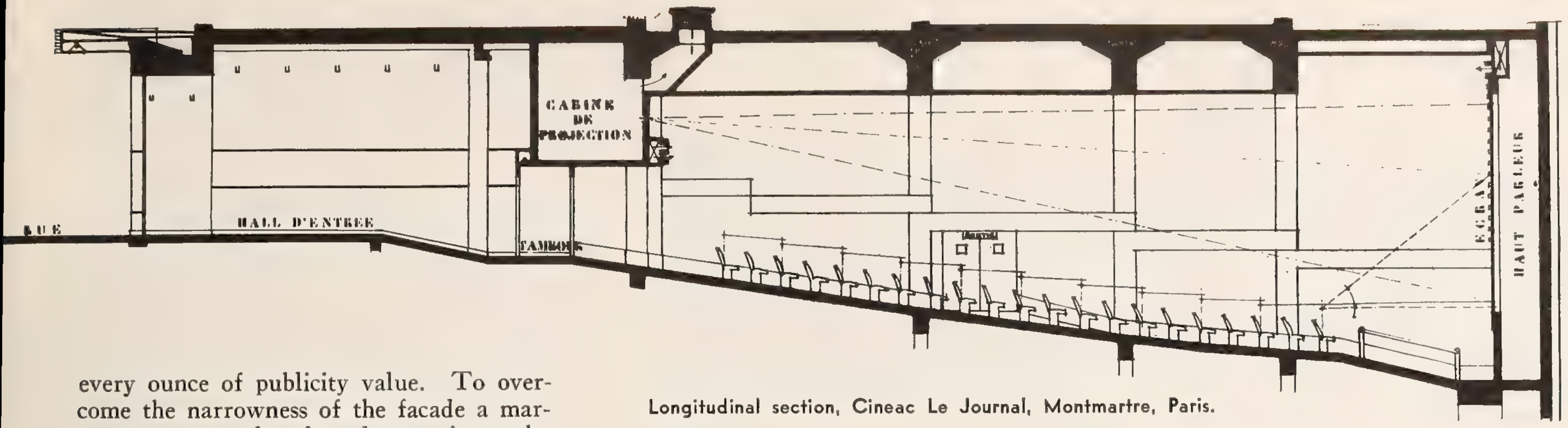
Some of the problems that arise are the location of name and external publicity; the external presentation of the program; the short duration of the performance; the seating capacity; free movement to and from the seats; and the internal lighting which facilitates movement. In addition to this, the Continent throws up an additional problem because of the fact that performances of news theatres commence at 9 o'clock in the morning.

Cinema building in England, in America and in France, seems to be the work of a small group of architects who specialize in this subject. On the Continent it is to be noted that the majority of these news theatres are the work of de Montaut and Gorska, who have, within a short space of time, built several of these cinemas. It is of interest to record that news theatres are becoming a feature of railway stations, no doubt based on the theory that people prefer to see a film while they wait. Examples exist in England at Victoria Station; in America at the monumental new Cincinnati Terminal; in France at Gare Montparnasse and Gare St. Lazare. The latter two being the work of de Montaut and Gorska.

## CINEAC BELGE

It may be of interest to take one example as carried out by de Montaut and Gorska, and examine it in detail so that the principles involved can be seen. The Cineac Belge, built at Brussels, is one of their latest examples. This project consisted in reconstructing an existing cinema in the shortest possible time and converting it into a news theatre at the minimum cost. The reconstruction had to deal with the facade, which was small and of no publicity value; the entrance, which was extremely narrow and long; and the auditorium, which was in poor condition with respect to visibility, acoustics, lighting, decoration and projection.

The facade was remodeled to obtain



Longitudinal section, Cineac Le Journal, Montmartre, Paris.

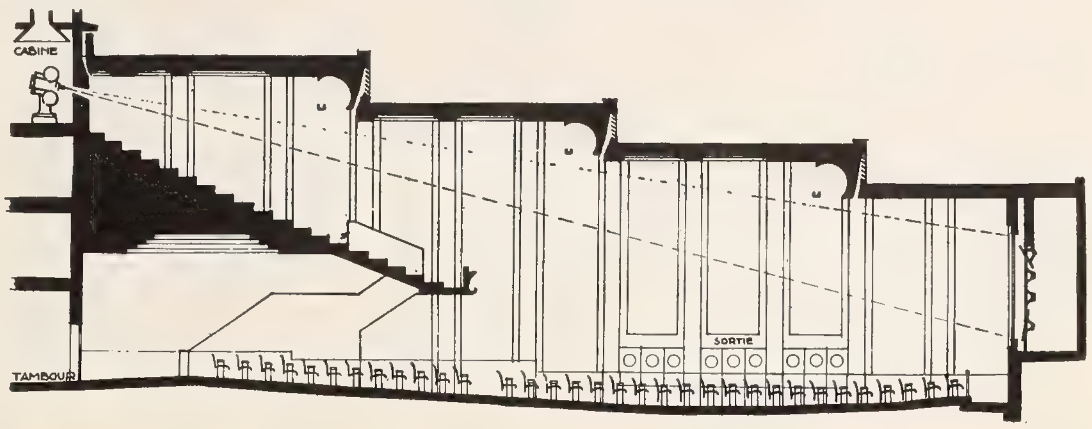
every ounce of publicity value. To overcome the narrowness of the facade a marquee was erected and made conspicuous by lighting effects, show windows were built to house the advertising accessories, and brilliantly lighted to attract attention. The long narrow entrance was divided into three parts. The first part was lined with mirrors and was well lighted. It was used in effect to enlarge the entrance. In the treatment of the entrance (proper), the second part was decorated, and artificial interest was created by having the doors open automatically by means of a photoelectric cell mechanism. The third part was made into a small lobby, which gave access to the auditorium. The lighting diminished as one progressed through each part. A feature was made of the auditorium lighting, the pilasters having three green tubular lights which produce an attractive effect.

The examples in general show that neon lighting is very much in use for external work, with brilliantly lighted exteriors to attract attention. The situation of the ticket booth is an important factor, and while the ticket booth as used in the Cineac Belge represents the usual practice, the ticket booth in the Cinema de Actualides in Madrid (Ularqui, architect) presents an alternative treatment, as it is well designed and attractively presented. This is carried out by the use of chromium steel accentuated with light. The mobile ticket booths at the Gare Montparnasse are poorly placed, deeply inside.

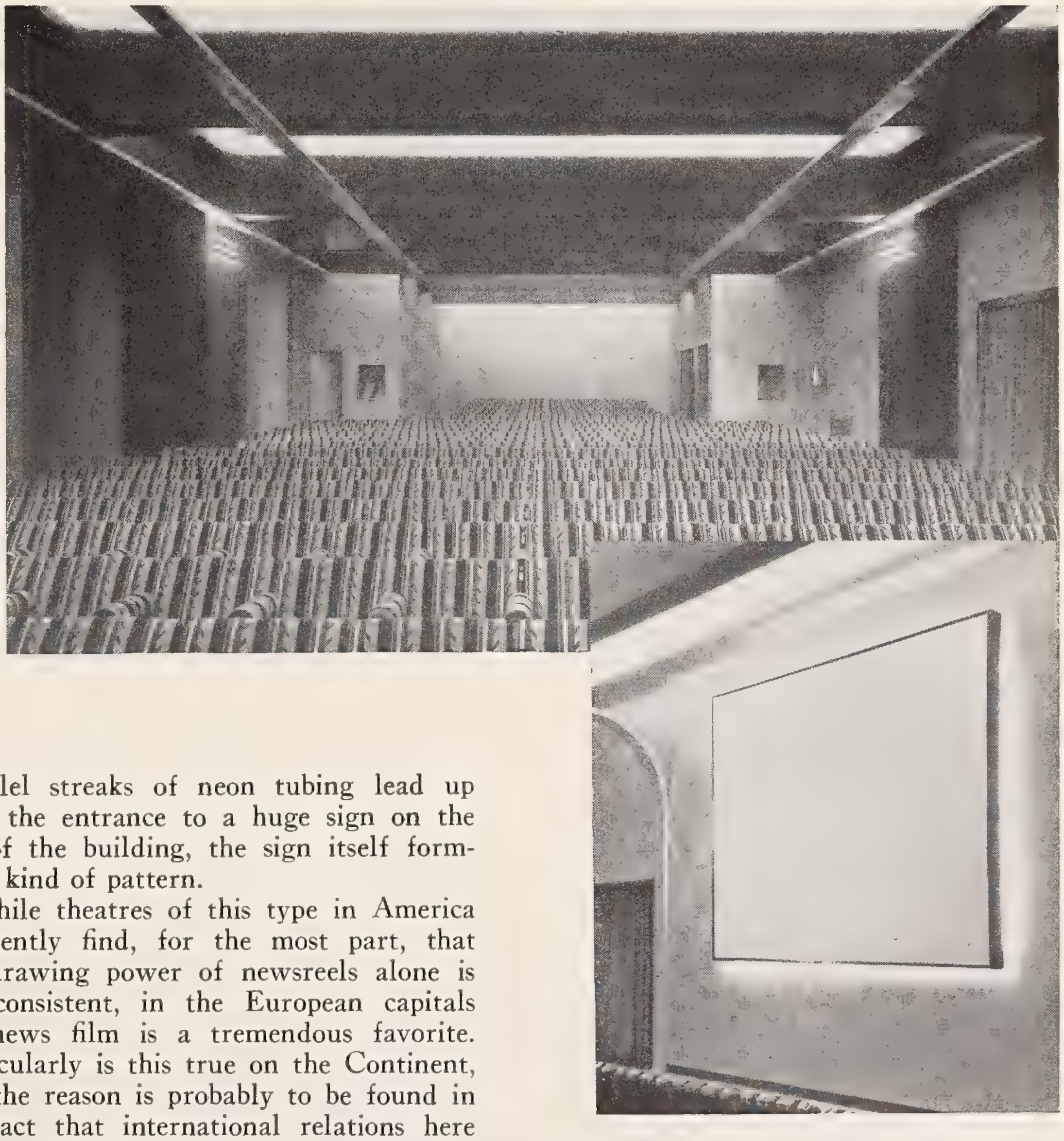
## PARIS AND MADRID

To secure attention requires ingenuity. Doors opening by invisible rays, as mentioned, are trick features. De Montaut and Gorska have, however, used a legitimate idea in the Montparnasse news theatre by having the projection booth made visible, which creates the required interest. The auditoriums do not present anything new in the way of design.

The screen of the Madrid cinema is an innovation. The single rows of seats in this cinema, however, do not permit of free movement. In the Gare Montparnasse cinema (Paris) a feature has been made of retaining subdued lighting in the auditorium, which would be just strong enough to allow the public to move freely without in any way detracting the eye from the screen. De Montaut and Gorska, the architects of the Cineac at Boulevard des Italiens in Paris, claim that this particular facade was the first attempt to establish what they term advertising architecture.



Longitudinal section, Cineac Belge, Brussels.



Two views of the auditorium of the Cinema de Actualides in Madrid. The upper picture shows the auditorium looking toward the rear. The lower view shows the screen position with the proscenium arch eliminated and the speaker platform concealed.

Parallel streaks of neon tubing lead up from the entrance to a huge sign on the top of the building, the sign itself forming a kind of pattern.

While theatres of this type in America apparently find, for the most part, that the drawing power of newsreels alone is not consistent, in the European capitals the news film is a tremendous favorite. Particularly is this true on the Continent, and the reason is probably to be found in the fact that international relations here are ever interesting (to put it mildly), begetting an intense alertness to each day's developments in public affairs. The effect of this is to emphasize location and traffic facilities within the theatre, rather than beautiful surroundings and comfort.

# SETS AND ROUTINES FOR KIDDIE SHOWS

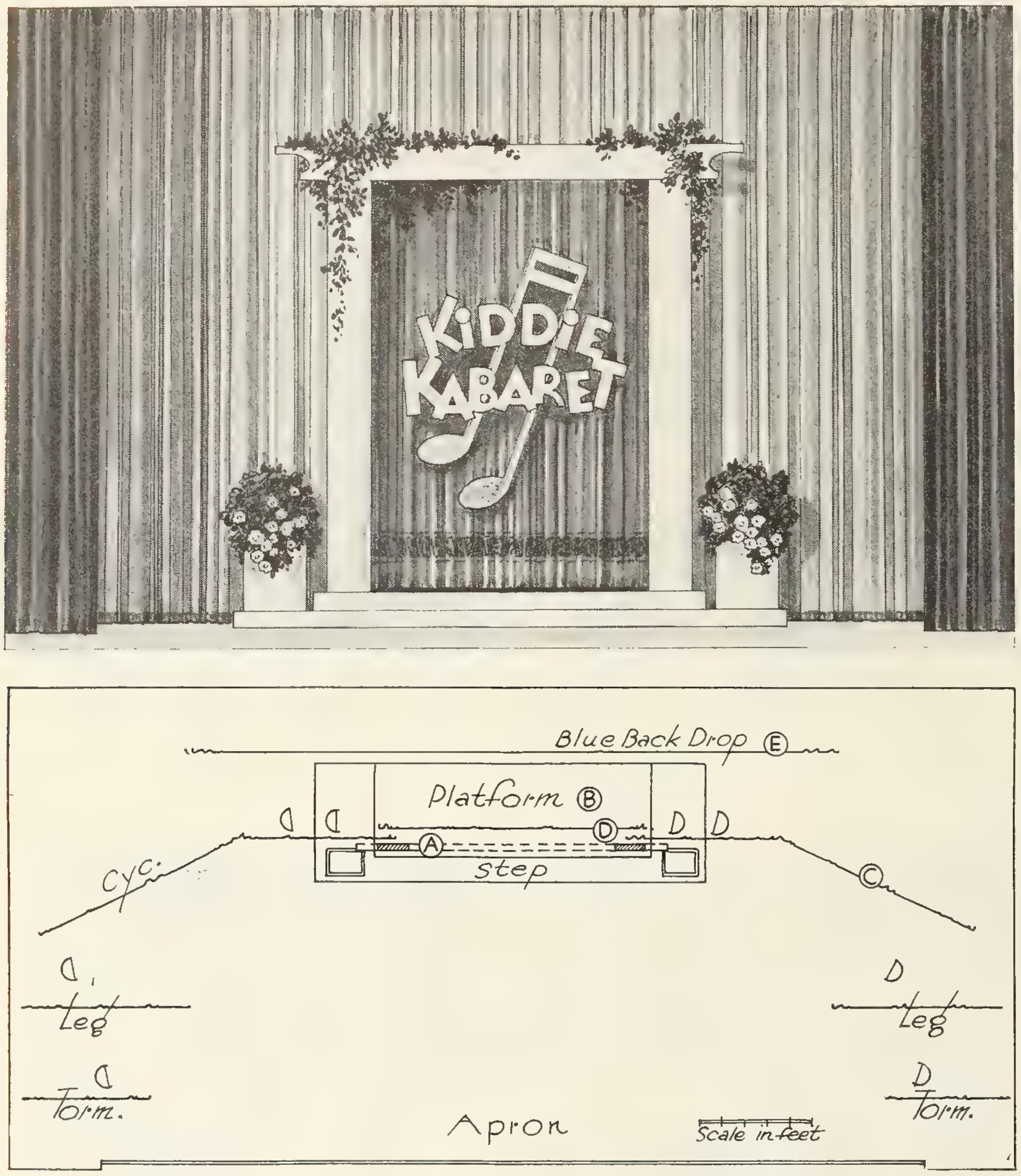


Figure 1

**Inexpensive stage presentations to draw child and parent — the fifth article in a series on augmenting the screen program**

### By O. T. TAYLOR

THE MAJORITY of theatres that throughout more prosperous times offered vaudeville and other stage attractions with pictures on one or more of their weekly changes, have eliminated stage shows as unprofitable because of the necessarily high "nut," or cost, of the attraction as compared with the revenue at reduced admission prices. Many theatres however, are still offering stage entertainment in the form of locally produced stage shows—tie-ins with schools, fraternal orders and service clubs; dancing school recitals, style shows, etc.

Not only do theatres find such activities profitable; they also find that local co-operative shows stimulate interest in the theatre—and in *pictures.* It is but a step from the haphazard local show to a "planned" attraction; from an offering depending entirely on the talents of the performers for its interest, to an attraction augmented by novel ideas and bits of colorful settings and scenic effects.

This is where the theatre lobby artist, so to say, steps from the lobby on to the stage. It is but a step from designing lobby displays to creating stage displays, which stage settings after all really are displays designed to enhance the entertainment offered by performers, whether with songs or dances or music.

Except for regulation scenery, such as woods, garden, conservatory, etc., all of which are more or less foreign to the modern stage-equipped motion picture theatre, scenic art can hardly be called a specialized service. Decorative scenery, *suggesting* a locale rather than depicting it, ornamental panels hung in a stock cyclorama as a background for an act, set pieces for a unit, a pretentious setting for a complete production—all can be created by the versatile lobby display artist. He will find scenic display a fascinating art, an interesting change from lobby displays, a pleasing diversion, and an accomplishment that eventually should lead to a more secure position in the field of theatre art.

The stage settings described in this article are practical and economical to build. They can be elaborated upon or simplified to suit requirements and local conditions.

Believing that some of the many theatre managers who by now are well into their "Kiddie" activities—Mickey Mouse Clubs, Kiddie Clubs, etc.—may be in receptitve mood for suggestions pertaining to novel, inexpensive stage entertainment featuring children, we offer this month a Kiddie Kabaret. This idea is one of the many that have been staged by the author, and that have proved successful as well as practical.

## KIDDIE KABARET

IF A WIDE variety of talent is available, the routine may be planned and the performers selected to carry it out. Usually it is more satisfactory and less confusing to build the routine around the performers. The novelties offered in conjunction with the main setting of this idea, however, are flexible enough so that one or all can be used. A brief synopsis of each novelty is given together with a description of building and painting. This is done so that the builder of the set pieces and the producer of the show may know the purpose for which each piece has been planned.

## THE SETTING

The main setting (Figure 1), in which practically all of the action takes place, is a pergola effect (*A*) set on a platform (*B*) one or two

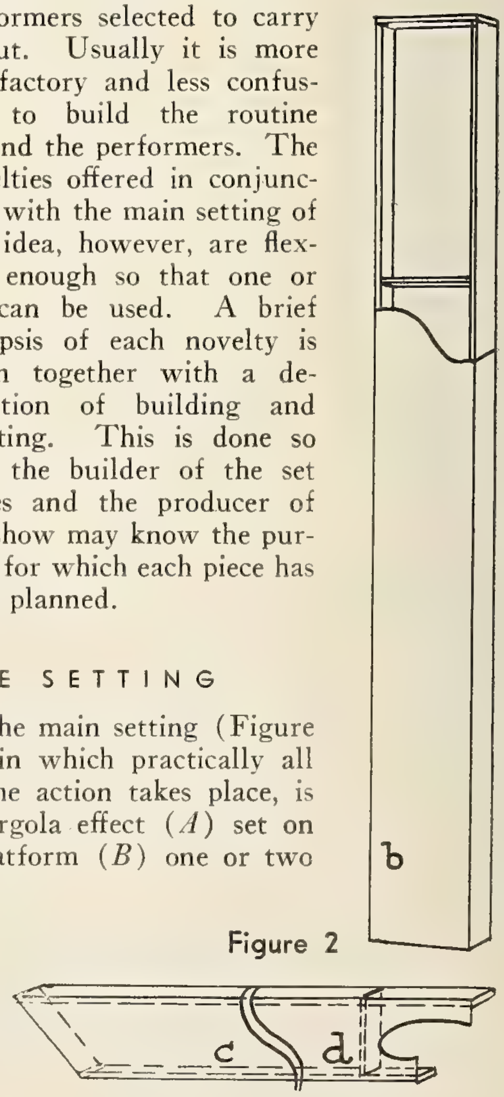


Figure 2

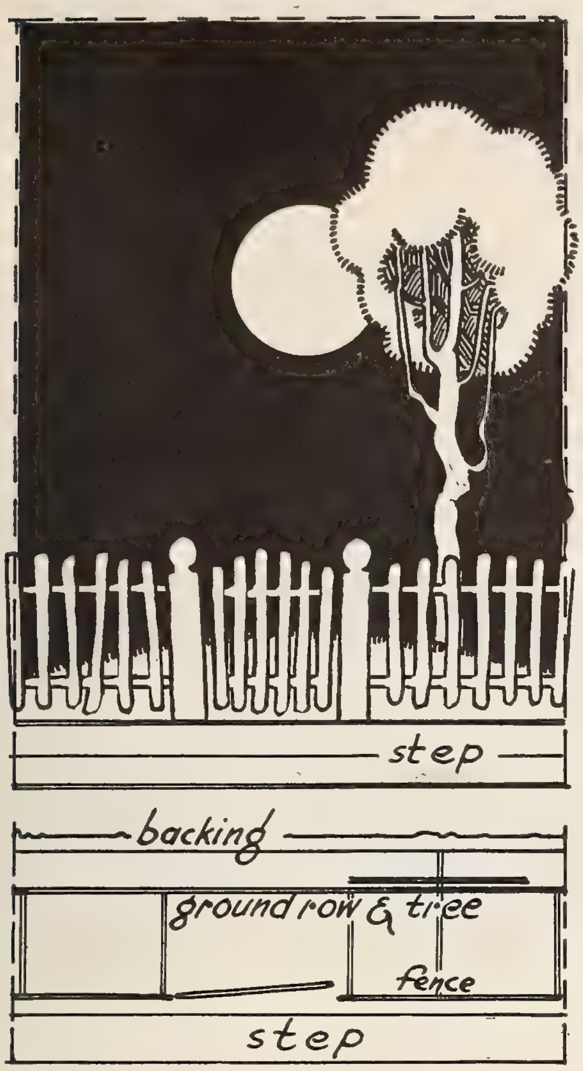


Figure 3

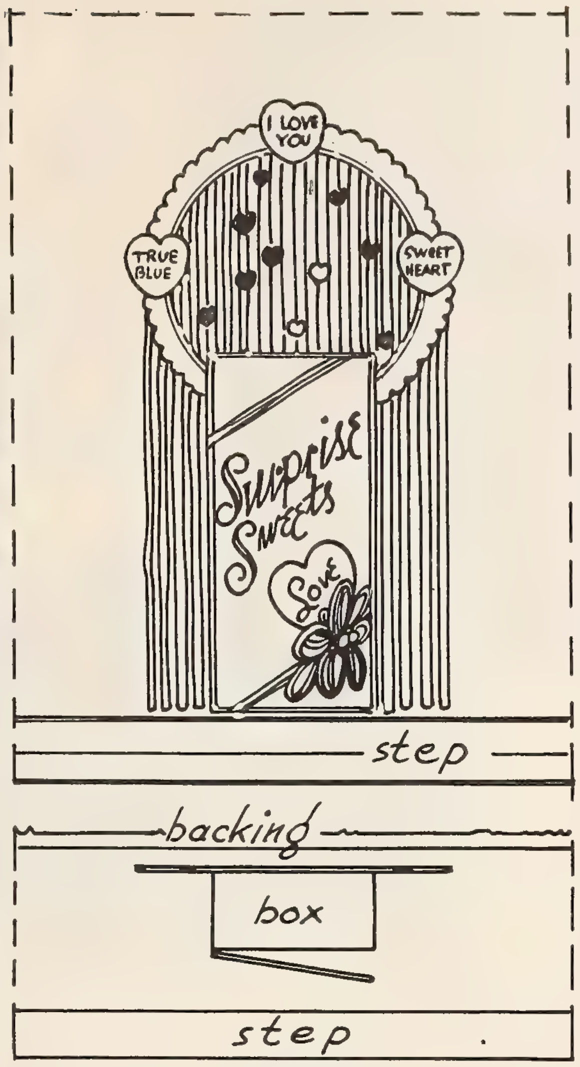


Figure 5

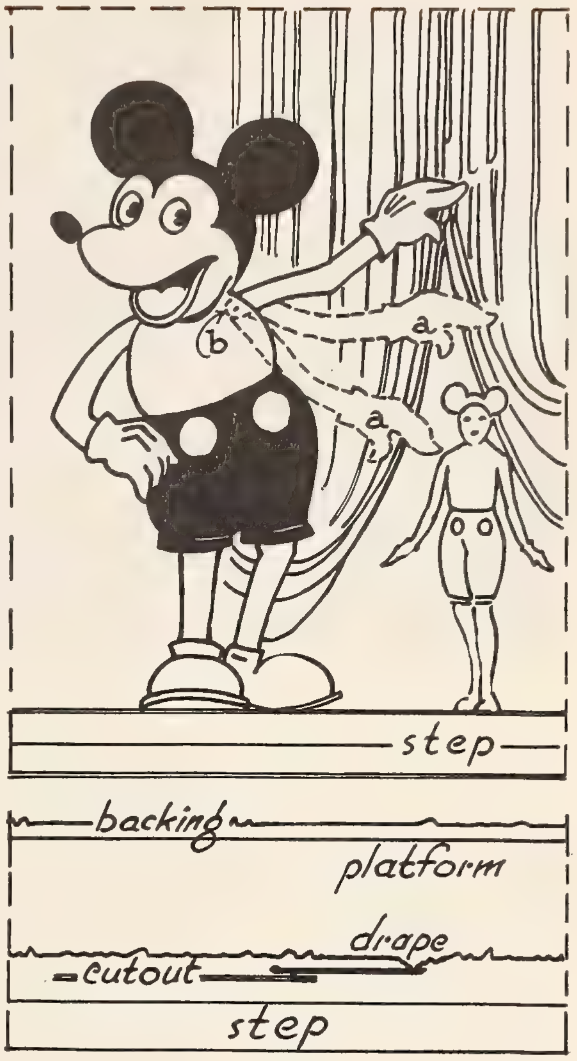


Figure 7

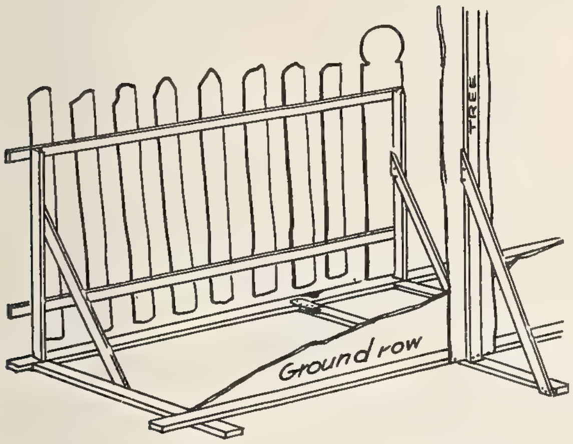


Figure 4

steps high. Bear in mind that his setting is for children performers and that therefore the step or steps should be low. Also, that while the platform is desirable it is not essential. Vases or baskets with flowers, potted plants, or artificial floral pieces, any of which could perhaps be borrowed, are used to dress (decorate) the set. Natural or artificial ivy or other vines hang suspended from the pergola. A medium dark cyclorama (*C*) closes in on the sides and top of the pergola. A draped curtain (*D*) on a fly batten, hangs directly back of the pergola. Suspended from the same batten on fine wires are the words, Kiddie Kabaret, cut from beaverboard. This curtain conceals from the view of the audience any set piece or performers stationed on the platform until such time as the curtain is raised. The routine is so arranged of course, that the performers in the majority of acts enter from the wings, thus providing time to change novelty sets on the platform behind the curtain. The pergola is backed with a plain blue sky drop (*E*).

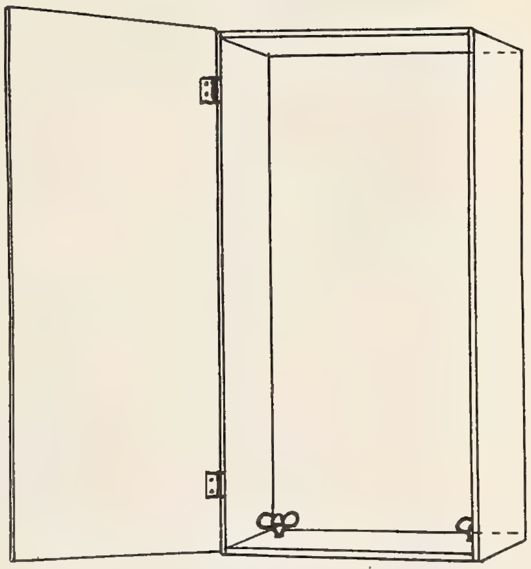


Figure 6

A simple way to construct the pergola is shown in *Figure* B. Make two frames of 1 x 4-inch battens, as shown in the upper part of *Figure* 2. The frames should be well cross-braced to prevent buckling. Cover the front with blue plasterboard, (*b*) wide enough to take around the sides to the back edges, where it is tacked or glued (45-pound rosin paper makes a satisfactory substitute for blue plaster board). The latter is a fairly heavyweight roll cardboard resembling building felt and should not be confused with regular plasterboard, which is a plaster-filled wallboard. Make a similar frame (*c*) with slanting ends for the pergola beam. This may be given a fancy end projection by using wallboard for facing and cutting the ends to the shape desired (*d*). Paint the pergola and steps white. Calcimine will do for this.

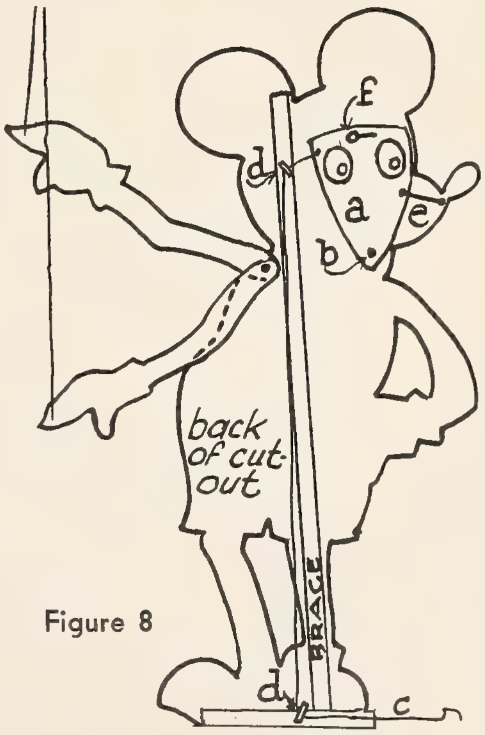


Figure 8

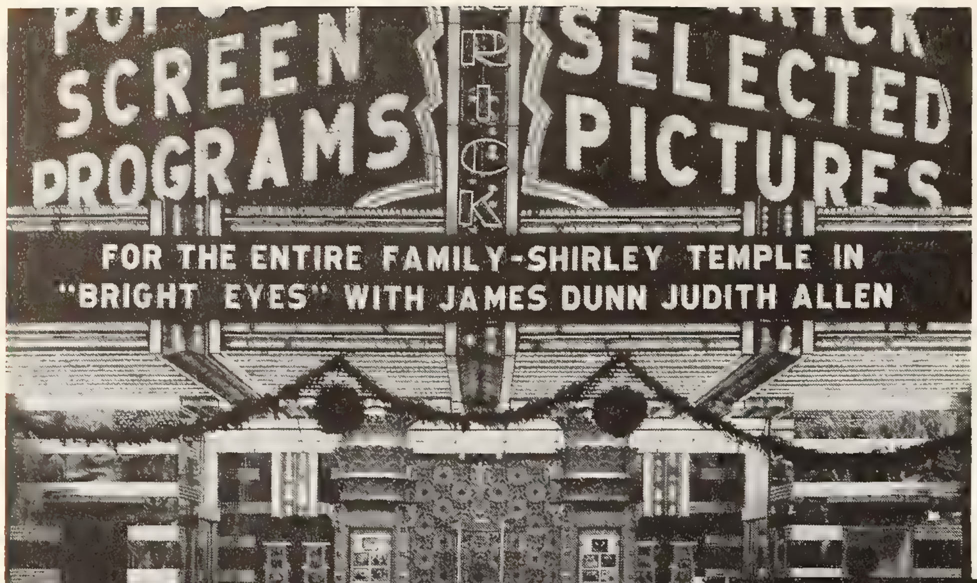
*Dimension*: Opening between posts, 8 feet. Height of posts, 12 feet. Width of posts, 16 inches. Width of beam, 12 inches. Length of beam (lower edge), 12 feet. This is a suitable size for the average stage.

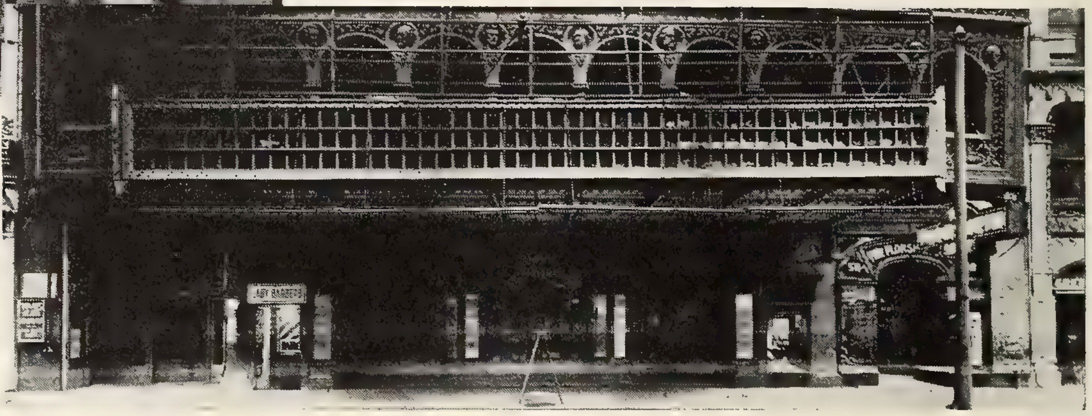
### BY A GARDEN GATE

This makes a chaming novelty for a little miss in old fashioned frock and bon-

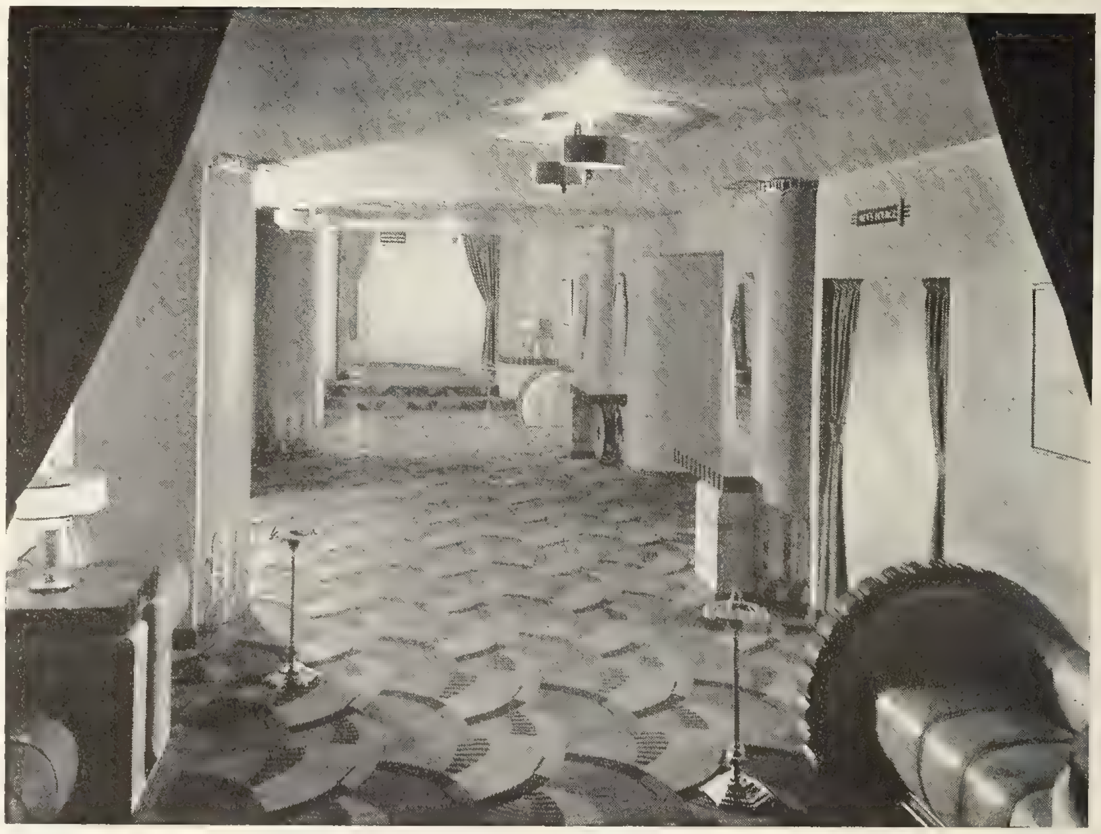
(*Continued on page* 25)

# A THEATRICAL LANDMARK IS MODERNIZED


SCREEN PROGRAMS
SELECTED PICTURES
FOR THE ENTIRE FAMILY-SHIRLEY TEMPLE IN
"BRIGHT EYES" WITH JAMES DUNN JUDITH ALLEN



The Garrick's new front (top view) and the old, while below is shown the modernized foyer.



FOR MANY YEARS did the Garrick theatre brighten Chicago's Randolph Street, when, indeed, that street was something of a Rialto. A prominent "legitimate" theatre, the Garrick was also noteworthy, at least to those of architectural interests, as a product of Louis Sullivan, eminent among those who have created an American style in building forms and structural methods. (Much of this has gone to Europe and come back as Modernism!)

Today the Garrick is a motion picture theatre, and as recently remodeled, capable of assuming an important place in the Balaban & Katz circuit. The designs for the remodeling are by A. M. Strauss, Chicago architect, and the project was supervised by B. B. Buchanan. Their first job was to take an antiquated, sombre front and make it modern and inviting.

In addition, there were two especial problems involved in the re-designing of the front of this building. First the lease limited the treatment as to height and width. It was permitted to re-treat the front up to the first story, and the height of the sign above this was limited to the top of the second story. In width, the designer could not treat the entire first story of the building, but only the central theatre entrance portion. The second problem was imposed by two massive structural columns in the center of the theatre entrance that acted as a practical barrier to any open or invitational feeling.

The problem of the two large columns was solved by treating the lower portion of them as large circular poster frames, and the upper portion as ornamental free-standing features, having the character of large urn-like light fixtures, and having no relation to the structure lintel overhead. The material used was heavy-cast aluminum with hinged aluminum doors for poster frames, and concealed lighting effects in the "flower-pot" portion above. The castings forming the lower portion are said to be the largest aluminum castings of their type made to date. The rather forbidding and gloomy entrance closure was completely removed and the old lobby converted into an open loggia, entirely open into the street, the entrance doors being moved back to the inner side of the old lobby.

The wall treatment of both the street facade and entire open loggia was designed in alternating horizontal ribs of heavy extruded aluminum and dark blue agate type Vitrolite glass, providing a very striking contrast.

Probably the most unusual and outstanding feature of the entire front was the innovation of introducing a continuous light motion effect from the face of the canopy back into the open loggia. This light motion consists of three large ribs built with an imported red glass in the center portion of each rib, with a flashed white opal forming two side members. Back of this glass there are four rows of lamp sockets on three inch centers, with continuous flashing motion into the theatre. The center rib extends up the front of the "V" sign above

(*Continued on page* 30)

# RECENT LABOR LAWS AND THE THEATRE

By LEO T. PARKER

**Reviewing new legislation and higher court decisions and analyzing them for theatre owners and theatre managers**

A FEW DAYS ago I received a letter from a theatre owner, similar to other letters received from exhibitors in different localities, asking, "What is the extent of liability of an exhibitor who violates Section 7A of the National Industrial Recovery Act? In the event of its violation will an injunction be granted, and if so by whom must suit be filed?"

With respect to the first inquiry, the question of liability has not been adjudicated by the Supreme Court of the United States. However, it has been generally conceded that failure of a code signer to abide by the provisions of Section 7A is a breach for which the exhibitor is responsible and liable in a suit filed by an "interested" party. However, this does not mean that a union, or other party not directly interested, may file the suit.

Under the old law, unless prevented by some valid statute or by an existing contract, theatre owners may discharge and hire employes at will. Until the enactment of the National Industrial Recovery Act, there was no doubt at all that theatre owners might discriminate against union men or against members of any particular union. An important ruling recently was laid down, and reported in Advance Sheets dated January 15, 1935, by a higher court, which in substance held that violation of the National Industrial Recovery Act, the President's Re-employment Agreement, and of the Code, in respect to wages and hours of employment of the members of a company union does not result in an outside union having a right to sue to compel the employers to fulfill the provisions of Section 7a of the National Industrial Recovery Act, hereinafter referred to as N. I. R. A.

Moreover, although the Recovery Act and also state law authorize the courts to restrain violation of the codes in suits by those whose "interests" are adversely affected, a trade union does not have the right of suit although its economic and social interest in wages or hours of employment is affected. So held the higher court in Sherman v. Abeles (193 N. E. 241, New York, New York.

### CASE

The facts are that certain exhibitors signed the Code of Fair Competition for the Motion Picture Industry with respect to the employment of projectionists and which contained the usual and often discussed Section 7a, which provides that "employes shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers, in the designation of such representatives and, further, that no employe shall be required as a condition of employment to join any company union or to refrain from joining a labor organization of his own choosing." Also, Section 7a provides that "employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President."

Suit was filed by Local 306, a union of motion picture projectionists in New York City, and by an individual member of this union against the Independent Theatre Owners' Association and the several theatre owners. It was alleged in this suit that the exhibitors organized and became members of the Theatre Owners' Association and entered into a ten-year agreement, providing, among other things, that projection rooms should be manned by fewer projectionists operators than had been previously required, and that they should work longer hours and receive less compensation. It was alleged further that the exhibitors required membership of their employes in the union.

## A NEW SERIES ON REMODELING

From many angles and in many manners have architects and theatre engineers discussed Modern Remodeling in Better Theatres. Yet still a new approach to the subject is promised in a group of features to be started with the March 9th issue, one that we believe particularly well calculated to bring the experience of specialists to this many-sided matter. . . . Also in the March 9th issue, as an additional Remodeling feature, will be an article on architectural trends by Robert O. Boller, designer of many theatres.

The lower court promptly granted an injunction against the Theatre Owners' Association and the exhibitors were ordered to discontinue these alleged practices. However, an appeal was made to the higher court on the contention that the alleged violations were not true, and also that an outside union, as Local 306, could not file and prosecute a suit of this nature. In upholding this contention, and dissolving the injunction, the higher court said:

### DECISION

"It was found that there had been violations of the Recovery Act, of the PRA, and of the Code as to wages, hours of employment, and increase of duties of employes so as to decrease the number of such employes. It was further found that Allied was a company-controlled company union. . . . Since the proof was held insufficient to show that any one seeking employment from the defendant exhibitors had been required 'as a condition of employment' to join Allied or 'refrain from joining, organizing or assisting a labor organization of his own choosing,' that part of the injunction order relating to illegal acts under Section 7a, subd. 2, is likewise without support. . . . None of those acts, however illegal they may be, affects either of the plaintiffs (Local 306) otherwise than remotely. From the nature of the complaint made, we assume that none of the members of Local 306 is an employe of defendants. Local 306 occupies the status of an 'outside union'. . . . There is, therefore, no basis for the injunction order and it must be reversed."

### VALIDITY OF RECOVERY LAWS

IT IS IMPORTANT to review the court holdings in other recent cases involving the National Industrial Recovery Act, or N. I. R. A., and state laws formulated therefrom, as follows:

### CASES

The authority of the Legislature of a state to empower an administrative board to govern and regulate distribution and fix prices of milk and milk products has been upheld. Nebbia v. People of the State of New York (291 U. S. 502).

In a controversy between rival unions of projectionists, the validity of the N. I. R. A. was sustained, but its constitutionality was not discussed. (Sherman v. Abeles, 269 N. Y. S. 864.)

A higher court reversed a lower court's

decision denying an injunction for violation of the provisions of the Code of Fair Competition. This Court, however, in no manner discussed or passed upon the constitutionality of the state law. (Gross v. Auction Galleries, 273 N. Y. S. 376.)

In People v. Harris (274 N. Y. S. 171), a proprietor was convicted of a violation of a state law formulated from the N. I. R. A. The higher Court sustained the conviction without any discussion or apparently any question being raised concerning the validity of the law.

In Stokes v. Newtown Creek Coal & Coke Company, (275 N. Y. S. 286), the court held that the N. I. R. A. and the state law were constitutional.

Some recent courts have held, however, that a state Legislature cannot delegate the sovereign powers of the state to an administrative or executive authority of a foreign jurisdiction. Or that it cannot surrender the sovereignty of the state, regarding the acts constituting a crime, to federal executive or administrative authority. In other words, some courts hold that the powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the states respectively, or to the people. (U. S. Constitution, 10th Amendment.)

A most recent case involving this point of the law was discussed in the late case (reported in Advance Sheets dated January 1, 1935) of Darweger v. Staats (275 N. Y. S. 394, New York). In this case the court held the N. I. R. A. invalid with respect to intrastate transactions or businesses, i. e. business strictly within the state, and not interstate.

### STATE RECOVERY ACT

Also, this court held void a portion of the New York State law known as the Schackno Law, in which is used the identical language of the N. I. R. A., and then states that the emergency likewise exists in the state and affects the welfare and undermines the standard of living of the people of the state of New York, and declares that the N. I. R. A. is effective with respect to intrastate business.

The facts of this case are that a proprietor of a business filed suit and asked the court to grant a permanent injunction to restrain the members of Divisional Code Authority from interfering with the conduct of his business, fixing or attempting to fix his prices. He also requested the court to prevent them from instituting proceedings against him for violation of code provisions. He contended that if the court failed to grant the injunction and permitted the code authorities to interfere with his business, in the above mentioned manner, he would have to quit.

After thoroughly considering the law this court granted an injunction against the Divisional Code Authority from interfering with his business, fixing price, or instituting proceedings against him for violating code provisions and said:

### STATE ACT RULING

"The plaintiff here is not engaged in interstate commerce. His business is a purely intrastate business. . . . The N. I. R. A. of itself does not and cannot control the manner in which plaintiff shall conduct his business, or fix the price at which he shall sell his product while engaged in purely intrastate transactions. It has not yet been held under the Constitution that the Congress has control of purely intrastate commerce. It is claimed, however, that the plaintiff (proprietor) is bound by the code adopted by the National Recovery Administration under the N. I. R. A. relative to his business, because of the provisions of the so-called Schackno Law. . . . The Shackno Act does more than merely declare a policy and provide means to carry it into effect. The N. I. R. A. is not adopted, but it is declared to be the policy of the state of New York to conform in intrastate commerce and transactions with its purpose and administration. Codes adopted under the N. I. R. A. are made, though not in existence, by reference to

(*Continued on page* 31)

# PROCEDURE OF INCORPORATION

**By M. MARVIN BERGER**
Member New York Bar

AT ONE TIME a corporation came into being only by a special act of the Legislature of the state in which it was formed by which a number of persons would be given authority to conduct some particular business.

Today, however, while this old method is still in use to a very limited extent, there exists in most states a general corporation law, which permits a number of persons to organize a corporation by following the procedure set forth in the law. While the details of procedure vary in each state, they generally consist of the following steps:

1. A number of individuals having the qualifications of residence and citizenship required by the laws of the state in which the corporation is to be formed, file an application or charter or certificate of incorporation.
2. The application ordinarily states the names of the persons organizing the corporation, the purposes for which the corporation is formed, the proposed capital of the corporation, the classes of stock, the number of shares in each class of stock and their value.
3. In most states, when the application has been approved by the state authorities and copies of the application have been placed on file with them and with the clerk of the county in which the corporation is to have its principal office, the corporation comes into existence.

Every properly organized corporation has certain general powers, which are given to it by law and which generally need not be mentioned in its charter. Among these powers are (1) the power to buy, hold and dispose of property; (2) the power to sue and be sued under the name of the corporation; (3) the power to elect directors and appoint officers; (4) the power to dissolve. When a specified majority of the stockholders of a corporation vote to wind up the affairs of the corporation, it may dissolve by following the procedure laid down by law.

In order to conduct business, a corporation needs more than the general powers given above, and so the charter or certificate of organization must set forth the special powers which the corporation is to have. The most important special power is that which describes the business which the corporation may conduct. In naming the business which the corporation may carry on, it is usually advisable to give it the greatest possible freedom that the law permits.

In addition it is often necessary to give the corporation other special powers such as the privilege of holding stock in other corporations. Great attention must be given to the contents of the charter with regard to the corporation's powers, for unlike an individual, a corporation may legally do only those things which the general powers set forth in the law or the special powers mentioned in its charter, permit it to do.

For example, if a corporation is not authorized by its charter to hold stock in another corporation, then in the event that it attempts to purchase such stock, the contract of purchase may be declared void or a stockholder of the buying corporation may get an injunction to restrain the purchase. In addition, the directors and officers of the buying corporation may become personally liable to the stockholders or to third parties as a result of having the corporation do something which is beyond its powers to do.

It must not be supposed that a corporation is forever tied down by the contents of its original charter, for the charter may be changed to permit the corporation to do anything the law permits it to do. Such a change is brought about by obtaining the consent of a substantial majority of the stockholders to the amendment, usually by vote at a meeting of the corporation. If approved by the required majority of stockholders, amendement is filed with state and county.

# EQUIPMENT AFFAIRS

## Equipment News and Comment

### SURFACING MATERIAL

● Among materials to be noted in recent theatre remodeling projects is Formica, which has been well known in architecture for many years. Formica, which is produced by the Formica Insulation Company of Cincinnati, is a laminated material made by impregnating a fibre base with a synthetic resinoid, and may be obtained in a variety of colors and patterns, many of which have been only recently introduced. This material comes in over 40 colors and is flexible in its application because one color can be inlaid over another contrasting color, or metals may be pressed into the sheet when it is made.

For theatre fronts, vestibules and lobbies Formica is particularly effective, for in addition to its architectural values, it is of such chemical composition that it does not react to fumes in the atmosphere (therefore does not rot, corrode or change color), and it can be washed safely with a variety of cleansing compounds such as those containing alcohol, gasoline, benzol, and acetone.

For fronts and lobby walls this material is available in sheets on a board back either 5/32-inch or 9/32-inch thick. Bright metal moulding in stainless steel or aluminum are available to cover the seams between the sheets. These sheets are laid against wood grounds, and this work may be done by carpenters. Theatre entrance doors may also be laid with Formica, in veneers over wood centers where fire regulations permit. Where metal doors are required, the Formica sheets can be cemented on and the edges bound with a metal moulding.

A variety of uses for this material in the theatre were described by Eugene Clute in the September, October and November, 1934, issues of BETTER THEATRES.

### UNIFIED PROJECTOR

● Further refinements of the new DeVry projector include complete enclosure of the projection and sound mechanisms in a metal casing integral, in design, with the base (modern "streamlining," as it were). It is pointed out by the manufacturers (Herman A. DeVry, Inc., of Chicago) that this unit design is not only for appearance, but to save space, and that the building in of projection and sound mechanisms has permitted the elimination of various parts.

### PROJECTOR REPAIRS

● Equipment has been added by the Motion Picture Machine Company of Milwaukee for the manufacture of sprockets, and for the repair of movements, adaptable to Simplex projectors. This service is in

PROTECTION

GENISTER
TICKET ISSUING MACHINES
*Products of*
GENERAL REGISTER CORPORATION
1540 Broadway, New York

THE PARAMOUNT - FOX - UNIVERSAL
REELS ALSO SELECTED SHORT SUBJECTS
LAUREL & HARDY IN A RIOT COMEDY
MICKEY MOUSE AND LATEST NEWS

**DeKalb Avenue and Flatbush Avenue Extension, Brooklyn, N. Y.**

**TRANS-LUX THEATRES using WAGNER SILHOUETTE LETTERS**

These letters are adaptable to your marquee. They are made of cast aluminum and are finished with a baked rubber enamel. Exhibitors everywhere are adopting them.

**LET US DESIGN YOUR NEW MARQUEE SIGNS**

**WAGNER SIGN SERVICE, Inc.**

**109 West 64th Street, New York • 218 S. Hoyne Avenue, Chicago**
**706 E. Hancock Street, Detroit**

*Save time*
...IMPROVE THE CLEANLINESS OF YOUR THEATRE

A powerful vacuum works fast and gets everything from fine dust to the heaviest dirt.

The Spencer Heavy Duty Portable Vacuum Cleaner not only does a quality cleaning job but cuts the costs because of the time saved and because the machine is built to last. The savings by removing deeply imbedded grit from carpets, cleaning decorations, organ loft, projector room, stage floors and dressing rooms with the powerful Spencer Vacuum Tools have been recognized by more than 1,000 theatres using Spencer Central and Portable equipment.

We would like to test this new Spencer Portable against any other portable equipment you are now using. Demonstration on request.

THE SPENCER TURBINE CO.
HARTFORD · CONN

1052

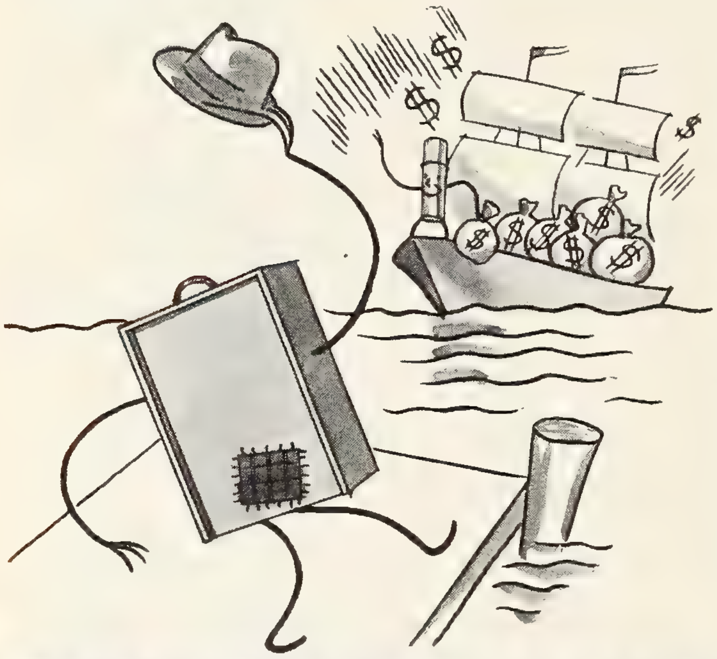
WHEN HIS SHIP COMES IN!

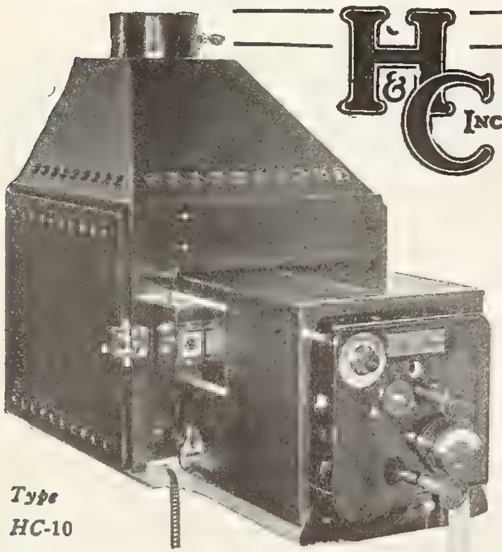
Joe Tillbox's days of meagerness are over when his treasure ship piloted by the old sea dog Captain Super Cinephor rides into port!

For a Super Cinephor projection lens has always brought more money to the box office. Investigate this money-making lens that produces clearer, brighter, and better movies. Only one more patron a day will pay for a Super Cinephor in a year.

Write to Bausch & Lomb Optical Company, 679 St. Paul Street, Rochester, N. Y.

SUPER CINEPHOR





Type HC-10

H&C INC.

*The Symbol of Perfection in Projection*

*Always Improving*

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

*Write for Illustrated Booklet*

addition to that supplying general projector parts and repairing. From this company is also available the reconditioning of cams and pin-crosses for Powers projectors.

### AIR-CONDITIONING

● A new brochure has been issued by Kelvinator of Detroit on its air-conditioning equipment, including that designed for theatres. The page devoted to theatre installations is not particularly informative, but does illustrate diagrammatically the nature of the Kelvinator system.

### CORK TILE

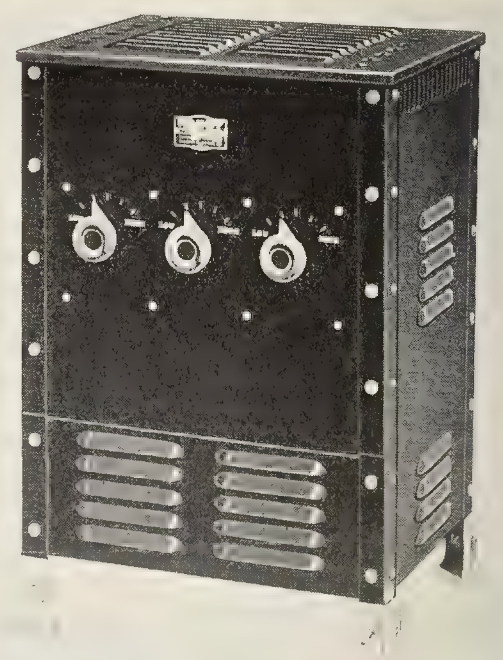
● A new cork product has been introduced by the Cork Insulation Company of New York. It is intended to meet floor covering requirements and is available in standard special sizes and in colors varying from light to dark brown. There are two thicknesses. That 3/8-inch thick weighs 20 ounces per square foot, while the 9/16-inch thickness is 33 ounces per square foot. These thicknesses can be sanded down where this is required. Also available in this material are coved angles, wall bases and nosing for stairways.

### NEW WIRING RULES

● New regulations have been adopted by Kansas City, Mo., concerning wiring. Hereafter new wiring must be able to carry a load of 60 amperes.

### NEW CARPET PATTERNS

● A number of new patterns have been developed for spring showings by the Bigelow-Sanford Carpet Company of New York. In this company's Beauvais line is a block and floral design with mahogany-colored ground. There is also a Provincial type diamond formation in soft greens, rust and golds. There are many other new items, many adapted to theatres.



The new "Handy" rectifier developed by the Baldor Electric Company of St. Louis. Specifications are: Amperage range, 30–60. Voltage range, 30–40. Additional voltage tap to deliver approximately 55 volts. Operation on 3-phase, 220-volt, 60-cycle a.c. circuit. The rectifier is designed for adaptation to Suprex arcs and low-intensity.

# MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

# VOLTAGE AND CAPACITY TESTS FOR DETERMINING BATTERY CONDITION

By MAX L. ROBINSON

Casual examination is not enough when storage batteries are depended on, and here are given the proper tests

A SUBSTANTIAL number of theatres are still using lead plate storage batteries for the power supply of sound systems, while many houses which have supplanted them with rectifier units, are holding batteries in readiness for emergencies. To this extent storage batteries continue to play an important part in sound reproduction.

Projectionists using battery sets are well enough aware of the necessity of proper battery maintenance, but many are not familiar with a suitable procedure for ascertaining the efficiency of the batteries and the approach of the need for replacement. In theatres dependent upon batteries for sound reproduction, this represents a continual threat to the performance.

There are three things to test for: (1) the specific gravity of the electrolyte, (2) voltage of cells, and (3) the ampere-hours capacity.

Specific gravity of the electrolyte is the ratio of the weights of the acid to that of the water. This ratio varies during the cycle of charging and discharging. Portable batteries are small in size and because of their small electrolyte capacity, have a higher gravity than the stationary type batteries, which have a much lower gravity.

The specific gravity of portable batteries is usually from 1.280 to 1.300 (the stationary type averages from 1.215 to 1.240). The specific gravity is determined by using a good hydrometer and will be about 1.150 when the battery is discharged, and from 1.215 to 1.240 when charged. This variation is because different makes and types of batteries use different specific gravity electrolytes.

The gravity test is a quick, convenient method of determining the approximate state of charge. If the battery is old, has had the electrolyte spilled or acid added, voltage and capacity tests should also be made, as the gravity test alone would not give a true indication of its condition. Some types of cells have "floats" built in them for indicating the specific gravity.

## TESTING FOR VOLTAGE

As a battery ages, a variation in cell voltages will probably be found when the cells are tested with a 3-0-3 scale voltmeter. Voltage tests should be made while the battery is on charge or discharge, as open circuit voltage readings are of little value. The voltage of a fully charged lead plate cell will be approximately 2.4 volts, and 1.66 to 1.75 volts on discharge, depending upon the rate at which the cell is discharged.

As a general rule, when the sediment space below the plates has filled until the sediment nearly reaches the plates, the cell will be found to have very little capacity and should be discarded.

## CADMIUM TEST

Voltage tests of the positive and negative plates can be made by using a "cadmium" stick attached to the negative lead of the voltmeter. Some voltmeters are calibrated for this purpose, but if a voltmeter is not marked, these approximate figures can be used. This test is especially adaptable to the portable batteries used in sound reproduction. A fully charged positive plate should show a voltage reading of about 2.4; the negative .175 on the opposite side of zero. The total cell voltage is about 2.4 plus .175, or 2.575 volts.

The cadmium test is made by inserting the cadmium stick in the electrolyte, while the cell is on charge. Do not let it touch the plates. Place the positive meter prod on first the negative, then the positive terminal of the cell. This means that the cadmium is a positive plate to the negative, and a negative plate to the positive plates of the cell. This test is usually made to determine why one cell does not charge as high as others and to find the condition of the plates. A cadmium stick must be kept under water when not in use to prevent scale from forming on it, as scale prevents an accurate indication by the meter.

## CAPACITY TEST

The capacity test is really the best. The capacity of a battery will become reduced as the sediment in the bottom of the cells increases. Connect a variable resistor (a carbon pile is recommended) and ammeter of sufficient capacity in series with the battery. Adjust the resistor until the proper ampere rate is obtained for either the 3-, 5- or 8-hour discharge. This figure can be obtained from the instructions put out by the battery manufacturer. Keep track of the time until the cell voltage falls to 1.66 or 1.75 volts per cell, depending upon whether the discharge is fast or slow. The charging resistor will have to be adjusted occasionally in order to keep the ampere discharge rate the same.

The ampere-hour capacity can of course be found by multiplying the ampere discharge rate by the time the battery is on discharge. This test should not be made on a new battery until it has been "cycled" a number of times, as the capacity will increase as it is charged and discharged.

The difference in ampere-hour capacities of a battery when discharged at different rates can be illustrated by taking the factory figures for a 9-plate, nationally known battery. The ampere hour capacity at the 8-hour rate is 74; 3-hour rate, 57; 2-hour rate, 48; 1½-hour rate, 42; and 36 for the 1-hour continuous discharge rate when discharged to a voltage of 1.75 volts per cell.

# F. H. RICHARDSON'S COMMENT

## • • AND ANSWERS TO INQUIRIES •

F. H. Richardson

## HOW TO RUIN A THEATRE STAFF

RECENTLY, in a conversation with projectionists, I remarked that the men themselves should maintain pride in their profession and their work.

"That's true," one of them replied, "but managers show no appreciation of high-class work in projection." And all the rest of the men nodded vigorous assent. In fact, one of them added this item of managerial wisdom. Said he:

"Not long ago I asked the city manager of our company for a pass admitting me to the other theatres of the chain. 'What do you want it for?' he asked, and I replied, 'So I can visit them and see where I possibly can improve upon my own work.' Said he, 'What for? There's nothing to learn! The men in a theatre each have just a little routine to go through, which is easily learned, and once they have learned it that's all there is to it.' "

This from a city manager! Certainly a man with such views is unfiit to be boss over a crew even of floor washers. And why in the name of all that is queer do theatre circuit owners put men with such a destructive point of view in managers' offices? And I have not the least doubt that the projectionist in question—a Pennsylvania man, by the way—was telling the exact truth.

Yet we now have many progressive theatre managers who realize that in order to get maximum results at the box office every man in the theatre must understand his business *thoroughly* and be on his toes every minute of the time an audience is present. As to projection, even the commonest kind of commonsense should tell us that this is true of projectionists. They have a lot of finely adjusted, costly electrical, optical and mechanical equipment to handle. Without due care it deteriorates rapidly. And its efficient operation calls for considerable technical knowledge.

As for "routine," may I ask this question: Suppose the seats are full, $500 or so in the house. The projectionist is doing his "routine" and suddenly something goes haywire. It could be fixed in a moment by one who knows how, but of course that is not included in the "routine" of projection, so the projectionist doesn't know how. The audience is dismissed and their coin handed back! Or there is a long delay while a service man is summoned!

But aside from the technical end of the matter *it certainly is not good business for a manager to deliberately discourage men from attempting to do better work.* Such an act is equivalent to ordering the cashier to sell no more tickets than necessary! The real theatre manager will give every possible encouragement to every man in the theatre to learn every possible thing he can about his job, and to put every bit of knowledge and every bit of energy he possesses into his work, for only thus can a theatre consistently prosper.

## NEW BLUEBOOK TO BE OUT SOON

AFTER THREE YEARS of intensive labor I have turned in the manuscript for the sixth edition of the Bluebook. It will be published by the Quigley Publishing Company and every possible effort will be made to have it ready for distribution in a month or so.

I have taken Mr. Aaron Nadell into collaboration on sound. The whole book, except for some of the illustrations, is new. There is not a line of the old work in it. Not only that, but in this work there is something that, so far as I know, has never before been attempted. I am not going, just now, to take time to explain to you what it is, but I may say that veteran projectionists (George Edwards, for example), after examing some of the manuscript, have said, "Well, Rich, that's the first real handbook of projection that has ever been put out." And with this even I am willing to agree, because it is a book in which you can find the answers to almost any question dealing with motion picture projection or sound and find them with little trouble and no delay.

I believe this edition is going to give you a new and better understanding of sound, sound action, sound equipment, trouble shooting, etc. I regard this new book as in many ways by far the best thing I have ever done, and in saying that I desire to give credit to Mr. Nadell for his share of the work. The exact publication date will be announced later.

●

### Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

When Speed Control Began Page 21
True Economy in Buying Parts Page 21
Progressive Management Page 22
Intermittent Sprocket Renewal Page 22
A Practical Carbon Saver Page 24

## VARIATION IN TRACK DENSITY

FROM IRE GORDON, projectionist of Akron, Ohio, has come a justifiably indignant letter about sound bands of widely varying density, with photographic examples. Other projectionists have been protesting against the same condition. Writes Mr. Gordon:

"One of the things that is literally raising hell with good sound reproduction and projection in theatres is the frequent need for very high fader setting in order to get sufficient sound volume to enable comfortable audibility in all parts of the auditorium. Of late the situation has been growing worse, and, coupled with the wide variations in the density of the same sound track, there must be constant manipulation of the fader to prevent a blast of sound one minute and almost inaudible sound the next.

"I first took note of this condition about two months ago, when it often became necessary to advance the fader to the very limit of the dial in order to secure sufficient volume when the original sound was normal. On scenes where the voices were

Announcing
THE NEW GENERAL ELECTRIC
COPPER OXIDE RECTIFIER
FOR PROJECTION SERVICE

A new design from top to bottom using a tried and proven principle of rectification that will adequately meet the exacting requirements of the new Suprex Arc. It enables the projectionist to obtain the maximum advantage and light-efficiency from this superb new arc.

Three-phase, full-wave rectification delivers a smooth, uniform, direct current to the arc.

Two sizes available — 40-50 amperes for the 6-7 mm. trim and 50-65 amperes for the 6.5-8 mm. trim.

A permanent type of rectifying unit that requires no maintenance or replacements. First cost is the only cost.

High efficiency. Will save from 5 to 10 cents per hour in cost of current over other types of D-c. power equipment.

The attached coupon will bring you complete details of this newest General Electric product.

Section A-602, Merchandise Department
General Electric Company, Bridgeport, Conn.

Please send me complete information on the new G-E Copper Oxide Rectifier for projection service.

Name........................................................................................................................................

Address.................................................................................City.............................................

# GENERAL ELECTRIC

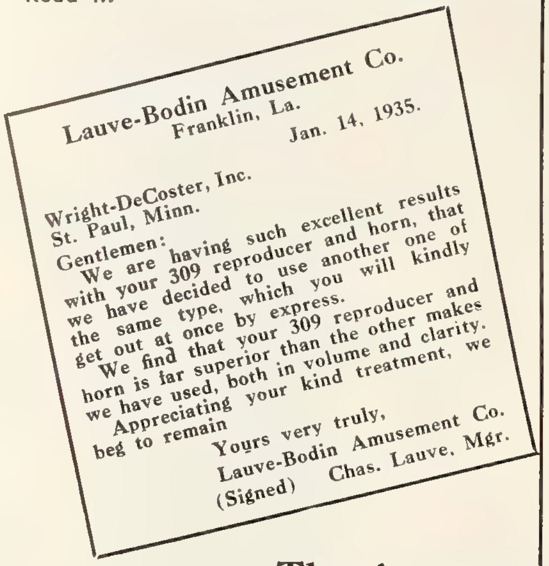
## SPECIAL RECTIFIERS

**MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONNECTICUT**

Anyone can boost his own product, but, after all—

It's what OTHERS say that COUNTS!

Typical of the letters we are receiving right along is this one from Franklin, La. Read it.



Lauve-Bodin Amusement Co.
Franklin, La.
Jan. 14, 1935.

Wright-DeCoster, Inc.
St. Paul, Minn.

Gentlemen:

We are having such excellent results with your 309 reproducer and horn, that we have decided to use another one of the same type, which you will kindly get out at once by express.

We find that your 309 reproducer and horn is far superior than the other makes we have used, both in volume and clarity.

Appreciating your kind treatment, we beg to remain

Yours very truly,
Lauve-Bodin Amusement Co.
(Signed) Chas. Lauve, Mgr.

The Answer

to the constantly repeated question, "What makes the reproduction of Wright-DeCoster Reproducers superior?" . . . is this:—

The combination of a well designed, properly built speaker installed in the patented 309 Horn. Without this Horn, the reproduction cannot be equalled. Brilliancy without a resonant point is the secret of the patented 309 Horn.

Why lose money by waiting to modernize your SOUND equipment? Write for complete information. Send complete details of your theatre and Sound Equipment for free suggestions from our Engineering Department.

WRIGHT-DeCOSTER,Inc.
2225 University Ave., St. Paul, Minn.
Manufacturers of
SOUND Reproducers for Every Purpose
Export Dept.: M. SIMONS AND SON CO.,
25 Warren Street, New York
Cable Address: SIMONTRICE, New York

MODEL NO. 309 HORN

low, or there was whispering—well, it was just too bad!

"Usually the amplifier has a lot of punch. My first thought was that some of the tubes were going haywire. However, a check with instruments disclosed nothing radically wrong with the outfit, and the next picture came through okay, with the fader set at about normal.

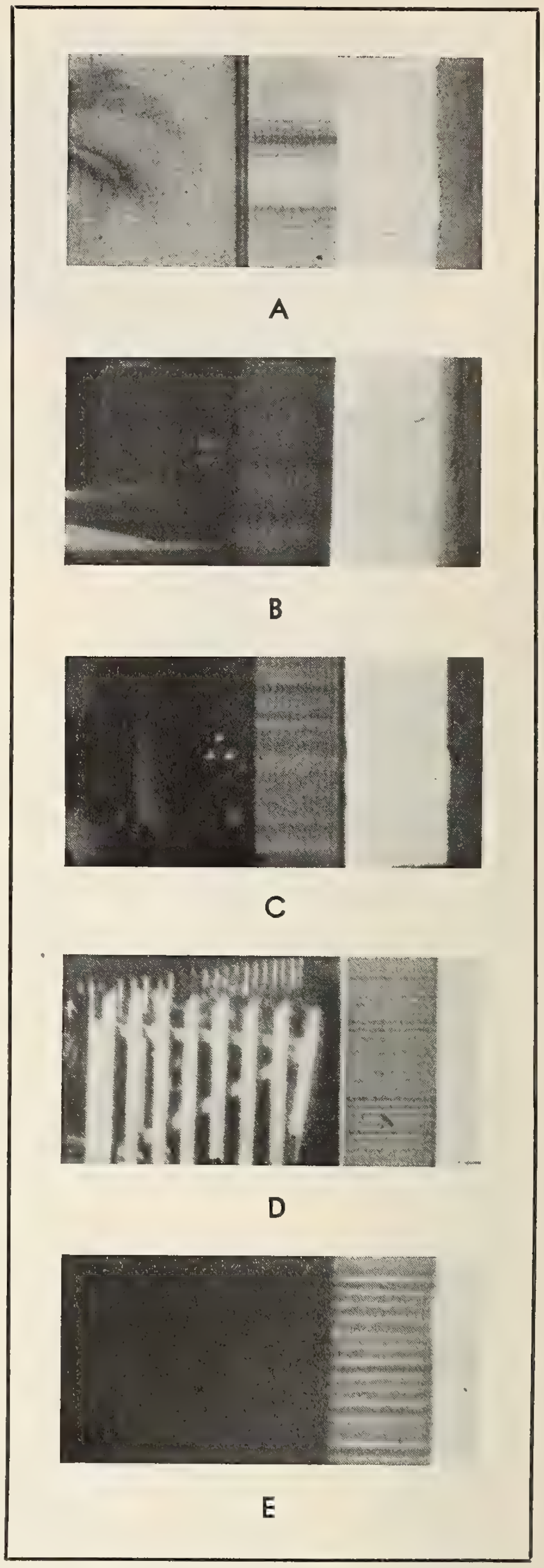
"A few days later, though, another print, from a different major producer, came through which had to have the same treatment, so I dug out my Sherlock Holmes outfit and got me busy! Investigation revealed the fact that in spots the sound track was almost opaque. It also was noted that the scenes where the sound track was dark also had a dense picture, and vice versa.

"I therefore came to the conclusion that it might be due to an error in timing the print in the laboratory and dismissed the subject with a statement to the theatre manager as to the condition of the print. Soon, though, another print came through on which, though I boosted the fader to the limit, the sound was, in places, insufficient for comfortable audibility in the auditorium. To further complicate matters there were places where the sound track was much less dense, while at still others it was clear almost to the point of transparency, with sharp lines and densities. A few feet later it would jump back to one of the dense spots.

"While such a situation might possibly be taken fairly good care of in a two-man room, where one man could keep his fingers constantly on the fader knob and his eyes glued to the screen, it requires no super-intelligence to understand what is going to happen to sound in a one-man room, in which the projectionist must leave his projector to thread up, trim the lamp, and other things. When he leaves the projector to attend to something the volume may be okay. Then a portion of sound-track far less dense comes along, and zowie! what a blast the audience gets!

"And who gets blamed? After a few too-low and too-high experiences, the theatre patron complains to the manager, and friend manager proceeds to walk rough shod on the projectionist's helpless neck. The projectionist is of course the goat. Incidentally, from the number of times he has to pose as that animal one might suppose he would in time grow horns, bleat like the real thing and perhaps learn to butt like one, too!

"I suppose the recording studios also have their difficulties and that technicians are constantly laboring to eliminate the 'bugs.' There seems, however, no really good reason why an almost opaque sound track should be joined to a track of far less density (speaking of the W. E. track, of course). I appreciate the fact that a dark track might tend to cut down the surface noise, but even so it defeats itself, because one must use a higher fader setting and the amplifier noises are then picked up. True, this may not hold good in some of the newer systems, but the fact remains that very many of the older sets are still in use, and the condition does exist.



"I see no good reason why sound tracks cannot be printed throughout without such extremes of density, instead of density jumping all over the map. As an illustration, I made photographs of a number of frames in one of the offending productions, grouping them for your inspection. They were all printed to the same density as that of the film they were taken from.

"The result speaks for itself. Clip *A* is the sample demanding the limit fader setting, and with not so much sound even at that. Those designated *A*, *B* and *C* are all MGM prints; those marked *D* and *E* are Fox. Sample *B* required a slightly below normal fader setting, and *D* was used at normal fader setting.

"Possibly *A* was just a rush batch from the lab, and other prints were okay. Again, it might be something new they were trying out. As has been pointed out, whatever may be possible in the two-man room, in the one-man one the projectionist cannot be constantly at his projector. That is one of the things that *cannot* be done, therefore the sound must and will suffer under such a condition. If producers want their productions to be and to remain popular, may I suggest that they either watch their product more closely or else demand two men in all projection rooms, so that the fader may be worked quickly and constantly. I trust the situation is purely local and that it will be quickly remedied. If it is general, it demands investigation."

I'll say it does. Also, the trouble is not entirely local. I have recently had complaints from Toronto, San Francisco, Miami, and St. Louis concerning wide and violent density changes in variable density sound track. Imagine the fader set for maximum on *B*, and along comes *A*, with the projectionist threading up projector No. 2. *What* a blast friend audience would be enabled to "enjoy"! Or even if the projectionist be at his projector, his hand on its knob and his eyes on the screen, it is not at all impossible that before he could act a blob of blare would get through. This is clearly a matter needing immediate attention from the technical executives of production and distribution.

## WHEN SPEED CONTROL BEGAN

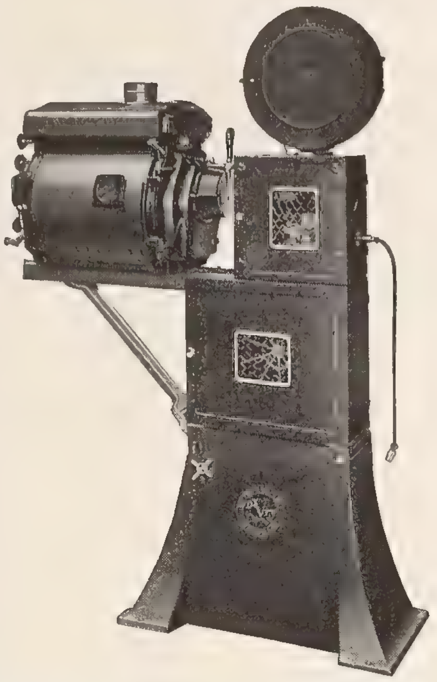
JOHN L. CARDILLO of Charleston, S. C., writes, "Recently I had an argument about things long ago. I said speed control was first applied to projectors about 1908. Am I correct? My statement was disputed."

If any speed control was used in 1908 it would necessarily have been applied to the good right arm of the projectionist, for the simple reason that in that year no projectors were motor driven. That came along about 1908 or early in 1909. At that time there was no speed control, however, the motor usually being belted directly to the projector flywheel.

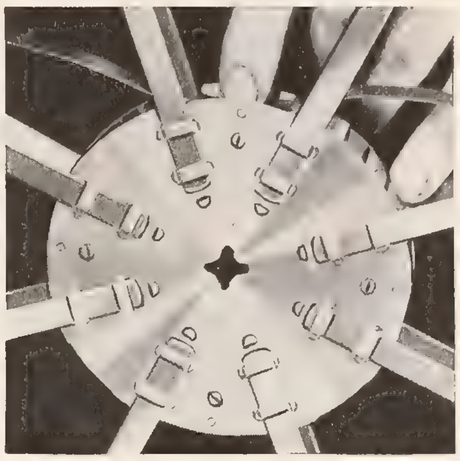
## TRUE ECONOMY IN BUYING PARTS

FREQUENTLY I receive complaints either from projectionists or theatre managers, that have their inception in mistaken ideas of economy, in attempts to "save" by buying equipment parts other than those made by the manufacturer of the equipment. Managers depend upon the equipment to reproduce faithfully and effectively the films they book. That is of course indisputable. Now take for example, the motion picture projector: Surely all theatre managers know by this time that for excellence in results, all the vital parts must be made with extreme precision, frequently measured in ten-thousandths of an inch. If, for example, an intermittent movement, or any one of its many parts be "out" enough to cause the mis-register of successive frames by even so little as one thousandth of an inch, what will be the effect? A moment

DEVRY THEATRE SOUND



**Important Improvements**
Unit Sound and Picture Mechanism
Silent Chain Drive
Fewer Parts, Lower Costs
Perfected Sound



THE NEW DEVRY DE LUXE 2,000 FOOT REEL
Clock spring Steel Rims and spokes *always* remain in true alignment.
Automatic Threading.
Ready for the trade, March 1st.

**HERMAN A. DEVRY, INC.**
1111 Center Street - Dept. H - Chicago
347 Madison Avenue - - - - New York

SAVE $300 a year

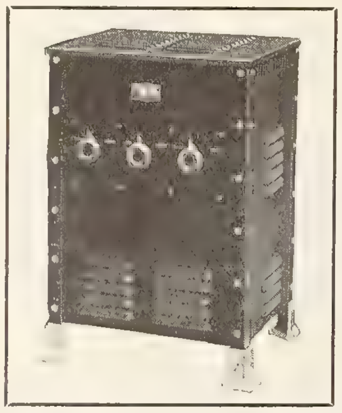
IT'S ALL IN THE CAP

ON CARBONS IN YOUR THEATRE!

*Our*
CARBON SAVER
*does the trick*

POSITIVE STRAIGHT FEED—EASY TO USE
No Drilling or Grinding
*Write us for particulars*

PROJECTOR IMPROVEMENT CO., INC.
CHRYSLER BLDG. NEW YORK, N. Y.



"HANDY"
RECTIFIERS
For Suprex Carbon Arc Lamps
25-60 amperes—30-40 D.C. volts
Can supply 55 volts from its additional tap.
Converts 3-phase, 220-volt, 60-cycle A.C.
Requires four 15-ampere bulbs
LOW PRICES
Without Ammeter—$160.00
With Ammeter—$180.00
(Prices do not include bulbs)
Distributed by members of the Independent Theatre Supply Dealers Association.
Guaranteed One Year
Ask about "HANDY" for low intensity lamps
BALDOR
ELECTRIC CO. THEATRE DIV.
ST. LOUIS, MO.

"That gives me a pain in the ear"
. . . says Balcony Bolivar

Patrons have to be gluttons for punishment to listen to poor sound more than once. There is no better way to discourage a regular patronage and to drive away profits.

The C. T. R. Full-Range Sound System makes a good picture better. More enjoyable. Builds regular patronage and steady profits. The first cost is surprisingly moderate. Economical to maintain. Gets results. Send us a post card giving your name, make of projector, seating capacity and dimensions of your theatre and we'll send you facts and figures promptly. Do it now.

Sales representatives wanted —a few good open territories.

CTR
FULL RANGE
SOUND SYSTEM

The Cincinnati Time Recorder Co.
1739 Central Ave. (est. 1896) Cincinnati, Ohio

of reflection will convince even the most uninformed that the picture posed over the aperture will be magnified vertically as many times as the screen image is taller than the projector aperture.

All of which of course shows conclusively that all vital parts must be made with almost absolutely perfect mechanical accuracy, and that is a very costly proceeding. It is, in part, lack of such mechanical accuracy which enables manufacturers who have no responsibility for, or interest in, the performance of certain equipment, to reduce the cost of parts. But the cheapening is much more than likely to be very expensive in the end to the *theatre.*

Nor is that all. Unless such parts be made of the highest-grade of material suitable for the part, it will certainly wear faster than it should. That is self-evident, and *in this one item the entire "saving" effected by its purchase, as against that of the genuine part, may and probably will be absorbed.*

The reputation and prosperity of an equipment manufacturer depends absolutely upon perfection of performance of the equipment that *he* makes. He must supply the best possible parts, while the manufacturer whose only interest lies in selling some parts, has no interest whatever in equipment *performance.*

The price of genuine replacement parts may be higher. *It has to be.* However, in the long run the price is not only as low as that of spurious parts, but very much lower, if efficiency, durability and performance mean anything.

## PROGRESSIVE MANAGEMENT

RECENTLY I received a request from Mr. L. A. Edwards, general manager of the Prudential Long Island Theatres, a circuit operating or directly concerned with a total of 41 theatres, that I journey out to Patchogue, Long Island, and address the Prudential managers. Mr. Edwards promised also to have the projectionists present.

The invitation was accepted, and I found Mr. Edwards to be very anxious to interest his managers in demanding perfection in projection. Moreover, he was very willing to supply all things necessary to keep the projection equipment in first-class condition.

Mr. Edwards asked what spare parts should be carried in stock. The Simplex is used exclusively in the theatres under his management. I suggested that in some central location there should be spare intermittent movements so that when any movement was in need of repairs, including the installation of a new intermittent sprocket, one of the spares could be obtained, the movement sent to the factory and the necessary repair be made properly, which suggestion Mr. Edwards agreed with. I also suggested that at the same central point a supply of spares of high-intensity carbon jaws and all other parts that must from time to time be replaced, should be carried. With this he also agreed.

Mr. Edwards made this significant statement: "I have found it an expensive matter to have repairs made elsewhere than at the factory where the equipment was made, or a repair shop directly specified by the manufacturer of the apparatus. It has been my experience that other repair shops more or less 'dupe' parts, and while they do the work cheaper, in the end the results are not nearly so good and the cost in the end at least 30% higher because of the necessity for more frequent repairs."

I thoroughly agree with what he said in this regard. "Cheap" repair work is almost invariably very expensive repair work when the tale is all told. In reply to my inquiry as to just what lines he would suggest I talk to his managers and projectionists along, Mr. Edward said, "I realize the importance of projection. It is my desire to build up a spirit of friendly co-operation between the managers and projectionists of my theatres, instead of the feeling, too often emphasized, of *boss* and *employe.* They are the two important personages in any theatre. They should co-operate, be friends and work together."

And it was to some extent along these lines that I addressed the meeting in the auditorium of the Patchogue theatre. Mr. Edwards is entirely correct. There are too many instances where managers are apparently much more interested in emphasizing the I-am-the-boss idea, than in getting the best possible work.

After the meeting I had lunch with Mr. Edwards and three of his partners in the Prudential circuit—Messrs. Harry Britwar, Edward Seider and Moe Seider.

## INTERMITTENT SPROCKET RENEWAL

L. R. DANIELS of Chicago, writes, "Well, F. H., I've had quite a scrap with our manager, who refuses to have new intermittent sprockets installed. He says those on the projectors 'look all right!' He can see nothing wrong with them. Also he claims I should put them on when they are needed.

"He has a lot of respect for you, Friend Richardson. He reads your department and often springs something you have said on me. Will you therefore do me the favor to again print the various reasons why his ideas about intermittent sprockets are wrong. I know you have several times advised against using intermittent sprockets too long, and against projectionists installing them, but I can't locate any of the articles."

There are several reasons why intermittent sprockets should be replaced as soon as there is any visible evidence of wear. True, it need not be done quite so soon now as when such sprocket teeth and the rims they rest on were hardened. Then they did not wear off evenly. Instead, the film cut an indentation, or tiny notch at the base of every tooth, and those notches certainly did raise Old Ned with sprocket hole edges. Every one of them gave the edge of the hole a rasping pull as the tooth was forced out.

Today intermittent sprockets are not subjected to hardening processes, and the teeth wear off perhaps more rapidly, but do so evenly. There is no longer any undercut. Instead, the tooth edge wears off on a curve and may be worn considerably without serious damage. Just how far the wear may extend has not as yet been definitely decided by any responsible body, but it is entirely safe to say that as soon as the resultant hook form becomes in any degree visible to the eye, the sprocket should be replaced with a new one.

It is to be hoped that some time we may be supplied with definite knowledge based upon adequate investigations as to just how much an intermittent sprocket tooth may be decreased in thickness at its base before replacement is necessary.

As to the projectionist replacing an intermittent sprocket, it is a big chance that results will not be what they should be. The fit between sprocket and shaft must be within 1/10,000-inch, yet there must be no heavy pressure. If the sprocket is forced on too tight, since because of necessity for cutting down weight and thus reducing inertia, the rim is made very thin, there will almost inevitably be some strain exerted, with consequent warping of the sprocket rim out of shape. And remember that any such fault will be magnified on the screen rather enormously, so that a fault of 1/10,000-inch may be quite visible to audiences.

The projectionist, save in rare cases, is equipped with neither experience, knowledge nor tools for such delicate work. He might get away with it, yet, but the chances are against it, and if he does not—well, it will be either a wasted new sprocket or fault visible to the audiences so long as the one installed is used.

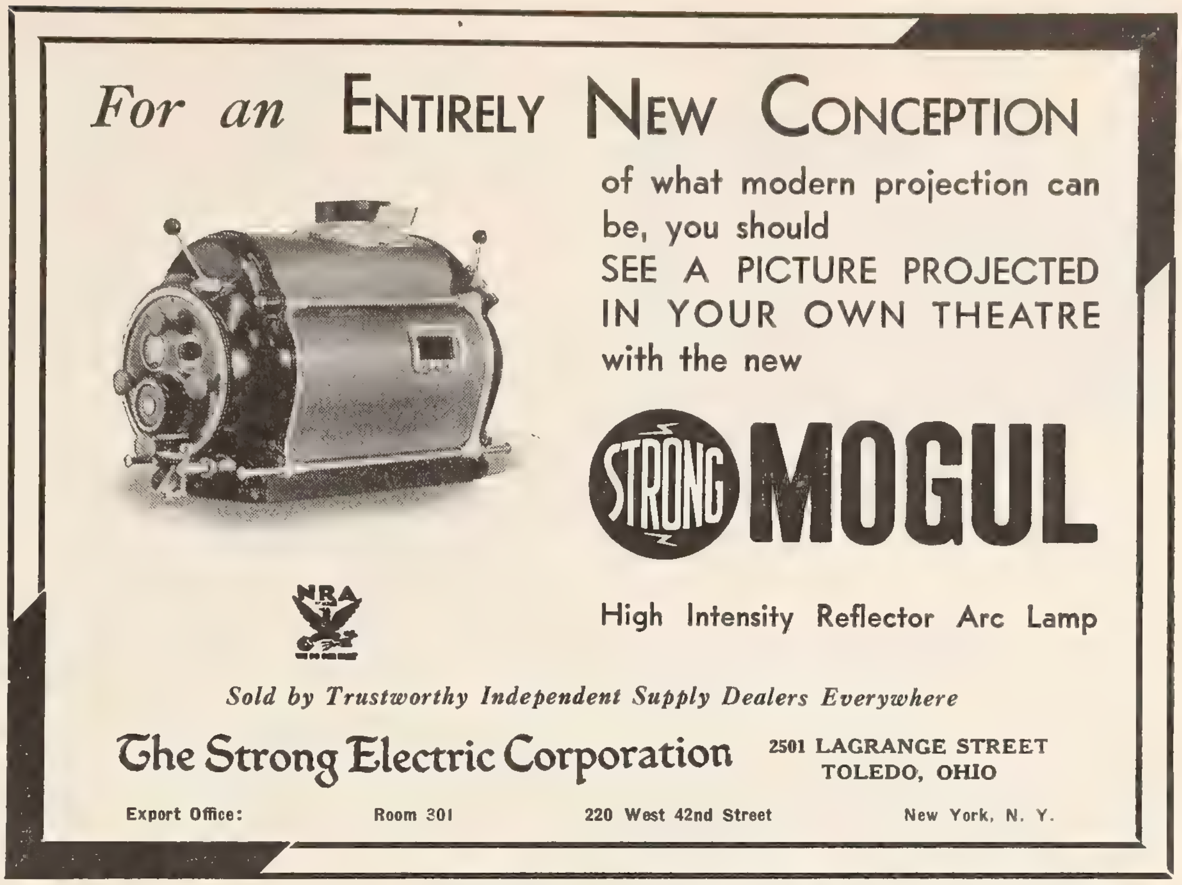
I have myself on several occasions tested pictures projected with worn intermittent sprockets, or with home-installed ones. In most cases, upon holding a marker at the edge of some horizontal line in the screen image, it was found the line "jiggled."

"But," says the manager, "if the movement is not sufficient to be visible to audiences, what difference does it make?"

Answering that I would say there is such a thing as conscious and unconscious visibility. Conscious visibility is that permitting recognition of a movement as movement. In the other the eye is not conscious of movement but is nevertheless affected by it.

Remember that the theatre patron looks more or less steadily at a screen image for a period of from one and a half to two hours. A 7,000-foot feature takes almost 80 minutes to project, and during that time the eyes are constantly on the screen. Now that is pretty hard on the eyes, even though everything be perfect. Undue wear of the intermittent sprocket teeth sets up, or is very apt to set up, a slight condition of imperfect registration of the picture over the aperture, and therefore of the screen image itself.

And now for the pay-off. Such a move-



For an ENTIRELY NEW CONCEPTION of what modern projection can be, you should SEE A PICTURE PROJECTED IN YOUR OWN THEATRE with the new

STRONG MOGUL

High Intensity Reflector Arc Lamp

NRA

*Sold by Trustworthy Independent Supply Dealers Everywhere*

The Strong Electric Corporation 2501 LAGRANGE STREET TOLEDO, OHIO

Export Office: Room 301 220 West 42nd Street New York, N. Y.

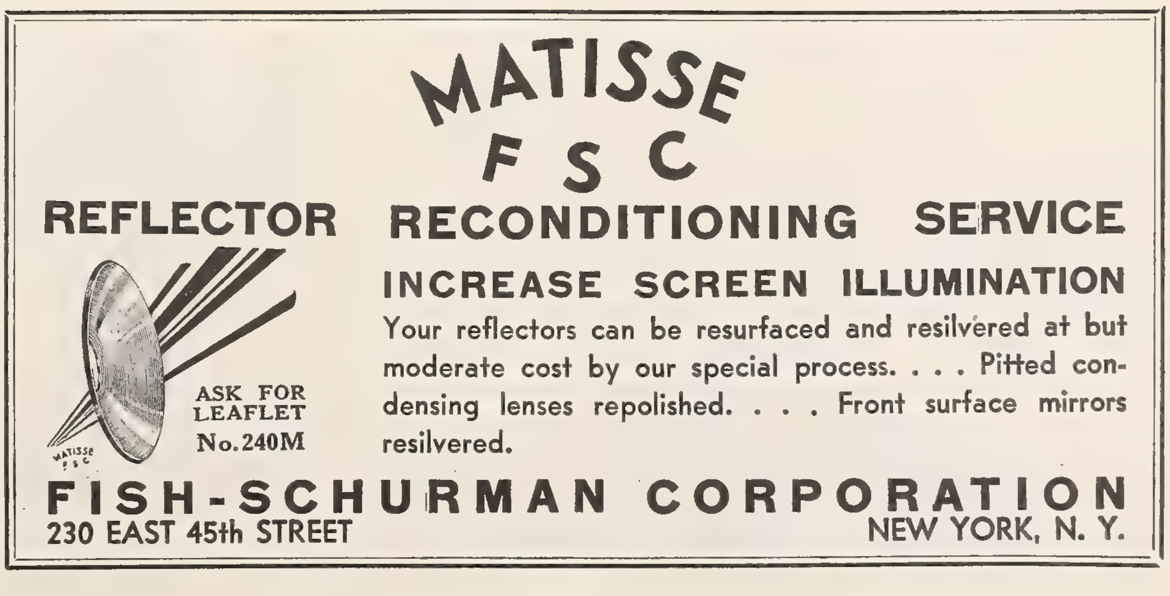
The popular, new colored films are photographed in the snow-white light from National Motion Picture Studio Carbons. Perfect reproduction requires projection light of the same quality.

Powerful light of superior quality and intensity for color and for improved black and white projection is now available for theatres of every size.

NATIONAL CARBON COMPANY, INC.

CARBON SALES DIVISION, CLEVELAND, OHIO
Unit of Union Carbide UCC and Carbon Corporation
Branch Sales Offices: New York, Pittsburgh, Chicago, San Francisco

NRA CODE



MATISSE F S C

REFLECTOR RECONDITIONING SERVICE

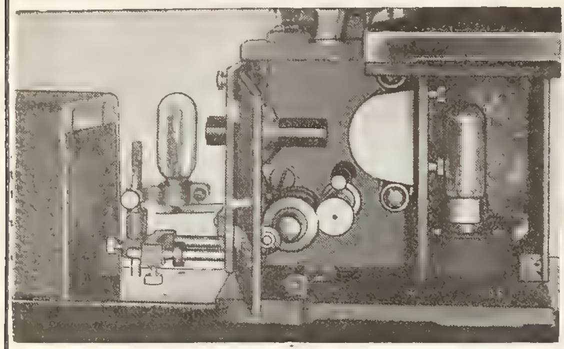
INCREASE SCREEN ILLUMINATION

Your reflectors can be resurfaced and resilvered at but moderate cost by our special process. . . . Pitted condensing lenses repolished. . . . Front surface mirrors resilvered.

ASK FOR LEAFLET No.240M

FISH-SCHURMAN CORPORATION
230 EAST 45th STREET NEW YORK, N. Y.

PROSPERITY



**Over 3,000 Installations**

**THE prosperity of your theatre depends on the quality of your SOUND. Insure your theatre's success by installing Mellaphone WIDE-RANGE SOUND EQUIPMENT. WEEKLY payment plan for your convenience.**

MELLAPHONE CORPORATION
ROCHESTER, NEW YORK

5% OF THE POPULATION CAN'T ATTEND YOUR THEATRES!

1,500,000 People in the United States are Hard-of-Hearing. They stay away from theatres because they can't hear. Bring them in! Install some TRIMM FEATHER-WEIGHT EARPHONES. They pay for themselves—and anyone can install them.

*WRITE FOR COMPLETE DETAILS*

TRIMM
RADIO MFG. CO.
1528 Armitage Ave. Chicago

DA-LITE

DA-LITE Screens are made to meet all possible requirements in both the professional and amateur fields. Dealers in all the larger Cities.

DA-LITE SCREEN CO., Inc.
2723 No. Crawford Ave., Chicago, Illinois

MAKE THAT PERFECT SPLICE

Combined moistener and scraper—Use with any splicer — Can't tear sprocket holes.

EMULSION REMOVER

PRICE $1.00

At dealers or write direct.

ROSCO FILM CEMENT
367 Hudson Avenue
Brooklyn, N. Y.

ment, as you all must know, would slightly blurr every horizontal line in the screen image, and in proportion every line angled between horizontal and vertical. I also think that such slight blurring will have an inevitable effect on the eyes looking at it for from one to two hours at a stretch. The theatre patron doesn't know anything is wrong. He only knows the pictures hurt his eyes, hence he does not attend the theatre as often as he otherwise would.

## A PRACTICAL CARBON SAVER

VERY OFTEN I am called in to examine inventions, and recently the Projector Improvement Company of New York invited me to call and examine a carbon saver they now have on the market. Now as you may have noted, I have not been very favorable to carbon savers. It has seemed to me that present-day projectionists have too many important things to attend, to be monkeying around in an attempt to save a few cents worth of carbon, when the saving is effected by joining a new carbon and a stub, or two carbon stubs. I therefore approached this device in a very skeptical frame of mind. However, this particular carbon saver seems to represent a logical method of utilizing carbon stubs that are long enough to run an added reel. With this "saver," all of the stub may be used except about 1½ inches in case of the H. I. positive (no saver necessary for negative), whereas the low-intensity can be all burned except about ½-inch.

The saver is simplicity personified. It consists of a heavy, hollow copper-coated steel tube (*d, Figure IV*) six inches long, and of a diameter equal to that of the positive carbon being used.

By means of a wood-handled gadget, (*C, Figure I*), a thin copper cap (*a, Figure I*), is clamped on the carbon tip (*b, Figure I*). To do this the cap is slipped on the end of the carbon, and the small end of the tip is inserted into the inset in top of the handle (*c Figure I*). The whole is then up-ended, the carbon tip laid on the *soft wood* block shown in *Figure II,* and the top of the handle struck sharply with the palm of the hand. This clamps the cap on the carbon, whereupon the job is finished. It takes perhaps seven or eight seconds to do all this. The finished job presents the appearance indicated in *Figure* III. The soft wood block is used to prevent breaking of the crater rim.

With a supply of stubs capped and ready for use, it is only necessary to slip the small end of cap into the hollow rod (*d. Figure* LV) and tighten up the knurled knob at its bottom end, which clamps the cap and rod into tight mechanical and electrical contact. The device has a steel reamer for cleaning carbon jaw contact surfaces, but this I would not feel like either commending or condemning until I have reports from projectionists who have used them for some while. It may be quite all right if used carefully. The Suprex 7-mm. stub capper does precisely the same thing, only in a bit different way. Presumably by now you have the main idea, which is that the steel rod takes the place of the carbon itself insofar as has to do with the carbon clamp, thus enabling the burning of the carbon down as closely as may be without injury to the end of the steel rod. The rod is clamped in the carbon jaw exactly as the carbon itself would be.

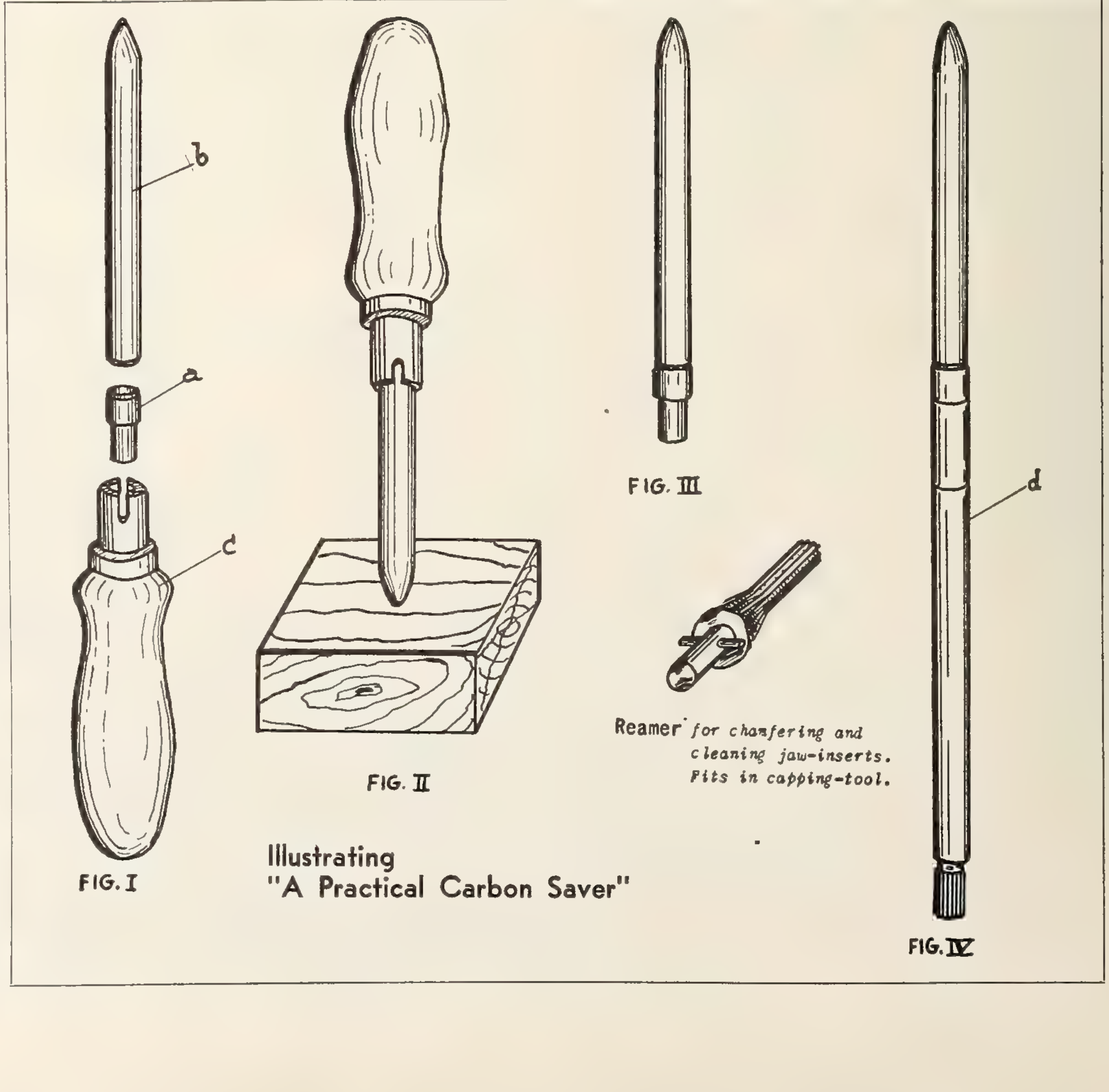


FIG. I

FIG. II

FIG. III

FIG. IV

Reamer for chamfering and cleaning jaw-inserts. Fits in capping-tool.

Illustrating "A Practical Carbon Saver"

# Sets and Routines for Kiddie Shows

(*Continued from page* 11)

net (*see Figure* 3). The scene opens with the little girl standing behind the rustic picket fence. She opens the gate, walks down the steps and down stage for her number. After finishing she exits to wings while the Kiddie Kabaret curtain is again dropped in front of the set piece. The latter is then removed and a new novelty set-piece placed.

### THE SET

The posts, fence and gate pickets are cut from wall board and nailed to 1 x 2-inch battens. The tree and ground row are also cut from wall-board and braced with battens. The gate should swing back so that only the front shows to the audience. To facilitate handling the entire set in one piece, mount the several pieces that make up the set on a floor frame as shown in the plot (*Figure* 3), and in section in detail as seen from the back (*Figure* 4) showing bracing of vertical pieces to the floor frame.

The moon should be a moon box if a dye sky-drop is used. If the drop is painted, the moon could be cut from wallboard painted yellow and hung in front of the drop. (*See the November 17th issue of* BETTER THEATRES *for instructions on how to make a Moon Box.*)

The fence can be white, very light pink or any pastel tone that fancy dictates. Do the tree in decorative style—foliage bright, medium-green shaded in blue-green; trunk and branches shell pink, light turquoise, pale green; outlines in very light green; ground row bright medium-green with flowers in colors.

### SURPRISE SWEETS

The curtain opens to disclose a big candy box surmounted by a circle decorated with streamers and hearts (*see Figure* 4). The cover swings open. A demure little miss in costume representing a chocolate, or other form of sweets, steps out of the box and trips down stage for number. Kiddie Kabaret curtain down as performer exits to wings.

### THE SET

Promote a large dry goods box or radio shipping case of the approximate proportions of a candy box. As candy boxes come in many different shapes this should not be difficult to do. Cover the sides and front (hinged cover) with paper (pasted on). Line the inside of the box with cheese cloth or crepe paper. If no cover comes with the box, this can be cut from wallboard or plyboard. Hinge the cover as shown in *Figure* 6. Fasten the box to the platform or floor with stage screws or large screw eyes set in holes bored in the bottom end of the box. This is to prevent the box from moving or tipping

(*Continued on page* 34)

STUDIO LIGHTS
of every description
*Write for this* New BULLETIN
Klieglights
KLIEGL BROS
**KLIEGL BROS**
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
*Theatrical Decorative Spectacular Lighting*
321 West 50th Street · New York, N.Y.

**AIR COOLING AND CONDITIONING**

***Mr. Theatre Owner:*** NOW IS THE TIME TO ACT

1. What will you propose for the comfort of your patrons for 1935? Do you intend to profit by the experience of 1934 when the whole country was subjected to the severest heat siege in its entire history?
2. Lucky indeed, were those Theatre Owners who had satisfactory Cooling Plants. Their receipts, during the protracted heat wave, far exceeded those of previous summer seasons. Don't delay, make your theatre a money maker this summer, by installing Wittenmeier Cooling and Conditioning Equipment.
3. Last season, in the Chicago Area alone, Wittenmeier installed Air Cooling and Conditioning Equipment in fifteen (15) theatres ranging in size from four hundred to two thousand seats.
4. Why not let us make a survey of your requirements and give you an unbiased opinion of the system best suited for your needs. This entails no obligation on your part. We are an organization with over thirty years of experience. After all, there is no substitute for Experience.

**WITTENMEIER MACHINERY COMPANY**
*Air Conditioning Engineers, Contractors and Manufacturers*
CO2—FREON—METHYL CHLORIDE—STEAM EJECTOR—WATER VAPOR

850 No. SPAULDING AVENUE
CHICAGO, ILLINOIS

103 PARK AVENUE
NEW YORK, N. Y.

AMERICAN REFRIGERATING CO.
Detroit, Michigan

H. J. KELLY
New Orleans, La.

WITTENMEIER MACH'Y OF CANADA, Limited
Hamilton, Ontario

WITTENMEIER MACHINERY CO.
Columbus, Ohio

More than 100 theatre installations throughout the country.
*Wittenmeier Continuously since 1897*

*Low in Price . . . High in Efficiency*
**The Besteropticon**
Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer . . . . . $23
BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

**SUPER-LITE LENSES**
and
**PRO-JEX SOUND UNITS**
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

# PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A.I.A.

## The Question:

I HAVE BEEN a consistent reader of your *Planning the Theatre* department for many years and at this time take the liberty to ask your advice and suggestions. I am forwarding you under separate cover some sketches which, though crudely and hurriedly done, may be of help to you.

At present this building is bringing in an average of $225 a month rent. It is situated in a town of 1,000 people but has a vast drawing territory. It is the nucleus of several small towns. The theatre is paying at present, but we feel it would pay better if it were something more attractive.

I would like your advice as to what this building is worth as it stands, being of entirely wood construction and badly in need of repairs. What would it cost to remodel it into a modern 400- to 500-seat theatre with stores and other rooms? Is it possible to fix the part above the theatre soundproof so it could be used for lodge rooms? There is too much room in the basement, so could the stage be moved back on the lot in the rear and also lowered to some extent?

We may not be able to purchase this building and do with it what we want. We would then be interested to know about what it would cost to fix the front with a decent marquee, properly decorate the theatre auditorium and make a loft to the stage, cutting out part of the upper floor.

Also could you advise us as to some theatre architect and approximately what such fees would be to draw up plans for what we need. Thanking you for any service whatsoever, I am.—R. A. L.

## The Answer:

YOU ASK ME to place a valuation on your building. It is very difficult for me to do so as I do not know the local real estate values and how old the building is. The value of property is generally based upon its earning power. The yearly income is commonly figured on 10% of the property valuation.

To remodel such a building into a modern 500-seat theatre with store and lodge rooms will cost about $7,500, exclusive of equipment. The floor between the theatre and lodge rooms can be easily soundproofed with any good soundproof material placed between the joists.

I do not know of any reason why the stage cannot be set back and the floor lowered. It will give more ceiling height in front of the stage. For any building of the type of construction as you describe in your inquiry, the New York State Code allows only a Class-B stage, to be used only for motion picture exhibitions, so you do not need to provide for a loft. Should you desire to remodel only the front and build a new marquee and decorate interior, it will cost from $1,000 to $1,200.

I regret that I am not familiar with the name of a theatre architect in your locality. Architect fees for remodeling jobs like yours runs from 7% to 10% of the total cost. There is no doubt that by employing the services of an architect you will be able to obtain the most satisfactory results.

**NOTE:**

**IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.**

## The Question:

I AM commencing studies for remodeling the M—— theatre. The owner tells me that you have a department which advises theatre owners and offers suggestions for better theatres. Inasmuch as he and myself are both anxious to avail ourselves of all the information and help that we can get in making his new theatre as near ideal as we can, we are asking you for such suggestions as you see fit to offer. If the information which we have furnished is insufficient please ask us for more.

The present building is 38 feet wide inside, and is 118 feet long inside. The stage is 32 feet deep, floor of stage 3 feet, 6 inches above low point of auditorium floor. Proscenium opening is 24 feet wide and 14 feet high. The ceiling height just in front of the stage is twenty feet. Entrance lobby, in the center in front, is 20 feet wide and 10 feet deep, and just behind the lobby and before entering the auditorium is a cross aisle the full width and 5 feet deep, thus leaving an auditorium seating area 70 feet long. There is a poor balcony which is to be removed. The entire lobby, box office, toilet rooms, balcony and booth are to be removed and rebuilt.

The owner has acquired 60 feet of additional property directly behind the present theatre.

Here is what we have in mind so far. The building faces north across a wide parkway, possibly 400 feet, and hence has no protection from north winds. We are planning to arrange a double lobby, one set of doors to be removed in the summer with the box office behind the exterior set of doors, protected in the winter but open in summer. Behind this will be a fairly roomy foyer, say 20 feet square, steps up to the cross-over at the rear of the auditorium. Arrange toilet rooms and stairs to the balcony on each side of the foyer. Enter operator's booth from balcony. Use, say 40 or 45 feet for this arrangement. Allow 25 feet of the rear for stage. This will leave an auditorium depth of 108 to 113 feet, and only 38 feet wide.

Now the balcony would extend from a point just about over the standee rail at the rear of the auditorium back over the foyer, etc., practically to the front wall on each side of the booth, which would be located in the center of the balcony and at the front walls. If our screen was located 10 feet from the front line of the stage, the machines would have a throw of approximately 155 feet. Is that practical?

Some of our patrons who had to sit in the rear of the balcony would be approximately 165 feet from the speakers if they were located behind the screen. Is that practical? Would it be desirable to have additional speakers in other parts of the building? Where would you suggest?

We are contemplating elevating our auditorium floor, starting about 16 feet from the stage, rising ¾-inch to the foot for the next 16 feet, 1 inch to the foot for the next 16 feet, and so on to the rear of the auditorium, adding ¼-inch to each rate of rise to the foot at each sixteen-foot distance, or thereabout. Is that too rapid a rise? Would it be better to make those closer to the screen somewhat flatter and leave those at the rear about as we have planned?—U. S. B.

## The Answer:

I CANNOT imagine the benefit of a double lobby. There is such a thing as too many doors to be opened to reach the auditorium proper. Therefore, I suggest that you separate lobby and foyer, and foyer and auditoriums by doors. By all means place the box office between the entrance doors. A foyer 20 feet square is large enough to accommodate patrons waiting for seats. You may plan for plate glass openings in wall between foyer and auditorium so that the people in the foyer can see the picture. Plan foyer doors at the end of the aisles so that no extraneous sound can penetrate to the auditorium.

The toilet rooms and stairways to balcony should be in the foyer. Make the lobby 15 feet deep. Since the width of the auditorium is only 38 feet, do not make the length any more than 100 feet. This distance is from stage apron to rear wall. Do not plan for standee rail. A wall between the auditorium and the foyer answers this purpose. The stage, 25 feet deep, is large enough for a 24-foot proscenium arch. Make this arch as high as you possibly can. One foot between the ceiling and the soffit of the arch is all you need (the proscenium arch is not featured today as in the past). The auditorium walls simply stop at the front curtain. A 155-foot projection throw is not impracticable. It all depends on what kind of projection apparatus is used.

If you plan your theatre for the proper acoustic conditions, you do not need to fear that the patrons in the last row of the balcony will experience any trouble hearing the sound. The speakers should be behind the screen, or at least adjoining it.

The seating arrangement as planned by you is all right. Place as many seats in the center bank as your state code permits. Remember they are the best seats in the house. The majority of states allow from 13 to 14 seats in a row. It is not necessary that the wall banks have an even number of seats across. The best method of establishing the proper incline of the auditorium floor is to divide the space from the orchestra pit to foyer wall in 15-foot sections. Leave the first section level, raise the next section 9 inches, the next section 12 inches, the next section 15 inches, and so on, increasing the incline of each section by 3 inches. Do not plan the first row of seats closer than 20 feet from screen.

●

## The Question:

WE ARE CONSTRUCTING a modern motion picture theatre in this city which will accommodate approximately 3,200 people and which will be furnished throughout with the latest and most modern of equipment. It will be an atmospheric type theatre, and since it will be the first theatre of this type in this city, I would greatly appreciate, should it lie within the bounds of your service, information as to the treatment of the atmospheric ceiling.

We have on hand various samples of different acoustical plasters, the relative merits and durability and adaptability of which we have no practical knowledge. Since there have been so many of this type of theatres built in the U. S., I would greatly appreciate information from you as to the material from which the best results have been obtained and its general mode of application.—J. M.

## The Answer:

THERE ARE several makes of acoustic plaster on the market, and I have found that nearly all of them are giving satisfactory results. However, the matter of application is a great factor. While applying this material, the surface is to be stippled with a wire brush. This stippling should be done at an angle of 45 degrees with the stage.

The matter of paint is also to be considered seriously. No paint containing oil can be used, as this will seal the pores. Use only water paint and apply it with a spraying machine.

For atmospheric interiors the ceiling should be vaulted so that there will not be any right angles with the walls.

●

## The Question:

I HAVE JUST built an extension to my stage, out into the audience, and am now faced with the problem of how to swing a curtain out over this extension. If you are able to fathom the enclosed rough diagram you will see where we extended the stage 6 feet out from under the proscenium, and out from under the line over which our curtain now passes. Hence, it would be quite advantageous to be able to draw a curtain across the front of the new stage.

It would not be practical to draw the curtain in a straight line, for when not in use the curtain would either be within the sightline to the screen or hang in a visible bunch at each side of the auditorium.—L. A. H.

## The Answer:

THE ONLY solution for your problem is to use a semi-circular or segmental track and extend this track far enough behind the inside of the proscenium arch so that when the curtain is open the material will be out of sight from the audience. The track may be supported from ceiling.

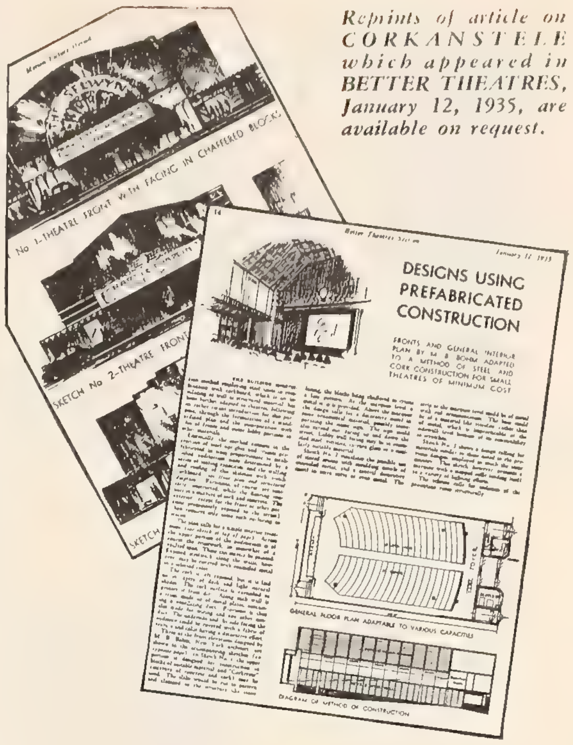
You did not state whether you want this curtain electrically operated. If so, you had better take this matter up with a track manufacturer. Such operation is entirely possible, and in many cases highly desired.

If you expect to operate the curtain by a rope, use a roller bearing track with eyelets fastened to the bottom of the top of track for rope. There will be two ropes required to open the curtain with one operation.

●

## The Question:

WOULD YOU kindly give me any information to set me on the right path for opening a theatre in a very small town. S—— M—— has a population of 439; M—— H——, 7 miles west, 150;



DESIGNS USING PREFABRICATED CONSTRUCTION

FRONTS AND GENERAL INTERIOR PLAN BY M. B. BOHM ADAPTED TO A METHOD OF STEEL AND CORK CONSTRUCTION FOR SMALL THEATRES OF MINIMUM COST

GENERAL FLOOR PLAN ADAPTABLE TO VARIOUS CAPACITIES

DIAGRAM OF METHOD OF CONSTRUCTION

*Reprints of article on CORKANSTELE which appeared in BETTER THEATRES, January 12, 1935, are available on request.*

**Before Building**

*Investigate*

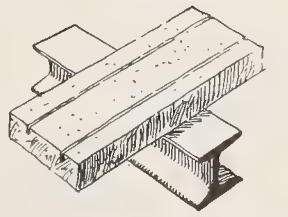
**CORKANSTELE**

**Get all the facts about CORKANSTELE theatres—their low cost of construction and operation, their perfect acoustics and suitability for air conditioning.**

**A CORKANSTELE building has a steel frame with walls, roof, and floors of pure CORINCO Corkboard, the most efficient insulation obtainable. The interior and exterior of a CORKANSTELE theatre building can be designed to your own requirements. The total cost compares favorably with other types of well-built, insulated structures. CORKANSTELE buildings can be erected anywhere in six to ten weeks.**

**Before building, investigate CORKANSTELE. Write for folder showing typical theatre fronts and construction details. Correspondence from theatre architects is especially invited. Write CORKANSTELE, INC., 155 East 44th Street, New York, N. Y.**

**CORKANSTELE**
**THEATRE BUILDINGS**



**When in New York visit our CORKANSTELE exhibit at Architects' Samples Corporation, 101 Park Ave.**

**SAVE 20-30%!**

**GARVER KURRENT CHANGER**

changes A.C. to D.C., delivering 15-30 amps, steadily, quietly, dependably. Eliminates change-over troubles. No interference. Recommended by lamp manufacturers ................. $125

★

**Assure Brilliant Quiet Mazda Projection,** concentrated spot or flood lighting.

National Regulator

110 or 220 volts $60

★

Circulars on Request

Representatives in Principal Cities

**GARVER ELECTRIC CO.**
UNION CITY, IND.

**1935 MODEL W**

**SUPERIOR PROJECTOR**

MEETING ALL DEMANDS FOR IMPROVED PROJECTION

COXSACKIE MFG. CORP., Coxsackie, N. Y.

*Sanozone*
*air perfumes*

dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to

SANOZONE COMPANY
1129 Roy Street Philadelphia

***Anchor Seats Permanently!***

No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.

Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

SOUND EQUIPMENT

*Rebuilt and New*

Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

**S. O. S. CORP.**
1600 Broadway, New York City

F——, 4 miles south, 125; S——, 8 miles east, 100; and there are a few other smaller places in the neighborhood. Could you obtain any rating or estimate of population necessary for a successful operation of a theatre, basing on one night a week. I would appreciate anything in that line. Also suggestions on equipment, keeping the cost as low as possible, but able to offer steady pictures and good sound. Space 17 feet x 88 feet, wood ceiling and floor and one wall; other wall plaster over brick; 14-foot ceiling, solid brick building, steam heated.

Since my community is so small, and although there is a show 7 miles north, I may be able to see my way clear to come out on top by showing once a week.—H. M. F.

### The Answer:

I FIND that your town, with its surrounding territory, has a drawing power of about 1,000 people. This would justify you to show pictures at least four times a week, as the size of your theatre will hardly accommodate more than 150 persons. I do not think that by running the theatre one night a week your investment would be worth while. By shopping around you may be able to keep the cost of the equipment down to a minimum.

Do not expect to make a large return on your investment, as it will be impossible to do so with such a small house, even if you sell out every night, seven days of the week. It simply cannot be done. Before you go into this proposition, I advise you to consider this matter over from every angle.

## Planning for Air-Conditioning

(*Continued from page 7*)

often occurs between 3 and 4 o'clock p. m. Take 90% of the dry bulb, and 90% of the wet bulb of this hottest condition, and consider that as the controlling outside conditions. Average conditions for the hottest month are never satisfactory, because an average indicates that the conditions are exceeded 50% of the time; hence with only *average* conditions taken as the basis for design, an under-capacity plant will result.

6. *Establish from consideration of the basic outside conditions, the maximum inside conditions that must be maintained in the auditorium.* Do this by referring to the comfort chart, and also give consideration to the fact that health requirements do not permit too great a difference between inside and outside conditions.

7. *Determine the rate of air motion permissible within the auditorium and the general direction of air motion.* This, of course, means some limit between perceptible drafts and stagnation.

8. *Establish the B.T.U. sun load on*

• *profitable*
• *practical*
• *time-saving*
• *accurate*
• *simple*

**THEATRE ACCOUNTING**

***a method book that is also an account ledger***

**It performs two services: (1) It is a complete text on the proper way to keep your theatre accounts of expenses and receipts and (2) it contains enough pages for a full year's bookkeeping. Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Its use is becoming more widespread each day.**

**Exhibitors who are already using this system are reminded to order their 1935 book at the earliest moment so as to permit no break in the daily continuity of your accounts-keeping.**

**Those exhibitors who have not yet changed over to this new method should do so at once—to guard against losses, avoid income tax troubles, guarantee your profits—and to do it effortlessly, a few minutes a day.**

***Order Now***

**THEATRE ACCOUNTING**

***by William F. Morris, C.P.A.***

***Sufficient to care for 12 months' records.***

**$3.00 - Postage Prepaid**

**QUIGLEY Bookshop**
1790 Broadway New York

*roof and side walls.* This requires engineering knowledge.

9. *Establish the B.T.U. light load in the space to be conditioned.* Every electric light burning under normal conditions adds to the heat load.

10. *Establish the B.T.U. mechanical load.* Every motor that may be located in an unventilated or poorly ventilated space adjacent to or connected with the space to be conditioned will add to the heat load.

11. *Establish the infiltration load.* Just for information sake and to show that sometimes this is a substantial consideration, with a 15- to 20-mile per hour wind blowing, a weather-stripped exit door will admit about 15 cubic feet of air per hour per lineal foot of crack, while a door without weatherstripping will admit as high as 50 cubic feet of air per lineal foot of crack.

12. *With mechanical refrigeration, recirculation must be considered.* With recirculation the minimum quantity of fresh air per person must be determined. Some authorities hold that 7½ cubic feet of fresh air per person is satisfactory. I am quite convinced that as a general rule 10 cubic feet of fresh air per person per minute, with a total of 30 cubic feet of air (including recirculated air) per minute per person, is the minimum for theatres.

All of the foregoing considerations are strictly items of air-conditioning, and with a plant designed to overcome or meet each requirement regardless of the total heat load or gain or loss in water vapor, the theatre should have a satisfactory operating plant. However, to keep the varying conditions, considering the plant properly designed, the next important consideration is flexibility and control.

## OPERATING FACILITIES

THERE HAS BEEN adequate development in control instruments, so there is really no excuse for failure to provide sufficient control equipment for intelligent and practically fool-proof operation. It is urged that exhibitors seriously consider instruments of the recording type when feasible. They are somewhat more expensive, but they do become of inestimable value in checking operations and in determining the skill with which the plant is operated. These records also relate the history of a whole season, which is never equaled for accuracy when compared to operating logs kept by an engineer. Such records also establish a means of checking the cost of operating the plant.

## MAINTENANCE

In choosing the equipment, aside from its performance, much consideration should be given to facilities for maintaining the equipment. As many parts of the equipment as possible should be easily accessible, and spare parts and service men should be available within reasonable distance of the town where the theatre is located.

Second only to the initial investment, the exhibitor is concerned with operating costs. The buyer of air-conditioning today has the right to expect the company from whom he bought the plant to furnish a detailed cost analysis of the operation of the plant. The exhibitor should expect the service of an engineer for an undefined period of time to assist in bringing the operating costs in line with the preliminary analysis. Such engineering service should spread over sufficient time to establish thoroughly the results of the plant in operation, and to determine operating methods and complete instructions in the management of the installation.

## NOISE AND VIBRATION

In addition to all the many considerations listed, the exhibitor has another most important factor, that of noise and vibration. The sound level of the theatre must not be raised as the result of an air-conditioning installation. Scientific control of noise and mechanical sounds is a fact today and there is no excuse for disturbance from this source. The installing company should absolutely guarantee against annoyance from this source. If in the elimination of noise it becomes necessary to line the interior of ducts only, *fireproof* materials should be used.

## FREON REFRIGERATION

Perhaps the most recent and important development in theatre air-conditioning is the use of a refrigerant known as Freon or F12 (dichlorodifluoromethane)—the application of direct expansion, thereby eliminating the air washer; and the use of multiple-unit compressors, instead of one large compressor unit.

The operating refrigeration range of F12 is very satisfactory for air-conditioning, and would seem, at this time that more and more mechanically refrigerated air-conditioning installations will use Freon instead of carbon dioxide, Dielene, Carrene, etc.

Freon as a refrigerant was developed by Dr. Thomas Midgley, the man who gave the automotive industry ethyl gasoline. It is non-inflammable, non-explosive and non-toxic. Experiments have shown that small animals can live in air contaminated with 20% Freon. It decomposes when heated by a flame in the presence of water vapor; because of this characteristic some local authorities do not entirely approve of it. The fear seems to be that if a fire should get under way and the Freon system should spring a leak, the resulting breakdown would aggravate the fire-fighting problem. When not in the presence of water vapor, Freon is thermally stable up to 1,000° Fahrenheit. Freon is non-corrosive in contact with metals used in refrigerating compressors and cooling systems. It is extremely important that Freon systems be clean and dry, for water or moisture in the system will give no end of trouble at the expansion valves.

Due to the particular operating pressures of Freon, under the principle of expanding the compressed refrigerant into finned coils and drawing the air over these coils to cool it, the usual step of cooling water and then using the cold water to cool the air is omitted. This principle is known or referred to as *direct expansion.* In this method the

100 in the SHADE

***Can you look this guy in the eye and tell him where to go?***

HEALTHFUL
**Kooler-Aire**
NATURE'S REFRIGERATION

will chase hot weather out of your theatre and invite customers in. With low initial and operating costs, and noiseless operation, it will keep every part of the room filled with 100% fresh, cool washed air. Your satisfaction in the investment is positively assured because you are dealing with a recognized pioneer and leader in this field—one that has over 6,000 theatre cooling installations throughout the country.

THE U. S. AIRCO LINE HAS A COOLING SYSTEM FOR EVERY THEATRE

ARCTIC NU-AIR: Silent air movement. Lowest intial and operating costs.

KOOLER-AIRE: The most popular Washed-air cooling system made.

COLD WATER KOOLER-AIRE: The effect of mechanical refrigeration at lower operating cost.

REFRIGERATED KOOLER-AIRE: Mechanical Refrigeration at its best.

Whatever your present cooling system may be

**Get this book**

It contains information that you should have.

AIR CONDITIONING
MODERN THEATRE

U. S. Air
Conditioning
Corporation
2117 Kennedy
St. N. E.
Minneapolis, Minn.

Please send us a copy of "AIR CONDITIONING for the MODERN THEATRE."

Name ..........................
Address ..........................
City ..........................
State ..........................

SENT EVERYWHERE
STANDARD
N.A.N.
FILM SAFETY CONTROL
SINCE 1918
Sold Outright
$40
EACH
Newly Improved
Simple
Dependable
Fewer Parts
SAFETY CONTROL with Change-over APPROVED
EASIEST OF INSTALLATION PATENTED
MADE AND GUARANTEED
— By the —
N. A. N. AUTOMATIC LIGHT CONTROL COMPANY
Johnstown, Penna.

PHOTO CELLS..
LENSES..
Scientific Reconditioning
Famous *Lumotron* Photo Cells and *Graf* Projection and Sound System Lenses. Sound Optical Systems readjusted, refocused, cleaned. Projection Lenses refocused, reground, repolished, recemented.
*Write for full information.*
GENERAL SCIENTIFIC CORPORATION
Dept. 29 4829 S. Kedzie Avenue
CHICAGO

ATTENTION
THEATRE SUPPLY DEALERS
Have you any old machines or parts?
They can be made as good as new in our factory with special machinery and skilled mechanics.
All work guaranteed.
Quotations freely given.
Inquiries quickly answered.
Replacements for Powers and Simplex in stock.
◆
Motion Picture Machine Co.
3110 W. Lisbon Avenue, Milwaukee, Wis.

*Modern* ADLER
CAST ALUMINUM
CHANGEABLE LETTERS
*Write for Samples and Prices*
BEN ADLER SIGNS, Inc.
343-B So. Dearborn St., Chicago Harrison 3148

air below its dew point, and the moisture is condensed from the air. This method is somewhat cheaper than the air washer method and is equally effective for all practical purposes.

The use of a series of comparatively small compressor units rather than one large compressor of the rated total tonnage capacity, should be carefully considered. There are some advantages resulting from this type of installation. From the comparatively few installations of the multiple-unit compressors, and consequently lacking positive records, it is hard to determine positively which type of plant is superior. The multiple-compressor plan offers operating flexibility and lower operating costs. When conditions are such that only half the refrigeration is required, then only half the compressors will be operating with a 100% load, instead of one large compressor operating at 50% load, which latter is inefficient. The other advantage is one of protection against complete breakdown. With the multiple installation, say of five compressors, one might be out of commission, but the theatre would have 80% of its capacity available for efficient operation. This seems to be a strong argument for multiple installations in theatres.

Most naturally the question might be asked: What about the maintenance cost of the multiple compressor units as compared with the single unit? Data on theatre installations is insufficient to answer this question with any degree of positive assurance now. However, there have been many commercial jobs of the multiple type and they do not indicate higher maintenance cost—if anything, it runs slightly less than that of a large single compressor. The fact that it costs less to maintain small machine units than large machine units makes it seem logical to *believe,* although one cannot be sure, that total maintenance on multiple compressor jobs will not exceed total maintenance on a one large compressor job of equal tonnage.

In using Freon with the direct expansion principle, it is standard practice to install some type of air filters. Filter installations become very necessary if air washers are not used—they can be omitted, but it's not advisable. Recent developments in air filters have placed on the market highly efficient, less clumsy and cheaper filter equipment, easy to maintain and in keeping with the improvement in other equipment used in heating, ventilating and air-conditioning.

Many companies are prepared to make air-conditioning installations on a plan permitting payment over a period of time varying from twelve to twenty-four months, depending, of course, upon the credit status of the buyer. Most companies ask for a payment of some amount upon the signing of the contract, unless the job is being done on a cash basis.

# A Theatrical Landmark Is Modernized

(*Continued from page* 12)

(the entire height limited because of provision of lease not to obscure office building above), and the side ribs extend up the face of the attraction board. All three ribs then proceed in continuous motion across the soffit of the canopy and into the open loggia across the main light fixture of the loggia and back to the other entrance doors, giving an invitational flashing from the curb line back to a point approximately 15 feet into the building.

Another unusual feature of the loggia is the continuous V-shaped light fixture extending the full length of this loggia and down each side, directing attention to the built-in poster frames at each end. This light fixture is built of heavy flashed opal glass inserted between extruded aluminum ribs and arranged in such manner that each glass may be slid over the one adjacent for re-lamping and cleaning purposes. Discs of spun aluminum form the border ornamental features across this light fixture and down the poster frame on each side.

The box office of the Garrick is somewhat unusual in that it is a complete circle and of modernistic design built entirely of cast and plate aluminum and projecting beyond a black Vitrolite base. The floor of the loggia is designed in rubber tile carried out in alignment with the vertical ribs beneath the end poster frame and with a circular feature around the box office.

The treatment of the entrance doors is somewhat unusual in that they are combined with a large cast aluminum grill consisting of bold discs with an intermediate modernistic cast aluminum tracery effect.

The improvements to the Garrick included the remodeling of the lobby, complete re-decoration of both the lower and upper foyers and stairways as well as the removal of the old projection room from the main floor and construction of a new projection room above the lower balcony. Very few changes were made in the auditorium, which was of unusually excellent original design and is one of the outstanding architectural achievements of its day.

An interesting feature of the interior is the use of built-in furniture of modern design. This furniture was executed from full-sized details prepared by Mr. Strauss, being upholstered in leather and with the wood-work of veneer in Carpathian Elm, English Lacewood and Italian Olive. It is rather interesting to note that veneer of this comparatively expensive wood may be used in very thin thickness to achieve a rich effect, without excessive cost.

*March 9th Issue: Robert O. Boller on Modern Remodeling*

# Recent Labor Laws and the Theatre

(*Continued from page* 14)

those of the state of New York. The act adopts not a law of the Congress, but a body of rules and regulations prepared by individuals, approved by an administrative authority and finally approved by the President, and then provides that, upon filing a certified copy in the office of the secretary of state, a violation of any provision of such code so adopted and filed is a crime under the laws of the state of New York. To term such a method of legislation, such a manner of attempting to create criminal offenses, vicious is to indulge in mild criticism. To hold such a legislative act constitutional seems contrary to the plain language and import of our fundamental laws, both national and state. . . . The constitutionality of the National Industrial Recovery Act is not for us to determine, but must be determined by Courts of federal jurisdiction. . . . We hold that subdivision 1 of section 2 of chapter 781, Laws of 1933 (Ex. Sess.) is in violation of the Constitution of the state of New York, article 3, paragraphs 1, 17, and void; that it is an unwarranted attempt to delegate the power to create a crime; that the declaration of the acts constituting a crime rests with the Legislature and cannot be delegated to federal administrative or executive authority. We hold that the plaintiff has established sufficient reasons to justify the granting of an injunction. . . ."

### STATE LABOR INJUNCTION LAW

A GREAT DEAL of litigation has arisen in the past over the question whether or not a state Legislature may pass a valid law prohibiting the courts from granting injunctions against members of unions who peacefully picket or persuade employes from continuing in the employment.

With respect to this question, it is well settled that a state Legislature may, in the exercise of the police power of the state, enact those laws which have a tendency to promote the public comfort, health, safety, morals, or welfare of society.

In the exercise of this power, the Legislature may enact laws regulating, restraining, or prohibiting anything harmful to the welfare of the people, even though such regulation, restraint, or prohibition interferes with the liberty or property of an individual. In other words, the Constitution of the United States was not designed to interfere with the police power to enact and enforce laws for the protection of the health, peace, morals, or general welfare of the people.

### CASE

For instance, in the late case of Fenske Brothers, (193 N. E. 112, Chicago) it was disclosed that a state law was passed which provides: "No restraining order or injunction shall be granted by any court of this State, or by a judge or the judges thereof in any case involving or growing out of a dispute concerning terms or conditions of employment . . . or from peaceably and without threats or intimidation being upon any public street, or thoroughfare or highway for the purpose of obtaining or communicating information, or to peaceably and without threats or intimidation persuade any person or persons to work or to abstain from working. . . ."

It was contended that this state law is invalid as violating the United States Constitution. However, the court held the law valid and enforceable, saying:

### DECISION

"Inasmuch as the Legislature had a right to legalize acts of peaceable picketing and peaceable persuasion, it necessarily follows that forbidding the restraint of such peaceable acts does not deprive anybody of a remedy for an injury or wrong. . . . It is not to be presumed that the Legislature contemplated legalizing peaceable persuasion in furtherance of any unlawful strike or actionable conspiracy."

### RECORDING OF CHATTEL MORTGAGE

CHATTEL MORTGAGES are a common source of controversies in theatre operation. It is well settled law that a chattel mortgage is valid and enforceable provided the mortgage is properly signed and recorded in accordance with the provisions of the law. However, if the mortgage is not properly recorded, or not properly signed, it is not effective with respect to any person or firm who may purchase or otherwise obtain possession of the subject of the mortgage while acting in good faith and without knowledge that the mortgage was executed.

On the other hand, the courts will not declare a mortgage invalid, unless the party who has acquired it proves conclusively that the mortgage was either improperly signed, or improperly recorded, and that he obtained possession of the mortgaged property while acting in good faith and from one who held legal title to the property. This point of the law was discussed in the late case of Robert Morton Organ Company v. Armour Montesano Theatre Corporation (38 P. [2] 257, Washington).

### CASE

In this case it was shown that a man named Armour owned a theatre building. An organ manufacturer sold to the Montesano Theatre Corporation, a co-partnership, which occupied the theatre building, an organ for the purchase price of $6,500. The partners paid $500 when the contract was signed and agreed to pay the balance in monthly installments over a period of three years. The contract was recorded in the office of the county auditor.

However, the contract was not acknowledged, nor was it accompanied by the usual

(*Continued on page* 34)

His Mind Is
On His
WORK—
Not on His
FOOTING!

The worker in your theatre who uses a Dayton Safety Ladder is a *better* worker. He can concentrate on his job, without fear of his ladder wabbling or tipping. And Daytons soon pay for themselves in time saved.

Made of durable airplane spruce, in sizes 3 to 16 feet, Daytons have a straight back, permitting close work in corners or against walls. Write today for full particulars. Dept. BT-2.

**The Dayton Safety Ladder Co.**
121-123 West Third Street Cincinnati, Ohio

**DAYTON**
**Safety Ladder**
(Patented)

*Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.*

**LARGEST DEALERS IN USED CHAIRS**

Re-Setting
Re-Upholstering
Re-Conditioning
"Servastone" for cracked concrete floors
Parts for all chairs
Slip Covers
Metal backs for all chairs and metal bottom boards for all cushions.

**ALLIED SEATING COMPANY**
358 W. 44th ST. NEW YORK, N. Y.

***For Noiseless and High Speed Ticket Issuing***
you need a

**SILENT AMERICAN TICKET REGISTER**
in your Box Office

*"Ask Any User"*

**Write for information and prices on latest models and trade-in proposition.**

Silent American Ticket Machine Co.
Sales Office: 630 Ninth Avenue, New York

## ALPHABETICAL LIST OF ADVERTISERS

A
Adler Signs, Inc., Ben 30
Allied Seating Company 35

B
Baldor Electric Company 22
Bausch and Lomb Optical Co. 16
Best Devices Company 25

C
Chicago Chicago Expansion Bolt Co. 28
Cincinnati Time Recorder Co., The 22
Coxsackie Manufacturing Corp. 28
Corkanstele, Inc. 27

D
Da-Lite Screen Company 24
DeVry, Inc., Herman A. 21
Dayton Safety Ladder Co. 31

E
Enterprise Optical Mfg. Co. Fourth Cover

F
Fish-Schurman Corporation 23
Formica Insulation Company 3

G
Garver Electric Company 28
General Scientific Corporation 30
General Electric Company 19
General Register Corporation 15

H
Hall & Connolly, Inc. 16
Heywood-Wakefield Company Second Cover

International Projector Corporation Third Cover

K
Kliegl Brothers, Inc. 25

M
Mellaphone Corporation 24
Motion Picture Machine Co. 30

N
N.A.N. Automatic Control Light Co. 30
National Carbon Company, Inc. 23

P
Projection Optics Company, Inc. 25
Projector Improvement Co., Inc. 21

R
Rosco Film Cement 24

S
Sanozone Company 28
Silent American Ticket Machine Company 31
Spencer Turbine Company 16
S O S Corporation 28
Strong Electric Corporation 23

T
Trimm Radio Manufacturing Co. 24

U
U. S. Air Conditioning Corp. 29

W
Wagner Sign Service 15
Wittenmeier Machinery Company 25
Wright-DeCoster, Inc. 20

## Among Contributors to This Issue:

¶ J. T. KNIGHT, JR. [PLANNING FOR AIR-CONDITIONING] *is a regular contributor to* BETTER THEATRES *on the physical operation, personnel training and maintenance of motion picture theatres, and is also conductor of the department Maintenance Tabs. He has been associated in an executive capacity with theatre operation for many years and was at one time a theatre manager. He is in charge of theatre maintenance for Paramount. His present article is the first of two on phases of air conditioning of special importance at this time. The second will appear in the April 6, the Spring Buyers Number.*

¶ O. T. TAYLOR [SETS AND ROUTINES FOR KIDDIE SHOWS] *has been connected with the motion picture theatre for many years, as lobby artist, stage production manager and in other positions. He has also done set designing for the Fox studio. Mr. Taylor is associated with D. & R. Theatres in Aberdeen, Wash.*

¶ LEO T. PARKER [RECENT LABOR LAWS AND THE THEATRE] *contributes regularly to* BETTER THEATRES *on legal phases of theatre operation, in which he long has specialized. He is an attorney-at-law with offices in Cincinnati.*

¶ DEXTER MORAND [EUROPE NEWS THEATRE CRAZE AND ITS ARCHITECTURE] *is a writer on motion picture theatre operation and architecture living in England and traveling considerably on the Continent. He has previously contributed to* BETTER THEATRES *and is a regular contributor to European journals.*

¶ MAX L. ROBINSON [VOLTAGE AND CAPACITY TESTS FOR DETERMINING BATTERY CONDITION] *is an electrical engineer who has been long identified with the theatre equipment field. He has designed a great deal of the electrical apparatus used in theatres and has also been associated with its maintenance in operation. Previously Mr. Robinson has been represented in* BETTER THEATRES *only by the occasional Electrograms.*

# BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

Accounting systems
Acoustical installations
Adapters, mazda
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B

Banners
Batteries
Blocks, pulleys, stage-rigging
Bolts, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C

Cameras
Canopies for fronts
Carbons
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

D

Dimmers
Disinfectants—perfumed
Doors, fireproof
Draperies
Drinking fountains

E

Earphones
Effect machines
Electric measuring instruments
Electric fans
Electric motors
Electric generating plants
Electric signs
Electric signal and control systems
Emergency lighting plants

F

Film cleaning machines
Film processing machines
Film rewinders
Film shipping cases
Film splicing machines
Fireproof curtains
Fireproof doors
Flashers, electric sign
Flood lighting
Footlights
Fountains, decorative
Frames, poster, lobby display

H

Hand driers
Hardware, stage
Heating systems
Horns
Horn lifts and towers

L

Ladders, safety
Lamps, decorative
Lamp dip coloring
Lamps, general lighting
Lamps, incandescent projection
Lamps, high intensity
Lamps, reflecting arc
Lenses
Lighting systems, complete
Linoleum

M

Marquees
Mats and runners
Motion picture cable
Motor generators
Music stands

O

Orchestra pit fittings, furnishings
Organs
Organ novelty slides
Organ lifts

P

Perfumers
Photo-electric cells
Plastic fixtures and decorations
Pop-corn machines
Portable projectors
Portable sound equipment
Projection lamps
Projectors
Projection room equipment
Public address systems

R

Rails, brass
Rectifiers
Reflectors
Regulators, mazda
Reels
Reel and signals
Reel cases
Resonant orchestra platforms
Rheostats

S

Safes, box office
Safes, film
Schools
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Seat indicators
Seats, theatre
Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T

Tapestries
Telephones, inter-communicating
Tickets
Ticket booths
Ticket choppers
Ticket selling machines
Tranxsformers

U

Uniforms
Upholstery materials

V

Vacuum cleaning equipment
Ventilating systems
Vending machines

W

Wall coverings

**"BETTER THEATRES" DIVISION, Motion Picture Herald,**
**1790 Broadway, New York**

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .................................... 7 ....................................
2 .................................... 8 ....................................
3 .................................... 9 ....................................
4 .................................... 10 ....................................
5 .................................... 11 ....................................
6 .................................... 12 ....................................

Remarks: ....................................................................
....................................................................

Name .................................... Theatre .................................... City ....................................

State .................................... Seating Capacity ....................................

# Recent Labor Law and the Theatre

(*Continued from page* 31)

good faith affidavit of the mortgagors. By reason of those defects, the contract, as a chattel mortgage, was void against all others who may purchase the organ for value and in good faith from the partners. But the absence of the affidavit of good faith and the lack of acknowledgement did not invalidate the mortgage as to persons who had full knowledge of the contract.

One paragraph of the contract provided that in the event the partners failed to pay the installments the seller could retake the organ, sell it, and charge all costs and attorney's fees to the purchasers, who should be liable for any deficiency.

Some time later Armour died and left his entire estate to his wife, who had been a partner of Montesano Theatre Corporation but who had not signed the contract purchasing the organ. Later the wife sold the theatre building, which had been the exclusive property of her husband who had died. This sale was made to a theatre corporation. After considerable time had passed the organ manufacturer filed suit to recover possession of the organ in view of the fact that the installments had not been made in accordance with the provisions of the contract.

It was contended that since the wife had inherited the building in which the organ had been installed, and since she had not signed the original contract of purchase of the organ, that she acquired possession of the building and the organ in good faith and that the organ manufacturer could not regain possession of it from the theatre corporation which had purchased the building and the organ from Mrs. Armour.

However, it is interesting to observe that the court held the organ manufacturer entitled to recover possession of the organ, and said:

### DECISION

"There is no evidence that the organ was transferred to Glen W. Armour, or to any one else, by the 'Montesano Theatre Corporation,' or that any of the members of that co-partnership transferred his interest in the partnership property. . . . There is no evidence that Eva L. Armour, who was not a party to the chattel mortgage and not a member of the co-partnership, acquired the interests of the co-partnership. . . . A personal judgment for the amount of the mortgage debt cannot be entered against any one other than the original mortgagor or mortgagors or their successors in interest who assumed payment of the mortgage debt."

### TAX FOR USE OF STREETS

UNDER ANY circumstances a city ordinance is valid and enforceable by the terms of which companies, such as traveling shows, located outside the city are required to pay higher license fees than paid by those located within the city, providing the ordinance is authorized by a state law and explains that the higher license fee is based on use of the streets by vehicles owned by the companies whose principal places of business are outside the city limits.

For example, in the late case of Crosswell (172 S. E. 698, Bishopville, S. C.), it was disclosed that a city enacted an ordinance which required payment of license fees by firms located outside the city limits and who utilized vehicles on the streets. The ordinance did not specify any license fees to be paid by local companies, but explained that the payment of license fees by outside firms was intended to compensate the city for use of the streets.

Although the validity of this law was contested by a company located outside the city corporation limits, the higher court held the ordinance valid.

### TAXATION OF CHARITY FUND

ANOTHER IMPORTANT point of the law is that although neither a state nor a city may arbitrarily interfere with the theatre business or prohibit carrying on any lawful occupation or impose unreasonable restrictions upon them, this rule of the law is not applicable to prevent a state or city from exercising its ordinary police power to protect its citizens from imposition and fraud, or to safeguard its citizens in any other manner. This rule is especially applicable to laws and ordinances which regulate soliciting of charitable funds, or selling tickets, if the proprietor promises to pay a percentage of the receipts to a charitable institution.

For illustration, in Commonwealth v. Creighton (170 Atl. 720, Philadelphia), decided during the past few weeks, it was shown that a state law was passed which required payment of license fees by all those who solicited moneys for charitable purposes. A solicitor was arrested and convicted of selling for a corporation which offered to pay 10% of the proceeds to an orphange. He appealed to the higher court which, however, upheld the validity of the law.

# Sets and Routines for Kiddie Shows

(*Continued from page* 25)

when the occupant steps out. By adjusting the box to lean back slightly the cover can be made to close automatically.

The circle and hearts are cut from wallboard. Crepe paper streamers are attached to the back of the circle. Use a light, bright color scheme to stand out sharply against the dark background. A tie-up with a local candy manufacturer might be affected whereby the candy box carries his trade name in return for candy for prizes or gifts to the youthful entertainers, or the entire act might be sponsored by a candy manufacturer or shop.

### MICKEY MOUSE

Whether the stage presentation is the direct result of a Mickey Mouse Club or other "Kiddie" organization, an act built around Mickey is always welcome diversion for adults as well as children. The following novelty caused much favorable comment when it was recently staged by the author.

A giant Mickey Mouse cutout is revealed as the curtain rises, standing in front of a draped drop. Mickey's eyes move as if looking the audience over. His left hand moves upward, lifting the curtain. Through the opening in the curtain enters a line of young dancers in Mickey Mouse costumes for a snappy tap routine. Mickey closes the curtain.

This is an ideal dancing school tie-up—one that any progressive dancing teacher will be anxious to take advantage of for its splendid publicity possibilities.

The cutout of Mickey (*Figue* 8) should be from 8 to 10 feet high, made of wallboard braced with 1x2-inch battens. The left arm (*a*) (*a, different positions indicated by dotted lines*) is fastened to the body by means of a stove bolt (*b*). The draped drop is fastened to the hand, which is raised and lowered by means of a pull line running through a pulley. The line is, of course, behind the curtain and therefore not seen by the audience.

The animation of the eyes is also very simple. The eye-openings are cut out, and a triangular piece of wallboard (*a Figure* 8) on which the eyes have been painted, is fastened behind the head to a pivot (*b*). A string (*c*) fastened to one edge of the triangular piece and running through screw eyes (*d-d*) off stage, pulls the triangle to one side; a rubber band (*e*), one end fastened to the triangle, the other end to the cutout, pulls the triangle back. A large-headed nail (*f*) set in a narrow slit in the triangle acts as a *stop post* to the latter.

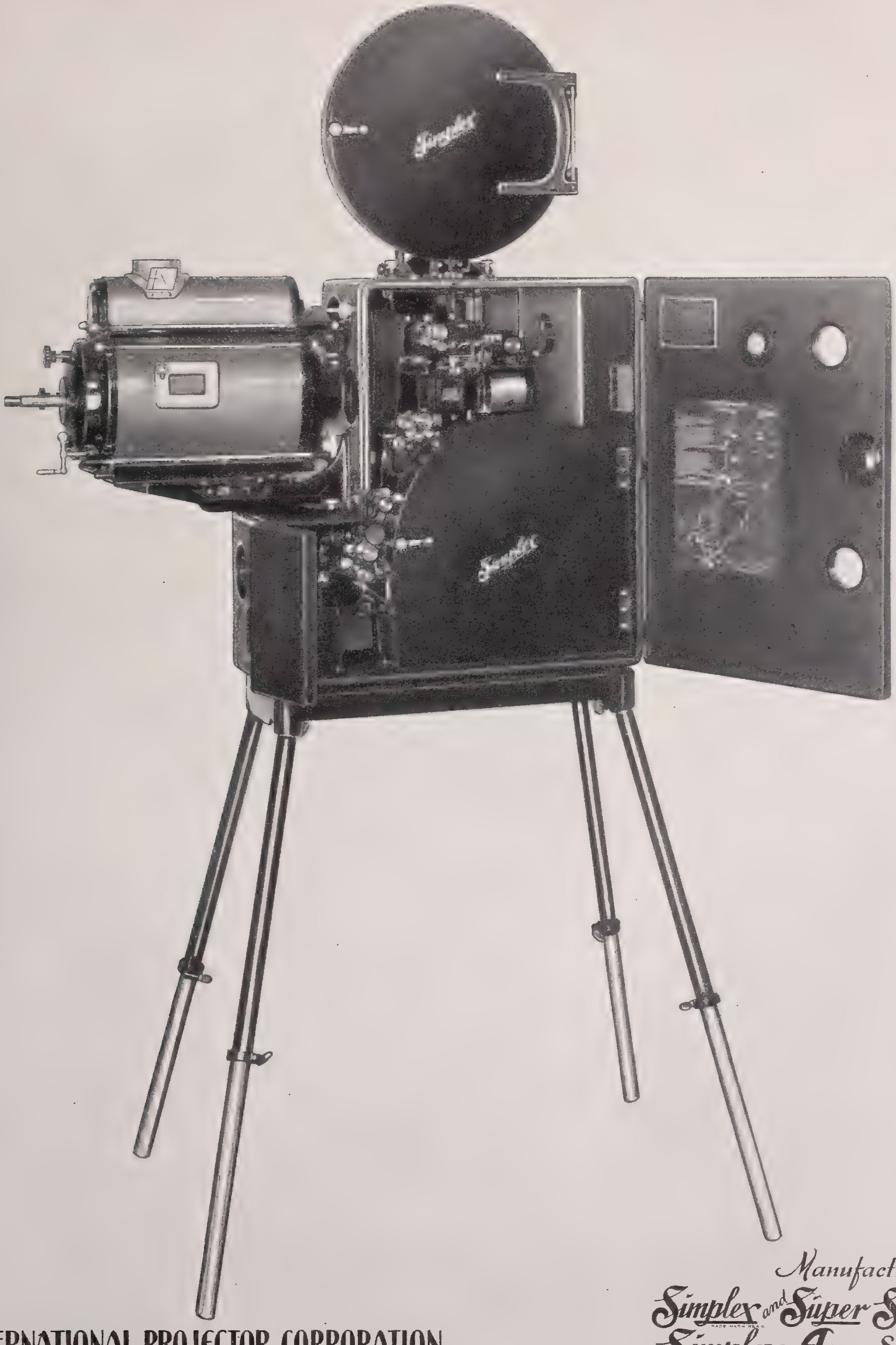
Do Mickey Mouse in the familiar colors: white face, gloves and shoes; black body; red pants with white buttons.

[*Hereafter Mr. Taylor's articles will appear in alternate issues.*—THE EDITOR.]

# *Simplex* SOUND PROJECTOR

TRADE MARK REGISTERED

## A COMPACT LIGHT AND STURDY PROFESSIONAL SOUND PROJECTOR

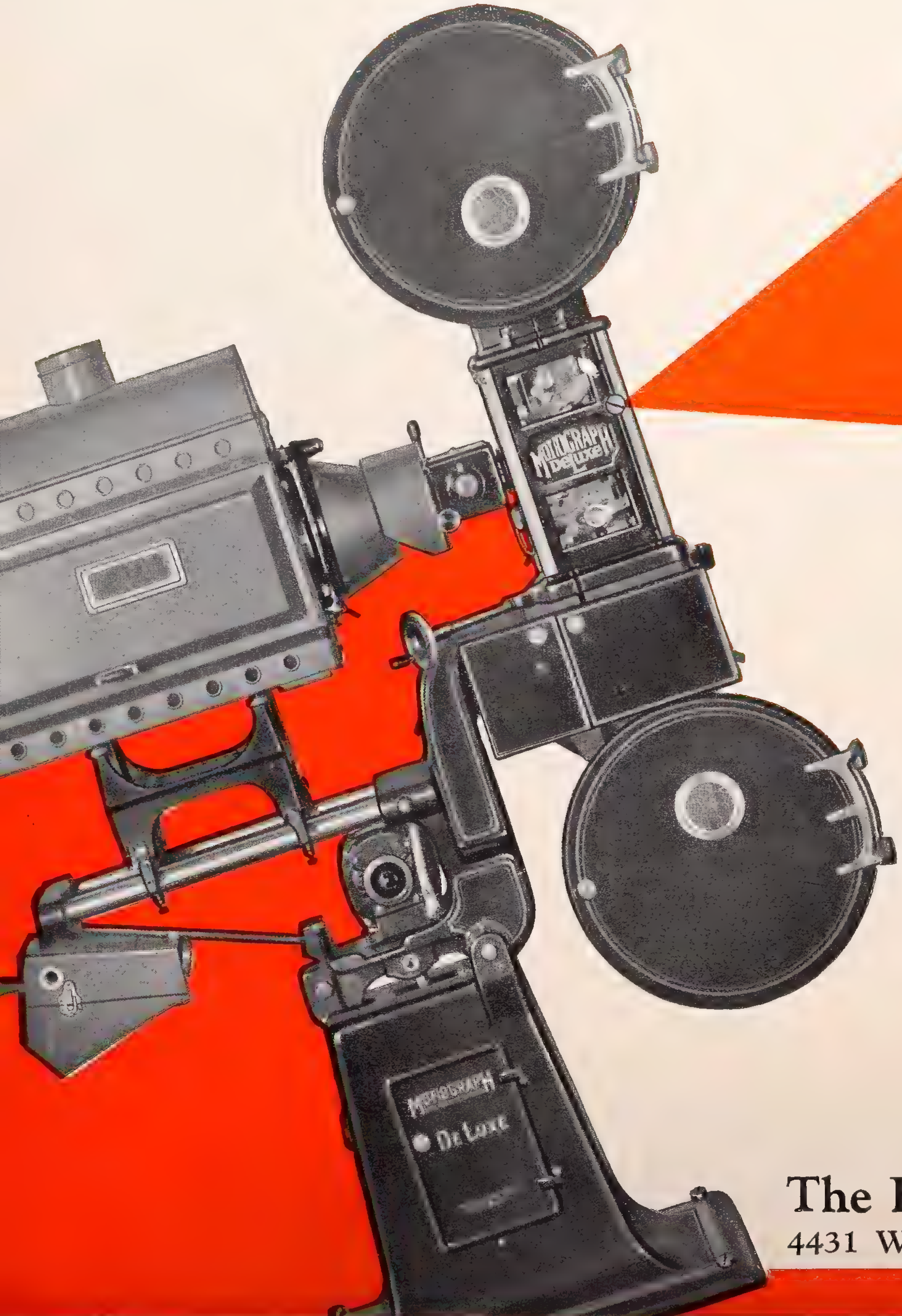


*Manufacturers of*
*Simplex* and *Super-Simplex* PROJECTORS
*Simplex-Acme* SOUND PROJECTOR
*Simplex* PORTABLE SOUND PROJECTOR

NRA MEMBER U.S. WE DO OUR PART

**INTERNATIONAL PROJECTOR CORPORATION**
88-96 GOLD ST. NEW YORK, N.Y.

# MODEL H-U
# MOTIOGRAPH DELUXE
## SOUND PROJECTOR EQUIPMENT
## THE FINEST EQUIPMENT YOU CAN BUY



WOULD you BUY A SUIT THIS WAY ?
COATS
PANTS
VESTS

Of course not! When you buy a suit, you want to be well dressed so you buy it *complete.*

Buy the sound and projector equipment for your theatre the same way—complete. Model H-U Motiograph De Luxe Sound Projector Equipment is complete—the result of careful planning and engineering to supply the exhibitor with a complete sound projector equipment from one source of supply.

Motiograph Sound Projector Equipment is not sound equipment only or motion picture projectors only. It is not that type of equipment which compels an exhibitor to buy his sound equipment from one source and his projectors from another, or to buy sound heads separately, amplifier separately, likewise speakers, etc. and then attempt to have them all work together successfully. It is ***complete unified, balanced*** equipment, all designed, engineered and balanced to work together and supplied by one manufacturer—the oldest manufacturer of projection equipment in this country—with an established reputation and background to merit the exhibitor's confidence.

Model H-U Motiograph DeLuxe Sound Projector Equipment offers in complete form the combined advantages of all late modern improvements in motion picture projector equipment, plus the latest and most simplified scientific developments in sound equipment for the highest quality of reproduction of wide range or high fidelity recordings.

We will be glad to give you more complete and detailed information. Ask for it.

MOTIOGRAPH MODEL H
IT TAKES THE HEAT OFF THE FILM

**The ENTERPRISE OPTICAL MANUFACTURING COMPANY**
4431 WEST LAKE STREET
CHICAGO, ILLINOIS

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## SERVICE

### *"The Cutting Room"*

Outlines of selling factors of pictures in advance of press books

### *"Showmen's Reviews"*

New product from the standpoint of the exhibitor for his own public

### *"The Release Chart"*

A short-cut-to information on current and coming film attractions

### *"Managers' Round Table"*

Facts from the theatres themselves on how they are selling the picture

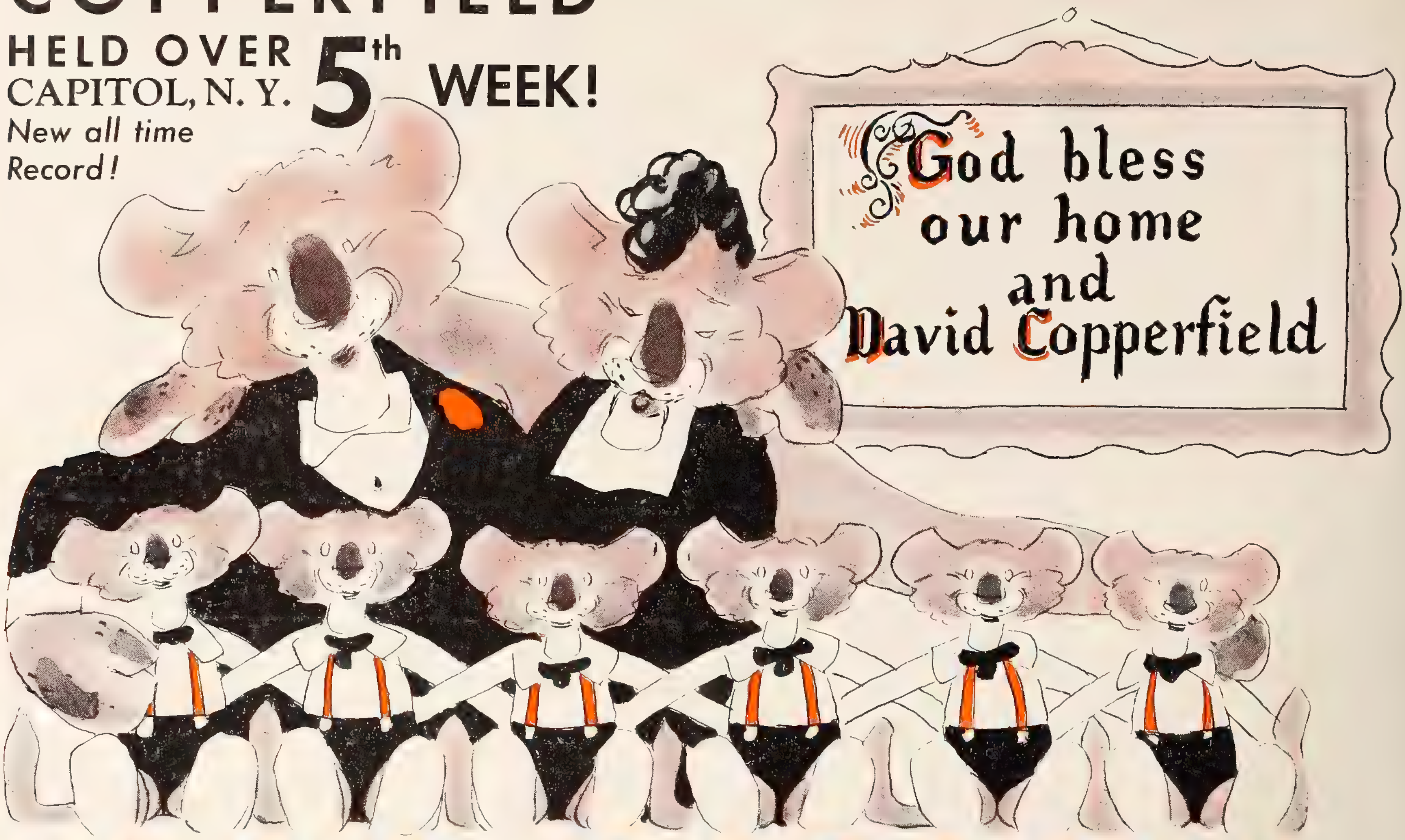
AND—ALL THE NEWS, ALL THE TOPICS
INTERESTING, IMPORTANT, ACCURATE

VOL. 118, NO. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* FEB. 16, 1935

EXTRA! AS WE GO TO PRESS!

# COPPERFIELD

HELD OVER 5th WEEK!
CAPITOL, N. Y.
*New all time Record!*



# WE DID IT FOR THE WIFE AND KIDDIES!

*—Yours and ours!*

**EXTRA** playing time for
**DAVID** Copperfield!
**WE** urged it—
**YOU** did it!
**THERE** is no comparison
**IN** all of picture history
**FOR** the
**BUILDING** power and
**WORD**-of-mouth stimulation
**OF** this greatest of all
**HOLD**-over pictures!

## IF YOU LIKE FIGURES

*take a look at this!*

***OUT OF FIRST 13 COPPERFIELD ENGAGEMENTS:**

*Monday beat the opening day, Friday, in 3 cases. Tuesday beat the opening day, Friday, in 9 cases. Wednesday beat the opening day, Friday, in 10 cases. Thursday beat the opening day, Friday, in 11 cases.*
*THE LAST DAY OF THE FIRST WEEK BEAT THE OPENING DAY IN 11 OUT OF 13 CASES!*

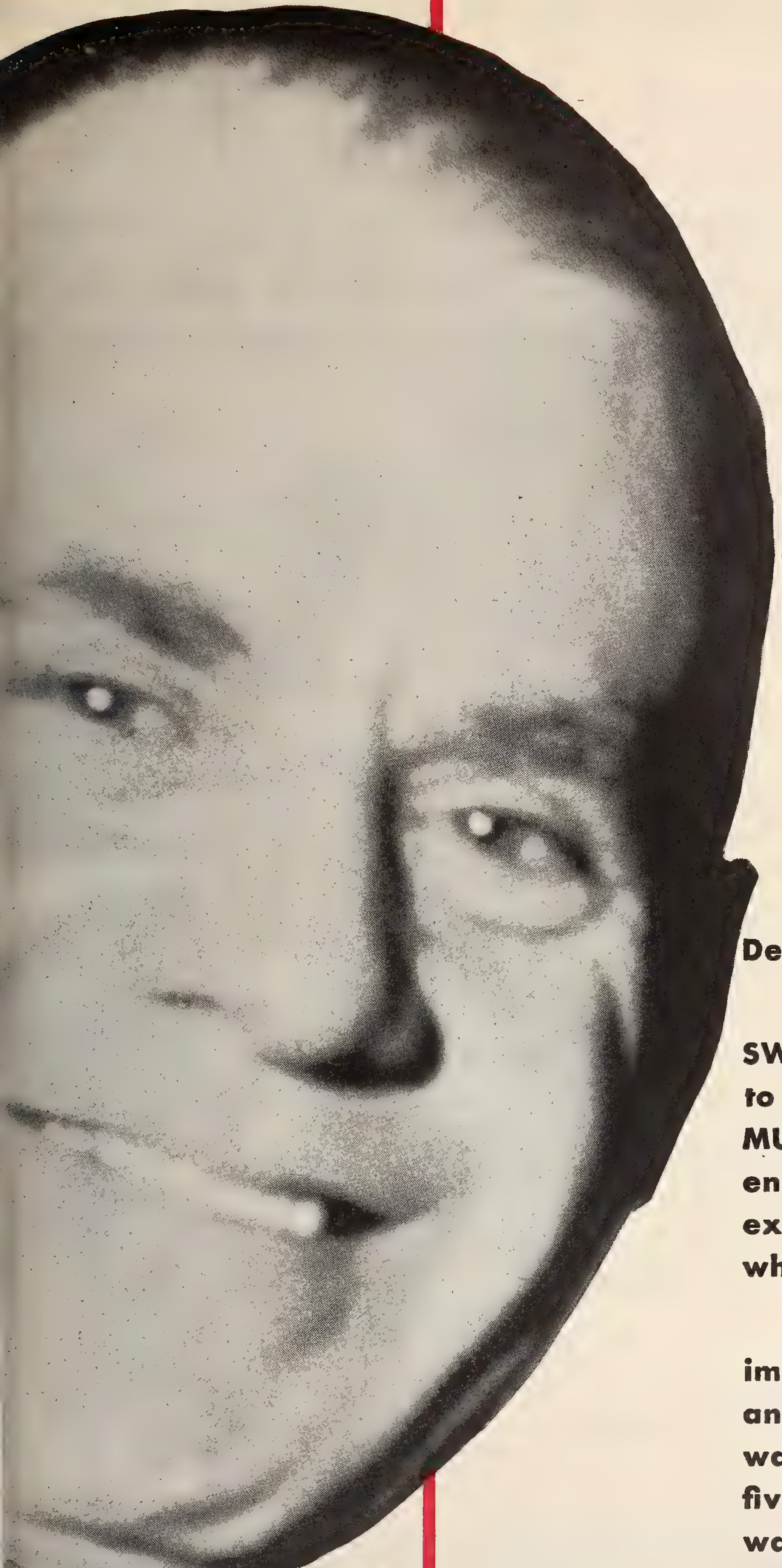
*In Louisville "Copperfield" started out doing 92% of *top business.* By the end of 11th day it was doing 27% *better than top.* In 11 days it had *built* more than 35% over *best previous grossers.*

*In Hartford it started at 76% of *top business* in its first three days, and by the end of the 11th day it had done 112% of *top business.*

*At random, a few out of many spots where "Copperfield" is upsetting all previous conceptions of *building power.*and still going strong: El Paso, Minneapolis, St. Paul, Richmond, Nashville, Reading, Atlanta, Norfolk, Boston, etc.

*Capitol, N. Y. in its 4th big week. Total for first three weeks biggest since "Smilin' Through," and almost equals it. The 20th day (Wednesday) beats *opening day* (Friday).

***EXTRA DAYS! EXTRA PAY DAYS! DON'T REGRET LATER! GET MORE PLAYING TIME NOW!**



# You, Too, Can Wear The Famous John Hamrick Smile!

## NOTED SEATTLE SHOWMAN REVEALS SIMPLE RECIPE FOR HAPPINESS

**Dear Jack Warner:**

**The other night I sat in a preview on SWEET MUSIC, and if the audience reaction to this picture means anything, SWEET MUSIC is going to be one of the best audience pictures of the season, and I hasten to extend to you my praise for the manner in which you handled Rudy Vallee.**

**You made a regular trouper out of him immediately on entering his first scene, and you kept him a regular trouper all the way through. Before we were in the picture five minutes, everyone in the audience was convulsed with laughter. This picture deserves success because it is filled to overflowing with entertainment value.**

**With worlds of good wishes,**

**Sincerely,**

John Hamrick

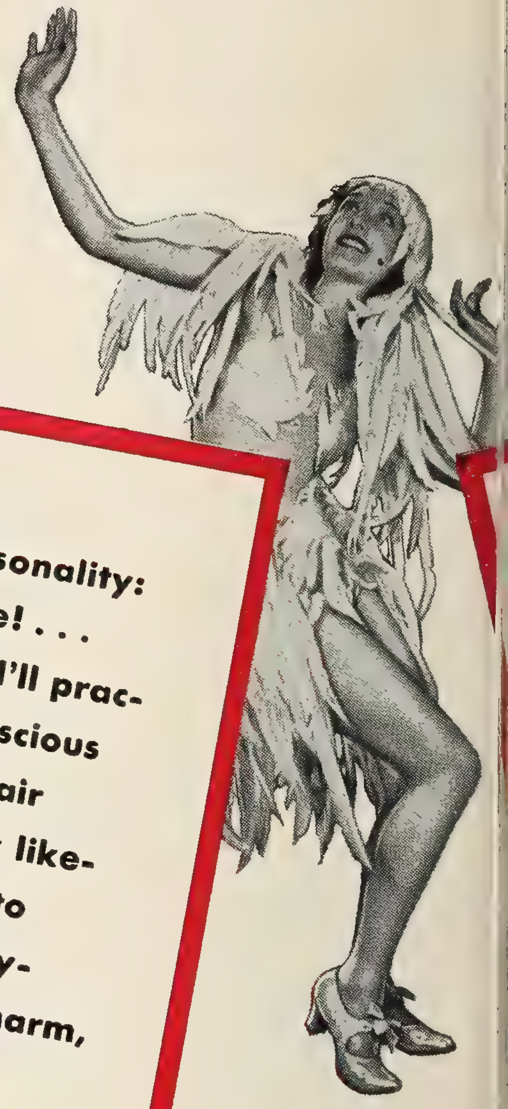
**...And prepare yourself for a shock when you**

# READ RUDY'S MOST SENSATIONAL

You're going to be surprised when you see Warner Bros.' first Rudy Vallee show. But just so you won't be *too* surprised, we're reprinting these friendly warnings from three recognized authorities.

"Introducing a brand new and grand new personality: ladies and gentlemen, I give you Rudy Vallee! . . . Just go to see 'Sweet Music', is all I ask; and I'll practically guarantee you'll all become Vallee-conscious in the cinema as so many of you are over the air waves. For here's a different Rudy, a genuinely likeable chap . . . There's a refreshing spontaneity to 'Sweet Music' absent from the screen since 'Forty-second Street' . . . and through it all the Vallee Charm, which I'd always believed to be a myth but now admit is an American institution."

—EDITOR DELIGHT EVANS
in Screenland



## HAVE YOU SCREENED IT

# RUDY VALLEE in

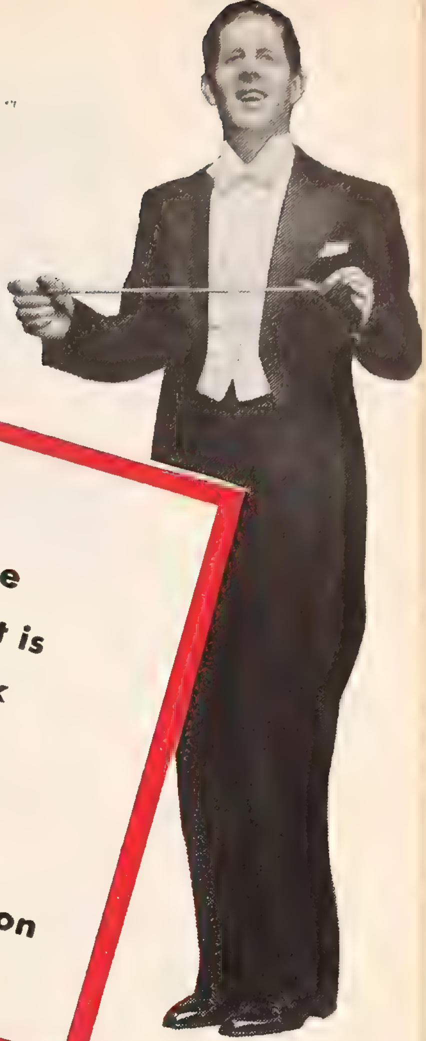
**With ANN DVORAK • 9 STARS •**

Directed b

# FAN MAIL!

"After screening SWEET MUSIC, today, I believe this picture has great box office possibilities. It is the best thing Vallee has done and Ann Dvorak is excellent. It is a down-to-earth picture that I am sure will bring in money."

—M. J. MULLIN,
M & P Theatres, Boston



"Last night we screened SWEET MUSIC for about twenty people, including some of the local critics, and if ever we received a surprise, it was after looking at this one. It was the unanimous opinion of everybody that Vallee will be made after this picture is released, and that the picture contains everything to make it sure-fire box office. If it doesn't break box office records, it will not be the picture's fault."

—HAROLD J. MIRISCH,
Milwaukee Zone Manager,
Warner Bros. Theatres

## YET?.....WARNER BROS.'

# SWEET MUSIC"

## 2 BANDS • 6 SONGS • 100 GIRLS

**Alfred E. Green**

# Thousands of exhibitors are GOING PLACES with these coming FOX hits

Not one or two . . . but FIVE top-money entertainments. Bristling with show values that stamp them as extended-run certainties. Starting with the stars that belong together . . . JANET GAYNOR and WARNER BAXTER . . . in "ONE MORE SPRING." Followed by SHIRLEY TEMPLE, America's Darling, and LIONEL BARRYMORE in that delightful classic "THE LITTLE COLONEL." Next, your box office buddies EDMUND LOWE and VICTOR McLAGLEN in a hysterical mystery yarn, "THE GREAT HOTEL MURDER." Then make way for "GEORGE WHITE'S 1935 SCANDALS". . . . more gay and gorgeous, tuneful and girl-ful than ever . . . with a cast headlined by ALICE FAYE, JAMES DUNN, NED SPARKS and GEORGE WHITE, himself And to top off your good luck, the All-American star WILL ROGERS in "LIFE BEGINS AT 40," acknowledged by every critic as the best he's ever made. When do you get them?

ASK YOUR FOX EXCHANGE

# MOTION PICTURE HERALD

Vol. 118, No. 7

February 16, 1935

## THE DIRT IN KANSAS CITY

"WHAT has happened to defenders of dirt in the drama?" asks Mr. Lowell Lawrance in the Kansas City *Journal Post*. . . . "Those liberals ventured the opinion that the movie reform wave would bring back the stage because the living drama, unshackled by the rigid censorship imposed on Hollywood, still could be bold, virile and spiced with naughtiness. Sin, said the anti-censor spokesman, is more interesting than virtue and is what the public wants to see in the theatre. . . . Well, look what happened to 'Pagan Lady,' the sensuous play in which the voluptuous Lenore Ulric starred last week at the Shubert Theatre. It was as meretricious and brazen a play as the stage has offered in recent seasons—the kind of shockingly sexy salaciousness the liberals maintain the public wants. The audiences were small and failed to get excited about its sin. Maybe that means something."

Mr. Lawrance's observations, interesting enough, fail however to take cognizance of the fact that there has been nothing whatever in the current disciplines of the motion picture addressed at keeping "sin" off the screen. The aim of the Production Code Administration, approved by the leaders of the Legion of Decency, is addressed at making the essence and implications of drama square with decent American life, to deal with "sin" as sin instead of just good fun.

Must we say again that there is nothing demanded of the screen now, by the Production Code under which it is operating, except that its representations of misconduct, such items as murder, adultery, arson and burglary, shall represent them as invasions of the social interest and not as suggestions for a career.

As for "Pagan Lady" in Kansas City. Maybe the story is getting a bit familiar. There have been several of the sort.

△ △ △

HOLLYWOOD dispatches quote Mr. M. H. Aylesworth as announcing that "we are ready to launch television. . . . " and that " . . . it will be a big asset to the movies." If it's as big a help as radio it will be in the vicinity of colossal.

△ △ △

## NOT MAE'S FAULT

DR. FRED EASTMAN, whose ardent interest in the motion picture is sometimes tinctured with just the slightest hint of disapproval, in speaking to a convention of pastors at Columbus in Ohio last week said that he "estimates that the movie campaign has cost the industry $10,000,000 at the box office" but that while "the producers have been forced to dry clean their productions in no sense have they been converted." "More people will see Mae West's next release than have seen Hamlet in the 300 years of its existence," he exclaimed. May we not delicately suggest that Dr. Eastman might profitably devote some of his attention to finding out what has been the matter with Hamlet for these three centuries before he goes any farther with the movie problem. Apparently his showmanship is about as good as his accounting. He is considerably more than ten million dollars off on his box office figures.

△ △ △

THERE'S enough smart-crack smut in the Screen Guild's Magazine, Vol. 1, No. 11, to show where some part of Mr. Joseph I. Breen's troubles begin. It sells for twenty cents and seeks public attention. Hollywood has been quite bitter of late about misrepresentation of the art and its people by newspapers and fan magazines.

△ △ △

## SCREEN ODD-JOBS

DISCUSSING adverse publicity in the editorial column of Film Daily, Mr. Don Carle Gillette speaks of the "importance of spiking misinformation about the movies as fast as it gets out" . . . "one of the most effective ways to do this is through the newsreels. . . ."

There is distinct merit in the notion that the screen may perhaps carry a discreet message for the motion picture industry, but it would have to be in terms that made it as important to the customers as to the picture makers.

But newsreel editors will promptly snort at a suggestion for lading their product with any more errands. The newsreel because it is swift, facile and made of short units tends to catch all the odd jobs from picturing the President's relatives for Washington goodwill to photographing some senator's aunt's cat, and making "locals" for such jobs as defeating Upton Sinclair. The newsreels have done plenty for the industry, which might about now do something for them. They all rate better with the public than they do in their own offices.

△ △ △

ONE and a half million words of evidence were poured into the Hauptmann trial at Flemington in New Jersey, and the press wires carried out thirteen million words from reporters about it. However, it was deemed improper for the sound motion picture to mention the matter.

---

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W 1, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK---

## MEXICAN THEATRES

Facing severe competition from films, Mexican legitimate theatres in effect have been exempted from special taxation. The exemption covers theatres playing all possible types of production with the exception of motion pictures. The legitimate in Mexico has long begged for assistance. . . .

## WAR FILM BEAT

Laurence Stallings' graphic pictorial record of the war, "The First World War," Fox release, has beaten the Canadian government to the theatres of the Dominion. For three months the government has been making "Lest We Forget," official historical war record from its archives, but the film has not yet been released. . . .

## GRIEVANCE GROUP

Established by the Seattle censor, headed by L. Kenneth Schoenfeld, is a committee of three to hear exhibitor grievances arising out of competition, including advertising, and attempt to settle them amicably. The group will not conflict with the local code grievance board. Will Hays has approved the plan, it was said.

## FAN MAGAZINES

"Two or three" fan magazines, using objectionable material contrary to the recent agreement with the Advertising Advisory Council, shortly may find themselves the object of summary producer action unless the publication of undraped nightclub entertainers as film players is halted. . . .

## UNIVERSAL SCHEDULE

The same number of pictures as were produced last year (36 features, six westerns) is planned by Universal for next season, declared general sales manager James R. Grainger last week. Already 12 stories have been purchased, the production budget to remain much as currently.

## SECOND GENERATION

Recently incorporated in Boston was Comi Brothers, Inc., theatre supply and service firm of Ernest and Edward Comi. Their father and uncle, also known as Comi Brothers, were called the first exhibitors in Vermont. Edward is credited with being the inventor of the Simplex rear shutter.

## PROFIT-SHARING

Worked out by division manager E. C. Rhoden of Fox Midwest is a profit participation plan for employees, whereby a percentage of profit over the preceding year period will be paid every 13 weeks in cash bonuses, ranging from five to 7½ to 10 per cent, depending on class of operation.

## FLYING THEATRE

Flying at night, carrying passengers and mail from Washington to Pittsburgh, a plane last week showed Warner's "Devil Dogs of the Air," while an announcer broadcast from the plane, and portions of the sound track were picked up. An elaborate Washington ceremony preceded the flight of the Central airliner, christened the "flying theatre." The exploit was devised and executed by Joseph Feldman, Warner Pittsburgh advertising director. . . .

## ADVERTISING COST

It costs 30 per cent less to reach 1,000,000 readers with full-page newspaper advertisements than with full-page magazine ads, according to a survey by Frank R. Elliott, of Indiana University, the United Press reports. The magazine cost was found to be $2,799, compared to the newspaper cost of $2,156. . . .

## FLOOR LEADER

Some considerable comfort and encouragement must have come to the motion picture interests of Nebraska to learn that William Haycock, Calloway, an exhibitor, has been selected as the Democratic floor leader of the House in the Nebraska legislature at Lincoln. . . .

## *In This Issue*

Friend of the Sweeneys, W. G. Van Schmus Page 9
Large distributors consider making 16 mm. pictures; Independents already active Page 11
Columbia Broadcasting Company raises time rates; Complete schedule of new charges Page 15
Exhibitors get relief in three out of four cases of code appeals Page 17
German industry goes about resuming progress interrupted last year Page 35

### FEATURES

Editorial Page 7
The Camera Reports Page 13
The Cutting Room Page 45
The Hollywood Scene Page 53
J. C. Jenkins—His Colyum Page 60
Productions in Work Page 52
Code Question Box Page 54

### DEPARTMENTS

What the Picture Did for Me Page 68
Showmen's Reviews Page 46
Managers' Round Table Page 81
Technological Page 57
Chicago Notes Page 90
Short Features on Broadway Page 90
The Release Chart Page 91
Box Office Receipts Page 61
Classified Advertising Page 96

## TAX AGENT

Named an agent of the tax commission of Ohio, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, will assist in the enforcement of the admissions tax law. He will serve without compensation. . . .

## DESERVES CREDIT

Entitled to considerable credit for maintenance of high standards and continued progress during a period of economic stress, the industry has been subject, instead, to unjust criticism, John McManus, Loew's Midland theatre manager, told the Round Table Club, Kansas City women's organization. The amusement medium of the great majority, the screen deserves universal support, said Mr. McManus. . . .

## COLOR SUIT

Directing 35 "interrogatories" at the plaintiff, attorneys for Fox, Paramount and Walt Disney last week took their first step in joint defense of the color patent infringement suit brought against them by Leon F. Douglass of Menlo Park, Cal., in San Francisco Court. Millions might be involved in damages, but the case is as yet far from trial. . . .

## NO PRODUCER CREDIT

Considered by RKO Radio is the release of several pictures for the new season as "company" films, minus screen credit to the individual producer involved. Done by combined studio talent would be the implication. Report that all studio product would be released thus has been denied.

## PUBLIC PROTEST

The musket rattle of public protest broke about the A. H. Blank Omaha district headquarters last week in connection with the allegedly salacious advertising and publicity on "The Continental Revue," stage featuring the Paramount reopening. From Legion of Decency members came protest, despite approval of the film shown, while from district head E. R. Cummings, no comment. . . .

## THREE-DIMENSION

Coast interest is astir over a new three-dimensional technique developed by William Adler of Pasadena, former cameraman, now with the California Institute of Technology. Claimed to differ from other processes chiefly in that one instead of two images is used on the film, the process entails a triple mirror attachment over the lens. For the exhibitor, it is said, no extra cost; for the producer, added lighting cost. . . .

# FRIEND of THE SWEENEYS

## CONCERNING THE VAN SCHMUS AND WHEREBY HE IS THE BUSINESS MAN OF THE SHOW BUSINESS AT THE MUSIC HALL

Cosmo-Sileo

*"We never try to kid the public—or ourselves."*

FOR "a thousand nights and a night" a modern Scheherazade might tell of the wonders and strange adventures of that city - within - a - city builded of dreams and oil, dug deep into earth and pushed high into sky, with the magic names of Radio and Rockefeller, of the vanities and foibles of the califs and grand viziers, amid their towers and courts and gardens, splendid with gold and crystal waters.

And no tale that ever beguiled an incensed hour in the courts of Baghdad could be more wrought with marvel than that of the coming and rise to power of the amazing new master of that city-within-a-city's caravanserai of glamours—the Radio City Music Hall, gemmed grotto of the houri shadows and the hundred dancing girls, slaves all of the rainbow lamps.

» » »

This new master has come strangely into a strange place. Also he has come into power without pipes and pageantry, silently, bringing the world's most fantastic miracle, showmanship without show.

A delirium of commonsense has taken command of the Music Hall and the show world wonders.

Miles Standish in homespun presiding at the court of Harun al-Rashid would be no more in contrast than W. G. Van Schmus ordering the operations of the great and glittering domain that Roxy I left.

All the splendors are still there, but the room of special magnificence that used to be the office of the maestro is now dedicated to use as a reception office under the name "The Studio," while the white haired, quiet Mr. Van Schmus, 58 and unexcited, sits in broadfaced tranquility in a conveniently compact and unawesome office on an upper floor.

The punctilious bebuttoned pages dash about, slick heels and salute as before. The mirrored vistas of the aisles and acres of artfully lighted modernism at its most elegant are still there unmarred, intact, but the atmosphere of magnificent fantasy seems to vanish at the threshold of the Van Schmus office. The only show he puts on is on the stage where he can sell it.

This show business is, it would appear, just another business.

It was that point of view that brought Mr. Van Schmus to his desk at the Music Hall. Back there in the days when Rockefeller Center and the Music Hall were in the fury of creation, this quiet, white haired and pleasantly spoken person was seen about a deal, known more as "Mr. Rockefeller's Man" than by name. Mr. Van Schmus just went about observing, and there was magnificently extensive observing to be done.

Even before the Music Hall was opened it would seem that Mr. Rockefeller, or his office at least, had become aware that everything had been done about the frame and nothing much about the picture it was to present. It also appears that it was foreseen that just possibly not one but several of the miracle workers of showland who had been importantly OK'd to Mr. Rockefeller were going to prove embarrassingly short of miracles. It is unnecessary to re-

[*Continued on following page*]

# "Sweeneys Make the Bread"

[*Continued from preceding page*]

peat the unhappy details. A number of supermen stalked in and melted out. When it was all over Mr. Rockefeller had his big Radio set back, only slightly used, and very little else worth mentioning except some positively spectacular operating figures.

Mr. Van Schmus-the-Observer, it was to be gathered, knew more about what had been going on than anyone else, and it appeared appropriate to set him in to see if something might not be done. He was made vice-president and comptroller of the Radio City theatres and a director of the Music Hall. The RKO corporation affiliations dissolved and the Rockefeller Center amusement houses, the Music Hall and the Center became entirely Rockefeller with an all-Van Schmus administration.

A sober, dignified business man in his middle years found himself in charge of the world's greatest theatre—suddenly the most conspicuous exhibitor in a nation that has some fourteen thousand of them.

It was another of the Arabian Nights whimsies of movieland.

» » »

Mr. Van Schmus was never headed for Broadway. He grew up in Chicago and went to North Central College in Naperville, Illinois, a school which his grandfather had served as a founder and where his father had been graduated before him. His first job was with the Hill Publishing Company, an old Chicago concern, and subsequently he was for years an executive of Schlesinger & Mayer, the concern known today as Chicago's big Carson, Pirie, Scott & Company, department store operators. Thence he went to the big May Company in Cleveland and presently appeared in the post of general manager of the George L. Dyer advertising agency in New York. In the Dyer agency he met Louis Lee, brother of the late Ivy Lee, and through the Lees came to know Mr. John D. Rockefeller, Jr. If all had developed according to design in Rockefeller Center, Mr. Van Schmus probably would still be just observing.

At his new desk, Mr. Van Schmus observed almost immediately that the problem, as in the department store, appeared to require a line of goods that might interest the public and steps toward telling the public where and when.

There was a production and operating machine and organization there. He made arrangements to let it go to work. He declined to cast himself as an impressario and now after a year and a half has so far shown no tendency toward leading the orchestra.

» » »

With something less, decidedly less, than first choice of the world's best pictures, the Music Hall in the 53 weeks ending January 19 is credited with having collected admissions totaling about $3,988,000. Despite the fact that the cost figures are not ranged alongside, it would appear that business is being done.

The Music Hall staff numbers some six hundred persons, in fifteen departments. The department heads lunch with Mr. Van Schmus every Friday. Pictures are previewed by varying cross sectional audiences selected from the big staff. The preview reactions count. The creative departments are headed by Leon Leonidoff, director of stage productions, Russell Markert, associate producer, and Erno Rapee, director of music. Music Hall publicity is under the attentions of Hazel Flynn, who was long screen editor for the Chicago *American*.

Mr. Van Schmus, chary as he is of utterance, remarks that "both Hollywood and New York might well wake up and serve the better taste of the American public." "I do not mean the Park Avenue public," he adds. "The Sweeneys have better taste than they are credited with—and it's the Sweeneys that make our bread and butter."

"And, we never try to kid the public—or ourselves."

## Ritchey Wins Distribution Suit Against Philip Lewis

Justice William T. Collins of the New York supreme court has permanently restrained Philip S. Lewis, head of American Trading Association, from distributing the film "Ships of Hate," as the result of an action brought by the Ritchey Export Corporation, foreign distributor of Monogram product. Ritchey, the court decided, has exclusive distribution right to the film outside the United States and possessions, and Canada, American Trading being ordered to turn over to Ritchey all prints and advertising material on the picture.

## Ready for Launching of Television, Says Aylesworth

"We are ready to launch television in this country," M. H. Aylesworth, president of National Broadcasting Company and chairman of RKO said in Hollywood this week. "It will, however, be enormously expensive." Mr. Aylesworth left for New York with Ned E. Depinet, president of RKO Distributing Corporation.

## $200,000 Expected Gross Of "Copperfield" in 4 Weeks

"David Copperfield," MGM picture, is being held a fifth week at the Capitol in New York, with an expected gross of approximately $205,000 for four weeks. The picture took in $18,000 during the last weekend, with an approximate $45,000 or more for the fourth week. The gross for the first three weeks was $160,120. It is considered possible that the picture will be held a sixth week.

# Educators Evolve A Film Study Plan

The extension of critical appreciation of the motion picture through a clearing house of educational associations was embodied in a plan adopted last week at a meeting in New York of the committee on motion pictures of the department of secondary education of the National Education Association.

The plan is considered the first step in the nationwide development of film appreciation in schools, as inaugurated by the National Council of Teachers of English. The National Education Association will further consider the matter at its Atlantic City convention February 25.

William Lewin, chairman of the committee, said: "We are opposed to censorship of the movies. We are in favor of enlightenment and the development of independent critical taste. You can't legislate good taste."

The committee announced a 10-point program, which would develop new units of classroom instruction, formulate children's standards of judgment of films, evolve methods for teaching motion picture standards, cooperate with public libraries, cooperate with theatres and community committees to eliminate double billing and develop family programs, oppose censorship legislation, publish lists of films worthy of discussion, cooperate in the preparation of visual aids for classroom use, encourage experiment, and list worthwhile pictures.

## Government to Speed Suit For Dissolution of ASCAP

The Department of Justice in Washington this week indicated through official sources that it will make every effort to speed prosecution of the monopoly suit filed in New York federal court against the American Society of Composers, Authors and Publishers. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was in Washington last week making inquiries regarding the government's plans with respect to the suit and it was understood that, in a report given to Mr. Kuykendall, the Department of Justice corroborated the indication that it is speeding the action.

Mr. Kuykendall sought information on the subject from the office of Attorney General Homer S. Cummings in order to be able to advise his organization's national convention at New Orleans late this month.

## H. G. Ponting, Cameraman Of Scott Expedition, Dies

Herbert George Ponting, noted explorer and camera chief on Scott's last expedition to the Antarctic in 1910-13, died last week in London at the age of 64. His film, "At the South Pole," was presented in New York at the Lyric theatre in February, 1929. An adventurous life included early years in California and foreign newspaper correspondence, which carried him all over the world many times. He wrote considerably, mostly of his travels. In 1926 he sold his Scott expedition film to British interests at a price, it was reported, a great deal smaller than the $250,000 said to have been offered by an American museum.

# BIG DISTRIBUTORS CONSIDER DOING 16 MM. FILMS; INDEPENDENTS ACTIVE

## Allied, Master Arts, Monogram, Mascot, Others Contract with Walter O. Gutlohn to Reduce Past Season's 35 mm. Films

## 75 Features and 250 Short Subjects Now in Company's Library; Declared to Be Not in Competition with Theatres

Several of the large producer-distributors are quietly considering the advisability of taking from their shelves outstanding features of past seasons, now out of general distribution, and reducing them from their present standard 35 millimetre size to 16 mm. for exhibition in the so called nontheatrical field. Already many of the more important independent distributors are doing this, with such companies as Monogram, Mascot, Allied, Master Arts and others contracting with Walter O. Gutlohn, Inc., large distributors of 16 mm. pictures for the nontheatrical field, for reduction of their past season product to 16 mm.

**Under the present plans of the larger companies the eventual sources of exhibition are held to be completely outside of established channels of theatrical exhibition, and in no way would offer competition to regular theatrical accounts. That is also the fact in the case of those independents who currently are selling 16 mm. rights to the Gutlohn company. The majors, on the other hand, face the possibility of strongly organized exhibitor opposition to such a move, especially from affiliated theatre men, and because of this they are proceeding with extreme caution. The larger companies interested in the 16 mm. field will not discuss their plans publicly at this time.**

The independents now appear to have taken the lead in that field. Gutlohn, Inc., has been handling some of the above accounts for two years and more, and last August signed a contract with Monogram for the 16 mm. rights to all its feature product. The product so reduced and distributed is, as in the case of the majors' projected plans, usually at least two years old. Gutlohn, which has been in active business for a little more than a year, in addition to one year during which time it handled Master Arts' product, has had the 16 mm. rights to Allied Pictures product for two months. Showmen's Pictures one year, and Progressive Pictures product for about a year. Mascot has just sold 16mm. rights to its pictures to Gutlohn.

### 75 Features on Hand

Included in the Gutlohn library at all times are an average of 75 feature pictures and 250 short subjects, including educational, instructional and regular theatrical subjects.

**"For the next year at least the major distributors will not enter the 16 mm. field," said Walter O. Gutlohn on Tuesday. "When they do, furthermore, they undoubtedly will organize their own systems of distribution."**

Mr. Gutlohn explained that, contrary to reports, his company is in no way connected with any other company aside from its contractual arrangements. All stock in Gutholn, Inc., is held by himself, Mrs. Gutholn and Harry A. Kapit, the company's sales manager.

---

### *SCHOOLS' OPPORTUNITY, SAYS MRS. LOORAM*

*"Our Bureau has been so delighted with the great increase in motion picture classics such as 'Little Women,' 'Anne of Green Gables,' 'Great Expectations,' 'The Little Minister,' 'David Copperfield,' 'Treasure Island,' 'What Every Woman Knows,' and others, that we cannot help but hope the major producing companies will soon have these films available in 16 mm.," Mrs. James F. Looram, chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae, is quoted by Walter O. Gutlohn.*

*"It will then give an opportunity to such concerns as Mr. Walter O. Gutlohn's, of 35 West 45th St., New York, to present the splendid classics in school rooms and school auditoriums so that teachers and students may see them, and study them. The above named pictures are the type which we should like to have made permanently available, and we feel that if they are reduced to 16 mm. size they will be accessible for school use."*

---

The company does not sell direct to prospective accounts, dealing only with libraries. With respect to the theatrical companies from whom it requires 35 mm. films for reduction, it buys the 16mm. rights on a royalty basis for from 4 to 10 years.

### Contract Booking

Gutlohn, Inc., was the first company in the 16 mm. field to introduce contract booking for nontheatrical accounts, according to Mr. Kapit, and many of the institutions with which the company's distributors do business book an average of 30 programs a year.

"Of course," said Mr. Kapit, "where there are church bookings this contract figure is considerably higher, inasmuch as most of these situations run regular programs with several changes weekly."

Gutlohn, Inc., is doing business with libraries and nontheatrical distributors in about 40 states and in several foreign countries, including Great Britain, Canada, Cuba, several South American and Central American countries, Mexico, Japan and Australia.

"The average producer fears the reaction of the exhibitor to 16 mm. shows," said Mr. Kapit. "This is, unfortunately, because they do not know the situation as it really is. We are not in competition with anyone. In most cases the pictures we handle are from two to three years old and the people who see them do not go to nontheatrical exhibitions primarily to look at the product. Their interest centers chiefly around the circumstances and situation in which 16 mm. shows are held, usually in a church for a benefit of some sort, in a school or auditorium to which the public is not admitted, but never in a situation which can be called competitive to an established theatre.

### "Building Future Audiences"

"As far as children are concerned, we actually are building up future audiences for theatres in making them picture minded."

"In respect to the question of admission charges," Mr. Kapit continued, "this is not competitive because the pictures are not commercially sold and we have an agreement to that effect in every contract we make with 35 mm. distributors."

Development of nontheatrical motion picture exhibition for entertainment purposes has been prevented to date by the lack of suitable films, which must come, at least from the outset, from the producers of standard-sized product for theatres, either in 35 mm. prints or in 16 mm. reductions. Because of lower costs, and greater facility, the nontheatrical field is best served by reduction to 16 mm., and today the very term "nontheatrical" has come to signify the use of 16 mm. product and equipment.

In the Gutlohn library are included such features as "The Sphinx," "Police Call," "The 13th Guest," "The Phantom Broadcast," "The Return of Casey Jones," "Black Beauty," "Oliver Twist," and others. In addition, there is a representative list of westerns. Short subjects include classic and semi-classic music series, musical novelties, comedies, adventure subjects, travelogues and others, in addition to educational and instructional features and shorts.

### Sound Recording Improved

During the past year and one-half equipment manufacturers have improved 16 mm. sound recording on film with a proportionally narrower band and a corresponding improvement in reproduction equipment. The present 16 mm. projector is capable of projecting an image large enough for a hall seating several hundred persons, with illumination equal to that of the average theatre image.

From a standpoint of technics, it has been demonstrated that 16 mm. projection can be used in commercial theatres up to about 300 seating capacity, the image under these circumstances being about 9 x 12½ feet. This suggests the possible development of a minor class of 16 mm. theatres in hamlets now unable to support a theatre, in the event that product is made available.

Suitable product also would represent something of aid and comfort to the non-

*(Continued on following page, column 2)*

# BOTH HOUSES FAVOR QUIZ ON ELECTRICS

## Sirovich Promises "Sensational Disclosures"; New Block Booking Measure to be Offered

The House interstate commerce committee in Washington last week approved the Rayburn resolution authorizing a $750,000 investigation of American Telephone & Telegraph Company and all subsidiary companies, including Western Electric and Electrical Research Products, Inc., by the federal communications commission.

The Senate on Tuesday approved a companion proposal, the Wheeler resolution.

Hearings on his resolution for investigation of patent pools in industry are to begin Monday before the patents committee, of which he is chairman, Representative William Sirovich of New York said. The aviation industry will be taken up first, he said, and this will be followed by investigation of the film and radio industries, with, he promised, "sensational disclosures."

### New Block Booking Action

A new block booking bill is to be offered soon by Congressman Charles Kramer of Los Angeles. Mr. Kramer explained that as soon as the Dickstein committee completes its present investigations he will give the matter further consideration. There will be no effort to regulate the entire industry under the terms of his bill, he said.

In the 39 state legislatures which convened in January, 111 measures directly affecting the motion picture industry already have been introduced. Five more legislatures will convene before the end of February. Before the 44 sessions close early next summer 250 measures are expected.

When the California legislature resumes its deliberations March 4, among the 3,448 bills introduced in both the Assembly and the Senate there will be a record number of at least 177 concerning the film industry, according to Hulda McGinn, manager of the California Theatre Association. Among the 177 proposed bills, 131 are Assembly measures and 46 Senate; at least 98 on taxation.

### Labor Protests Tax Program

The California State Federation of Labor protested against Governor Merriam's program to raise $154,000,000 in new taxes to finance state government. The Federation urged labor councils and local unions to help defeat the plan. Edward Vandeleur, Federation president, specifically objected to the proposed increase in the sales tax, the new tax on electric, gas, water, telephone and telegraph service and the new tax on amusements and tobacco.

In the Colorado legislature a 2 per cent sales tax law was passed but theatres will not come under the law with respect to admission prices.

Connecticut's perennial censorship bill, providing for a state board of film censors, again was introduced in the General Assembly at Hartford. Similar measures have been defeated at each biennial session for a number of years. Other bills under consideration concern adding the amusement business to those paying the unincorporated business tax; allowing motion picture shows after 2 p. m. on Sundays; establishing a 5 per cent tax on the gross income of amusement businesses, and providing sentence of one to five years for throwing gas or stench bombs.

In St. Petersburg, Fla., Senator James F. Sikes announced he will back a bill in the state legislature to put a tax on motion picture admissions in an attempt to force down prices. Senator Sikes contended there is not free competition in Florida because the majority of the theatres are owned by the same interests.

Problems dealing with legislation affecting the trucking industry, particularly film deliveries, will be discussed by the National Film Carriers, Inc., in New Orleans February 25-29. The meeting is being held in conjunction with the annual MPTOA convention.

### Would Outlaw Bank Nights

In Missouri a bill introduced in the legislature by Representative Frank F. Catron outlaws the socalled bank nights, cash nights and all other forms of gift enterprises.

Governor Earle of Pennsylvania proposed a 10 per cent assessment tax to raise $6,000,000 in two years.

A consumer's tax bill, embracing a tax of about 10 per cent on theatre receipts, was introduced in the Kansas legislature. With the close of bill introduction, the amusement group was a consistent target. One bill proposes a 2 per cent sales tax including theatre admissions, another calls for two men in a projection booth, and a third calls for a graduated circuit theatre operating tax.

Closely following the California record, 120 measures already have been filed in the New York legislature.

A bill to increase censorship fees from $1 to $3 a reel was introduced this week in Ohio by Representative William J. Zoul. The Senate passed a bill making it unlawful for distributors to require exhibitors under contract to play any film on a specific day.

Independent theatres in Portland, Ore., want their license fees cut and have appointed a committee to negotiate with the Portland City Council.

---

# *Independents Busy In 16mm. Market*

*(Continued from preceding page)*

bicycling "Jack Rabbit" operator, who travels from town to town putting on shows in available halls and stores with old films purchased outright. More product would be available to him.

**These distributors and producers also believe that the entire question of competition from nontheatrical exhibition of former theatrical product might prove to have been exaggerated if the films were made available under a regular system of distribution control. Pictures so released would be old, having completed their theatrical life a substantial period of time before being made available for nontheatrical programs. In addition, it is held, the regular picture patron could hardly be interested in such product for its own sake, and it is to be expected that he would still have to look to the established theatre for his screen entertainment.**

There has been little to indicate, they maintain, that the private exhibition of professional product in the home will ever assume importance as a competitor with the theatre for a number of reasons, but chiefly because of the cost.

The professional 16 mm. picture would be in demand almost exclusively for occasional programs in schools, churches, lodges, summer camps and similar situations, Mr. Gutlohn said. These institutions now have their programs and parties, he pointed out, which commonly are resorted to for the purpose of raising funds, but while an old picture assuredly might prove more attractive to those compelled to attend such functions than no entertainment at all, it scarcely could be regarded as a means for satisfying the motion picture interests of persons who patronize theatres. As for summer camps, he said, juveniles and, in some instance, adults attending them are usually denied any kind of screen entertainment, since camp directors dislike as a rule to let their charges go very far to a town in the evening.

### "Recoup" Losses on Weak Films

From the point of view of the producer of professional product, release some time after his films' theatrical life for nontheatrical exhibition offers an opportunity to increase the revenues of good pictures and to "recoup," at least partially, the losses suffered on the weak ones.

Exhibitors, among them the Motion Picture Theatre Owners of America, since the code drafting sessions in New York in the summer and autumn of 1933, have been campaigning for a definite restriction of the non-theatrical activities of distributors. Further, they are dissatisfied with the present NRA code clause governing this situation. On the face of it this clause appears inconsistent and exhibitor organizations throughout the country are continuing their efforts to obtain a clause which has "teeth" in it. Artcle 5, Section 8, Part 4 (a) of the code, dealing with non-theatricals, reads as follows:

"It shall be an unfair practice for any distributor to license the exhibition of its motion pictures for exhibition by any non-theatrical account contrary to any determination, restriction, or limitation by a local grievance board where such exhibition shall be determined by such grievance board provided for in this code to be unfair to an established motion picture theatre."

Part 4 (b), however, apparently contradicts the above. It says:

"Nothing in this part shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts, or camps, or on board ships of the United States Navy, or ships engaged in carrying passengers to foreign or domestic ports, *or at educational or religious institutions,* or at institutions housing 'shut-ins,' such as prisons, hospitals, orphanages, etc." (Italics are ours.—Ed.)

In any event, when an established exhibitor has a complaint about unfair non-theatrical competition, he must file his complaint with the grievance board which attempts to determine the case on its individual merit.

# THE CAMERA REPORTS

BROADWAY PREMIERE. Notables arriving at the Strand theatre for the opening of Warners' first Cosmopolitan picture, "Devil Dogs of the Air": Major Albert Warner, Mrs. Warner, William Selzer, New York aviation commissioner; and Capt. Roscoe Turner.

ON SALES TRIP. (Below) Cresson E. Smith, RKO Radio Western sales manager, aboard The S. S. California, Hollywood bound. Before returning East he will hold meetings at West Coast, Salt Lake City and Denver exchanges.

FROM THE ARGENTINE. (Left) Enrique de Rosas, actor-producer of Buenos Aires, who has been signed by Fox to be the Brigadier in "Angelina, or the Honor of a Brigadier," which stars Rosita Diaz.

CAST REACTION. Margo (in foreground), prominent among the players supporting George Raft and Carole Lombard in Paramount's "Rumba," registering satisfaction in her cinema-self at the world premiere of the production in Miami, Fla., while vacationing.

RUSTIC INTERLUDE. With atmosphere supplied the Gaumont-British studio at Shepherd's Bush, London, by an efficient property haystack. Conferring across the smile of Cicely Courtneidge during a lull in the shooting of "Me and Marlborough" are Victor Saville (right), director of that historical comedy, and Michael Balcon, director of productions for Gaumont-British.

HOBBY IS HATS. Those 10-gallon cowpuncher hats are what Louis Charninsky, manager of the Capitol in Dallas, collects. Above he is shown in one he received from Buck Jones, and he has many from other Western stars.

SHOWING MOTHER. (Left) Siegfried Rumann, Fox character actor, snapped as he was taking his mother, who recently arrived from Germany, around Movietone City.

FEELING FIT AGAIN. Back to the studio following the birth of her son, Joan Blondell, Warner star, has already started on a new picture, and at right she is shown doing a bit of preparing therefor.

MOTHER HAS A VISITOR. Glenda Farrell, featured Warner-First National player, taking time out from her latest picture, "In Caliente," for a chat with her son, Tommy, who was taking time out from his studies at a Los Angeles military academy for a holiday in Burbank.

OFF-STAGE BUSINESS. Which the photographer ostensibly chose to ignore to get this naturalistic portrait of the Elliott Nugents at home. The Paramount director and his wife are shown on the veranda of their charming residence at Bel-Air, high-up Hollywood suburb.

# COLUMBIA BROADCASTING RAISES TIME RATE; AFFECTS 97 STATIONS

### Charges Increased as Much as 25 Per Cent in Some Cases; Chain Now Largest; 20 Million Radio Homes in U. S.

Columbia Broadcasting System this week announced a general upward revision of program time rates throughout its network, a move giving definite indication of the system's improved position in commercial broadcasts in proportion to the number of its sustaining programs. National Broadcasting three weeks ago announced rate revisions, but upward revisions in the NBC situation were not so marked as with CBS. Ninety-seven stations in 95 cities are affected in the Columbia move, and the revisions show an increase in total cost of 3.1 per cent.

The increase in time rates in individual CBS stations, however, represents in many instances a stepping up of charges as much as 25 per cent. In some situations there has been no change; in others rates have been slightly lowered.

*It was also revealed that certain changes have been made in the network system of CBS, making the chain the largest in radio, strengthened still further at strategic points, with Omaha and Lincoln brought into the coverage area of the basic group, and with KSO, Des Moines, joining the network in March to intensify the system's basic network coverage in Iowa.*

"On the complete Columbia network of 97 stations in 95 cities, the new rates show an increase in total cost of 3.1 per cent—a deferred advance covering only part of the increased station and operation costs which we have withheld entirely from our rates during recent years," said H. K. Boice, vice-president of CBS in charge of sales.

### 20,000,000 Radio Homes

"This advance is more than offset by the steady growth in number of radio homes—the current total in this country being 20,000,000—which continues to make each contract for radio time an equity worth more to the advertiser with each succeeding month. This fact is evident on the chart which the new rate card contains, showing complete network coverage for 1935 at a cost of 51 cents per 1,000 radio homes, compared with 69 cents per 1,000 radio homes as recently as 1930."

Mr. Boice pointed out three important features in the new CBS rate structure which reflect, in the opinion of the network's executives, constructive advancement in radio broadcasting operations. These include a weekly discount schedule based on the amount of time and the number of stations used each week; an additional discount for 52 weeks of consecutive broadcasting; a re-distribution of rates among stations to bring the separate price of each time into line with its relative coverage as an individual unit of the Columbia network.

"The first of these," he explained, "en-

(Continued on following page)

## *Columbia Broadcasting's Time Rates Contrasted with Previous Schedules*

### NEW BASIC NETWORK RATES OF SYSTEM

| | New Rates | | | Old Rates | | |
|---|---|---|---|---|---|---|
| | 1 hr. | ½ hr. | ¼ hr. | 1 hr. | ½ hr. | ¼ hr. |
| Akron (WADC) | $150 | $90 | $60 | $140 | $88 | $55 |
| Albany (WOKO) | 150 | 95 | 60 | 125 | 78 | 49 |
| Baltimore (WCAO) | 250 | 150 | 100 | 200 | 125 | 78 |
| Boston (WNAC) | 375 | 225 | 150 | 300 | 188 | 117 |
| Buffalo (WGR) | 275 | 165 | 110 | 225 | 141 | 88 |
| Chicago (WBBM) | 600 | 360 | 240 | 425 | 266 | 166 |
| Cincinnati (WKRC) | 250 | 150 | 100 | 200 | 125 | 78 |
| Cleveland (WHK) | 300 | 180 | 120 | 225 | 141 | 88 |
| Detroit (CKLW) | 350 | 210 | 140 | 250 | 156 | 98 |
| Hartford (WDRC) | 150 | 90 | 60 | 125 | 78 | 49 |
| Indianapolis (WFBM) | 200 | 120 | 80 | 185 | 116 | 72 |
| Kansas City (KMBC) | 275 | 165 | 110 | 185 | 116 | 72 |
| Louisville (WHAS) | 350 | 210 | 140 | 275 | 172 | 108 |
| New York (WABC) | 1,000 | 600 | 400 | 950 | 594 | 371 |
| *Omaha-Lincoln (WHO) | 200 | 120 | 80 | ... | ... | ... |
| Philadelphia (WCAU) | 500 | 300 | 200 | 450 | 281 | 176 |
| Pittsburgh (WJAS) | 275 | 165 | 110 | 200 | 125 | 78 |
| Providence (WEAN) | 200 | 120 | 80 | 125 | 78 | 49 |
| St. Louis (KMOX) | 400 | 240 | 160 | 400 | 250 | 156 |
| Syracuse (WFBL) | 175 | 105 | 70 | 125 | 78 | 49 |
| Toledo (WSPD) | 175 | 105 | 70 | 165 | 103 | 64 |
| Washington (WJSV) | 250 | 150 | 100 | 200 | 125 | 78 |
| Totals | $6,850 | $4,010 | $2,740 | $5,475 | $3,424 | $2,139 |

KSO, Des Moines, will be added to the basic network, March 17, at a rate of $175 per night hour.

---

* Succeeds Fort Wayne.

### BASIC SUPPLEMENTARY NETWORK RATES

| | New Rates | | | Old Rates | | |
|---|---|---|---|---|---|---|
| | 1 hr. | ½ hr. | ¼ hr. | 1 hr. | ½ hr. | ¼ hr. |
| Atlantic City (WPG) | $125 | $75 | $50 | $125 | $78 | $49 |
| Bangor (WLBZ) | 125 | 75 | 50 | 125 | 78 | 49 |
| Bridgeport (WICC) | 150 | 90 | 60 | 125 | 78 | 49 |
| Columbus (WBNS) | 150 | 90 | 60 | 165 | 103 | 64 |
| Dayton (WSMK) | 125 | 75 | 50 | ... | ... | ... |
| Erie (WLBW) | ... | ... | .. | 125 | 78 | 49 |
| Fort Wayne (WOW) | 175 | 105 | 70 | ... | ... | ... |
| Harrisburg (WHP) | 125 | 75 | 50 | 125 | 78 | 49 |
| Manchester (WFEA) | 125 | 75 | 50 | 125 | 78 | 49 |
| Peoria (WMBD) | 125 | 75 | 50 | 140 | 88 | 55 |
| Rochester (WHEC) | 175 | 105 | 70 | 170 | 107 | 66 |
| South Bend (WSBT) | 125 | 75 | 50 | 125 | 78 | 49 |
| Springfield (WMAS) | 150 | 90 | 60 | 125 | 78 | 49 |
| Utica (WIBX) | 125 | 75 | 50 | 125 | 78 | 49 |
| Wheeling (WWVA) | 175 | 105 | 70 | 140 | 88 | 55 |
| Worcester (WORC) | 175 | 105 | 70 | 125 | 78 | 49 |
| Youngstown (WKBN) | 150 | 90 | 60 | 140 | 88 | 55 |
| Group Totals | $2,350 | $1,380 | $920 | $2,005 | $1,204 | $785 |

# CBS TOTAL COST RAISE 3.1 PER CENT

(*Continued from preceding page*)

ables the advertiser to increase his discount rate even by adding minimum-priced stations to his network. It gives equal weight to all stations, regardless of price. It also gives equal weight to day-time and to night-time periods.

### Premium for Consistent Advertising

"The second factor, an additional 10 per cent discount for 52 weeks of consecutive broadcasting, offers a premium for consistent advertising. It should make it possible for many advertisers, who have previously not broadcast throughout the year, to protect their time, hold their audiences, and maintain their advertising momentum by doing so."

"The third new point—the re-proportioning of individual station rates—reduces the cost of many supplementary stations," Mr. Boice explained. "Broadly, it brings the cost of these stations into logarithmic proportion to the number of radio homes in their coverage areas. It is based primarily upon that most sensitive and accurate of coverage measurements—the listening area method, which determines the actual, not theoretical, scope of influence of each station."

### NBC Explains New Rates

When National Broadcasting Company filed its new rate card with the federal communications commission three weeks ago, the company found it would first be necessary to revise the card so that the explanatory clauses bearing upon the application of the new rates and discounts be more specific. Copies of the revised rate card with the explanatory clauses included were mailed to the trade last week.

The explanatory clauses set forth that commitments made prior to the effective date of the card will be completed at the rates called for by such commitments, but advertisers may elect to substitute new contracts effective at any time after February 4, at rates on the new card for the unexpired portion of their commitments for the effective date of such new contracts. In the absence of such election, rates in effect immediately preceding the effective date of the card will apply to extensions of the commitments for any period or periods up to and including Feb. 3, 1936, for all or part of the same facilities continuously used, and additions to such facilities will be made only at the prior rates. Rates on the new card are applicable to all new broadcast series offered on and after the effective date of the card.

### SOUTHWESTERN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Dallas ................ | $250 | $150 | $100 |
| Houston ............. | 175 | 105 | 70 |
| Oklahoma City ....... | 200 | 120 | 80 |
| San Antonio ......... | 175 | 105 | 70 |
| Shreveport ........... | 175 | 105 | 70 |
| Topeka .............. | 175 | 105 | 70 |
| Tulsa ................ | 125 | 75 | 50 |
| Waco ................ | 125 | 75 | 50 |
| Wichita ............... | 150 | 90 | 60 |
| Wichita Falls......... | 125 | 75 | 50 |
| Group totals ........ | $1,675 | $1,005 | $670 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Dallas (KRLD) ..... | $200 | $125 | $78 |
| Houston (KTRH) ... | 200 | 125 | 78 |
| Little Rock (KLRA).. | 170 | 107 | 66 |
| Oklahoma City (KOMA) ......... | 185 | 116 | 72 |
| San Antonio (KTSA) | 190 | 119 | 74 |
| Shreveport (KWKH). | 200 | 125 | 78 |
| Topeka (WIBW) .... | 180 | 113 | 70 |
| Tulsa (KTUL) ...... | 125 | 78 | 49 |
| Waco (WACO)...... | 125 | 78 | 49 |
| Wichita (KFH)...... | 180 | 113 | 70 |
| Wichita Falls (KGKO) | 125 | 78 | 49 |
| Group totals ........ | $1,880 | $1,177 | $733 |

### NORTHWESTERN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Davenport ........... | $125 | $75 | $50 |
| Minneapolis .......... | 400 | 240 | 160 |
| Sioux City ........... | 125 | 75 | 50 |
| Yankton ............. | 150 | 90 | 60 |
| Group totals........ | $800 | $480 | $320 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Lincoln (KFAB)..... | $175 | $109 | $68 |
| Milwaukee (WISN) .. | 185 | 116 | 72 |
| Minneapolis-St. Paul (WCCO) .......... | 350 | 219 | 137 |
| Sioux City (KSCJ).. | 185 | 116 | 72 |
| Davenport (WOC)... | 125 | 78 | 49 |
| Waterloo (WMT) ... | 150 | 94 | 59 |
| Yankton (WNAX)... | 165 | 103 | 64 |
| Group totals ....... | $1,335 | $835 | $521 |

### SOUTH CENTRAL GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Atlanta .............. | $175 | $105 | $70 |
| Birmingham .......... | 150 | 90 | 60 |
| Chattanooga ......... | 125 | 75 | 50 |
| Knoxville ............ | 125 | 75 | 50 |
| Little Rock........... | 125 | 75 | 50 |
| Memphis ............. | 175 | 105 | 70 |
| Mobile ............... | 125 | 75 | 50 |
| Montgomery ......... | 125 | 75 | 50 |
| Nashville ............ | 175 | 105 | 70 |
| New Orleans.......... | 225 | 135 | 90 |
| Pensacola ............ | 125 | 75 | 50 |
| Group totals ......... | $1,650 | $990 | $660 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Atlanta (WGST)..... | $200 | $125 | $78 |
| Birmingham (WBRC). | 200 | 125 | 78 |
| Chattanooga (WDOD) | 175 | 109 | 68 |
| Knoxville (WNOX).. | 175 | 109 | 68 |
| Memphis (WREC).... | 185 | 116 | 72 |
| Mobile (WALA) ..... | 150 | 94 | 59 |
| Montgomery (WSFA) | 150 | 94 | 59 |
| Nashville (WLAC)... | 190 | 119 | 74 |
| New Orleans (WDSU) | 250 | 156 | 98 |
| Pensacola (WCOA)... | 125 | 78 | 49 |
| Group totals........ | $1,800 | $1,125 | $703 |

### SOUTHEASTERN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Charlotte ............ | $250 | $150 | $100 |
| Durham ............. | 125 | 75 | 50 |
| Greensboro .......... | 125 | 75 | 50 |
| Richmond ........... | 125 | 75 | 50 |
| Roanoke ............ | 125 | 75 | 50 |
| Savannah ........... | 125 | 75 | 50 |
| Winston-Salem ....... | 125 | 75 | 50 |
| Group totals ....... | $1,000 | $600 | $400 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Charlotte (WBT)..... | $200 | $125 | $78 |
| Greensboro (WBIG).. | 125 | 78 | 49 |
| Durham (WDNC).... | 125 | 78 | 49 |
| Richmond (WMBG).. | 125 | 78 | 49 |
| Roanoke (WDBJ)..... | 170 | 107 | 66 |
| Savannah (WTOC)... | 165 | 103 | 64 |
| Winston-Salem(WSJS) | 125 | 78 | 49 |
| Group totals ........ | $1,035 | $647 | $404 |

### FLORIDA GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Jacksonville .......... | $125 | $75 | $50 |
| Miami ............... | 125 | 75 | 50 |
| Orlando .............. | 125 | 75 | 50 |
| Tampa ............... | 125 | 75 | 50 |
| Group totals ........ | $500 | $300 | $200 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Jacksonville (WMBR). | $125 | $78 | $49 |
| Miami (WQAM)..... | 200 | 125 | 78 |
| Orland (WDBO)..... | 100 | 100 | 63 |
| Tampa (WDAF)...... | 200 | 125 | 78 |
| Group totals......... | $625 | $428 | $268 |

### MOUNTAIN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Colorado Springs ...... | $125 | $75 | $50 |
| Denver .............. | 175 | 105 | 70 |
| *Reno ............... | 125 | 75 | 50 |
| Salt Lake City........ | 300 | 180 | 120 |
| Group totals ........ | $725 | $435 | $290 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Colorado Springs (KVOR) .......... | $125 | $78 | $49 |
| Denver (KLZ) ...... | 190 | 119 | 74 |
| Reno (KOH) ........ | 125 | 78 | 49 |
| Salt Lake City (KSL). | 250 | 156 | 98 |
| Group totals........ | $690 | $431 | $270 |

*Reno may be added without additional charge or when Salt Lake City and the Pacific Coast group are used.

### PACIFIC COAST GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Los Angeles.......... | $375 | $225 | $150 |
| Portland ............ | 200 | 120 | 80 |
| San Diego ........... | 125 | 75 | 50 |
| San Francisco ........ | 325 | 195 | 130 |
| Seattle-Tacoma ....... | 225 | 135 | 90 |
| Spokane ............. | 150 | 90 | 60 |
| Group totals......... | $1,400 | $840 | $560 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Los Angeles (KHJ)... | $325 | $203 | $127 |
| Portland (KOIN) ... | 175 | 109 | 68 |
| San Diego (KGB).... | 150 | 94 | 59 |
| San Francisco(KFRC) | 325 | 203 | 127 |
| Seattle-Tacoma (KOL-KVI) ....... | 200 | 125 | 78 |
| Spokane (KFPY) .... | 175 | 109 | 68 |
| Group totals......... | $1,350 | $843 | $527 |

### CANADIAN GROUP

**New Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Montreal ............ | $200 | 120 | 80 |
| Toronto ............. | 300 | 180 | 120 |
| Group totals......... | $500 | $300 | $200 |

**Old Rate**

| | 1 hr. | ½ hr. | ¼ hr. |
|---|---|---|---|
| Montreal (CKAC)..... | $250 | $156 | $98 |
| Toronto (CFRB)..... | 250 | 156 | 98 |
| Group totals ........ | $500 | $312 | $196 |

---

## Metro-Goldwyn Dividend

Metro-Goldwyn Pictures has declared a regular quarterly dividend of 47½ cents on its seven per cent preferred stock, payable March 15 to stockholders of record February 28.

# RELIEF FROM UNFAIR PRACTICES GRANTED IN 75% OF CODE CASES

## Exhibitors Have Three Chances to One of Getting Help Through Local Grievance Boards; 1,020 Cases Tried

Motion picture theatre owners have three chances to one of getting relief through Local Grievance Boards from unfair trade practices indulged in by their competitors in violation of the National Recovery Administration's code of fair competition for the industry.

Out of 1,020 cases tried by the 32 Grievance Boards as industrial courts under the code, 771 cases, or 76 per cent, brought relief to exhibitors. In 237 complaints, or 24 per cent of the total, relief was denied.

**The exhibitors and distributors who lost, exercised their right to appeal to the Code Authority as the code's "Supreme Court of Appeals", in some 205 cases, representing 20 per cent of all cases disposed of by the Grievance Boards. In 85 per cent of the appeals, representing 175 cases, the Authority affirmed the Board's original decision, reversing the decisions in 30 cases, or 15 per cent of those appealed.**

Fifty-two per cent of the complaints, some 530 cases, involved the complicated rebate clause of the code, which is intended to prohibit two-for-one-admissions, lotteries, gifts, prizes, throwaways and other such devices. These are the most widely used practices in exhibition for bolstering box office receipts in which the principles of unfair competition are involved as set down by the code.

### 12 Per Cent on Overbuying

Twelve per cent, or 122 of the complaints, involved overbuying, where one exhibitor purposely buys more product than he reasonably can use with the intent and effect of depriving a competitor of such overbought product. In 43 per cent of the overbuying cases, totaling 52, relief was granted by the Grievance Boards, and in 40 per cent of those which failed to bring relief the complaining exhibitors appealed to the Code Authority, which sustained the Grievance Board in 70 per cent of the appealed cases and reversed it in the remaining actions, granting relief where relief was denied.

### Nontheatrical Cases 4 Per Cent

Complaints against premature advertising constituted 19 per cent of the claims filed before the Grievance Boards and totaled some 200. Under this clause no exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another exhibitor who has the prior exhibition right shall advertise such specific picture by any means of advertising prior to or during its exhibition by the owner who has the prior right. If this clause proves a hardship on a subsequent run the rigidity of its provisions may be lightened.

Exhibitor complaints against unfair nontheatrical competition totaled 4 per cent, or approximately 40 of the total 1,020 cases heard, and in each instance the Grievance Board ordered exchanges to discontinue servicing the nontheatrical account. Interference-with-lease cases represented 2 per cent, or 20 cases; fraudulent transfers of assets constituted 1½ per cent and the 10 per cent elimination clause was the cause of 1 per cent of the complaints, filed by exhibitors against distributors.

These conclusions were made Wednesday in New York by Louis Nizer, motion picture attorney and counsel and secretary to the New York Film Board of Trade. Mr. Nizer is about to publish a book entitled, "New Courts of Industry: Self-Regulation under the Motion Picture Code."

The 32 Clearance and Zoning Boards, which pass only upon the grievances of clearance and zoning, disposed of 289 cases. In 172 instances relief was granted. This represents 59 per cent of the complaints filed. In 117 cases, or 41 per cent of the cases tried, the complaints were dismissed. Appeals were taken from Clearance and Zoning Boards to the Code Authority in 78, or 27 per cent of the cases. Some 82 per cent of the appeals were affirmed and 18 per cent were reversed.

---

## *GARNER TO PRESENT QUIGLEY AWARDS*

*Managers Bill Henricks, of the Warner Theatre, Memphis, Tenn., and Morris Rosenthal, of the Majestic Theatre, Bridgeport, Conn., are to receive the 1934 Quigley Grand Awards in Washington from the Vice-President of the United States, John Nance Garner, on Friday of this week.*

*A-Mike Vogel, chairman of the Managers' Round Table Club of* MOTION PICTURE HERALD, *has invited other government officials and legislators to attend the presentation ceremonies. It is expected that executives from the Warner and Loew Theatres organizations will be on hand, as will representatives of Warner Brothers Pictures, United Artists, and others. Arrangements also are being made by Capital showmen to further honor the Award winners.*

*Mr. Hendricks and Mr. Rosenthal finished one-two in the voting of the judges for the 1934 Grand Awards, all winners of the monthly plaques being eligible. Hendricks scored on Warner Brothers' "Six Day Bike Rider" and Rosenthal on United Artists' "The Mighty Barnum."*

---

## J. E. Ross Dies

J. E. Ross, Jr., 22, one of the youngest exhibitors in South Carolina, died after a brief illness, of pneumonia, recently at his home in St. George, S. C., where he operated the Strand theatre.

## *Price War Hits Pittsburgh Area*

A general price war is in progress throughout the Pittsburgh territory. In little more than ten days what started as a price reduction in an individual theatre, the Penn, has spread until it now threatens to affect every house in the sector.

Two weeks ago the Penn theatre announced it would adopt immediately a regular stage show policy and cut its top from 60 to 40 cents. This week the Stanley and the Alvin joined the movement by reducing their scales, the Stanley, with pictures and stage shows, reducing from 60 to 40 cents. The Alvin has not cut its 40-cent top but it has inaugurated an opening price of 15 cents until 12:30. In the past, there has been a 25-cent admission from opening to 6 P.M.

With the Alvin revision, the Harris interests have cut their scale in East Liberty at the Family. This marks the first slash in the East Liberty sector and presages a full-fledged war in that district. At the Family, 10 cents has been cut, making a 15-cent balcony and 25-cent downstairs scale in the afternoon and 25 cents for all seats at night.

The Fulton reduced its prices at the same time as the Penn, leaving only the Warner among the five downtown first runs with its old scale intact. That is 25 cents from opening until 6 P.M., and 40 cents thereafter for double features.

In Philadelphia this week, the Roxy Mastbaum reduced its top price from 75 to 65 cents in a drive to bolster attendance.

## Warner Loses Point In Ohio Rental Suit

Warner lost an initial step in Sandusky, Ohio, common pleas court recently when the court ruled on the validity of service against them in the $369,315 suit of Seitz Theatre Company against General Theatre Company, for rentals claimed due the Seitz Company on the lease of the State, once under Warner control.

The plaintiff contended that Warner is the parent organization, while Warner denied it was a proper party to the case. Motion of General Theatre, lessees, to make its petition definite was also overruled.

## Frank O'Heron Quits RKO Production Post

Frank O'Heron, recently appointed an associate producer at the RKO studio, resigned this week because of ill health. He plans a long rest.

Mr. O'Heron entered the motion picture industry in 1925 as accountant for FBO. Before becoming an associate producer and vice-president of RKO Studios, he was a vice-president of RKO Radio Pictures and the RKO Distributing Corporation.

# COOPERATIVE CAMPAIGN IS STARTED BY ALLIED

### Directors Reelect Samuelson, Myers, Blum at Washington; Discuss Code Renunciation

Allied States Association of Motion Picture Exhibitors is effecting a plan throughout the country to group members under citywide cooperative newspaper advertising arrangements in order to obtain large savings and to present the Allied cause to the public.

Sidney Samuelson of New Jersey was reelected president of Allied at a three-day session of the board of directors at Washington. Abram F. Myers was reelected board chairman and general counsel, and Herman A. Blum secretary and treasurer. At the first session Wednesday the board considered plans for a distinctive seal to be used in all theatres, and proceeded with plans for the annual convention in Atlanta in May.

At later sessions was expected the renunciation by Allied affiliates of the reports of impartial members of the field code boards, and code discussions. A "public relations" campaign is being planned to cultivate goodwill for Allied members and independent theatres generally. The Legion of Decency was to be discussed. Allied planned to suggest a thorough investigation of the new copyright bill and determine the attitude of broadcasters.

#### New Regional Vice-Presidents

The board was to vote on new regional vice-presidents and a new budget, including outside increases of the association's income. "Is the sentiment of reports from Allied leaders for united action in renouncing the code and refusing to pay further assessments?" was a question under consideration, as were the attitude of President Roosevelt toward the code, that of the National Industrial Recovery Board and Senator King's resolution on block booking, as well as the possibility of reintroducing the Brookhart bill. A final subject was the seat tax of the American Society of Composers, Authors and Publishers, and it was expected that Allied's stand will be determined by the present status of the government's suit against the ASCAP.

Theatre space advertising in newspapers is usually so expensive when used sufficiently consistently for lasting effects that the smaller houses individually cannot afford to match their larger circuit competitors' expenditures. By having the local Allied association take a certain amount of space each day and apportioning this among the members on a pro-rata basis the smaller houses can advertise their programs in the big daily newspapers for a comparatively small outlay.

**Secondly, it is frankly stated that the purpose of this cooperative advertising is to show the difference between producer-owned theatres and independent houses. The advertising of pictures will be supplemented by bulletins to interested groups—such as the Legion of Decency and women's organizations — explaining the trade practices under which motion pictures are sold, released and distributed. "The need for this," Abram F. Myers, chairman, explained this week, "has been made acute by the recent campaign in which the producers represented to the Bishops that the exhibitors had freedom of selection and that the blame rested entirely with them (the exhibitors) if they exhibited objectionable pictures."**

It is recognized by Allied's national board that the theatres joining in this movement must have some identifying symbol, and so the directors set to work this week, through a committee headed by H. M. Richey, of Detroit, to design a seal, which will be the property of Allied and which every member theatre will be asked to display in its box office and in its advertising.

The plan already has been put to work in Baltimore, Chicago, Detroit and Washington and several hundred Allied exhibitors are participating, using in the cooperative newspaper advertisements the keynote caption: *"At Your Naborhood Theatre."*

The Independent Theatres Protective Association in Milwaukee started the other day to use a similar plan, inserting in the Milwaukee *Journal* a column of current attractions, under the heading: "Independent Theatres," for some 29 houses. Similar columns will appear eventually in other Milwaukee newspapers.

The motion picture is riding to greater popularity on Kansas City's streetcars and buses, in a unique citywide cooperative advertising campaign being financed by the Kansas City Public Service Company in the interests of better business for its transportion media and for theatres. It is a "movie star contest," with $1,050 in awards.

#### Transit Company "Theatre Minded"

The company, which operates the transit system in Greater Kansas City, for many years has been "theatre minded."

For 19 months the company has been issuing a weekly ticket, good for unlimited trips on street cars and buses during the week for which it is issued. While the plan has proved satisfactory, company officials decided to add a popularity contest, with the result that for six months the thousands of transit patrons, whether they compete or not, will be constantly made aware of an exploitation campaign designed to make them "motion picture conscious" as well.

#### Pictures in "Public Service News"

The mainstay of the campaign is the "Public Service News," a four-lage leaflet distributed twice a month on all lines. In addition, dash cards and inside cards carry the message. Great interest in the competition is reported by A. H. Wood, manager of the company's commercial department, who, with Powell C. Groner, its president, evolved the contest.

In announcing the contest, the company's publication told its thousands of patrons: "Everyone attends the movies. Try the street car or bus way the next time you go and use the weekly ticket."

# *Zukor to Speed Production Setup*

Adolph Zukor, president of Paramount Publix Corporation, left New York for Hollywood on Saturday to help set in motion the company's reorganized production management under Henry Herzbrun, the new general manager of the studio, and Ernst Lubitsch, managing director of production. Accompanying Mr. Zukor were George J. Schaefer, general manager of Paramount, and Russell Holman, eastern story editor. Mr. Zukor said Mr. Herzbrun and Mr. Lubitsch would remain permanently in their new positions.

On Friday Mr. Lubitsch held individual meetings with all of the company's writers and directors in a move to establish goodwill and understanding as to future operating policy. He emphasized in particular that he at no time would hamper individuality. Chandler Sprague, former Fox producer, was named executive assistant to Mr. Lubitsch. William Wright, supervisor, has resigned.

In New York, the company's general reorganization proceedings continued. An opinion which may result in reducing by two-thirds claims against Paramount for triple damages aggregating $10,000,000 as a result of alleged anti-trust law violations was submitted to federal court on Thursday by Special Master John E. Joyce.

Mr. Joyce's opinion held that triple damages cannot be asked of a bankrupt, but that if actual damages can be proved, the claimants are entitled to a claim for the amount provable. The remedy for triple damages is a common law action, not an action in bankruptcy, Mr. Joyce held. The opinion was written in answer to a motion by the Paramount trustees to expunge the claims of A. B. Momand of Oklahoma and E. M. Loew of Boston, which are based on alleged anti-trust law violations and sought triple damages aggregating $10,000,000.

Mr. Joyce last week approved a proposal by the Paramount trustees for expediting the reorganization of Olympia Theatres, New England subsidiary, under which Paramount is authorized to purchase for $50,000 outstanding Olympia stock and allow a claim for breach of agreement filed against Paramount by the Olympia stockholders' committee.

An order authorizing the Paramount trustees to institute ancillary action or make application to the California courts to examine Sam Katz, Ralph A. Kohn, Jesse L. Lasky, Herman Wobber and Fred Metzler under Sections 7 and 21 of the bankruptcy act, and to take depositions from them, was signed last week in New York by Federal Judge Coxe. Four of those named are former directors of Paramount and Metzler formerly was auditor and accountant.

---

## Herman Universal District Head, Succeeding Dermody

A. J. Herman, for three years Universal Boston branch manager, has been appointed district manager supervising the Boston, New Haven and Albany offices, with headquarters in Boston. He succeeds the late James F. Dermody. William P. Kelly, for many years a Boston salesman, has been named manager of the Boston office.

# *Quigley to Publish Richardson's Book*

The Quigley Publishing Co. has acquired publishing rights to F. H. Richardson's widely-known "Handbook of Projection" and is now preparing a new edition to be ready for distribution in March.

The coming edition is a totally new work in every detail. With the collaboration of Aaron Nadell, sound engineer, who prepared the section on sound reproduction, Richardson has brought his work up to date, including in it a full exposition of the latest types of projection and sound equipment and accessories as well as the theories, practices and methods now current. The book will contain more than 150 illustrations, among which are wiring diagrams and schematics never before privileged for publication.

Richardson is an international authority on projection and a regular contributor to Motion Picture Herald and *Better Theatres.*

Managers and projectionists rate his "Handbook" as a standard piece of equipment for every theatre.

## Gambee, Eastman and Edison Technician, Dies

Joseph B. D. Gambee, inventor and former technician with Thomas A. Edison, Inc., at West Orange, N. J., and Eastman Kodak Company, Rochester, N. Y., died at East Orange late last week following a heart attack. He was 61.

While a young man with the Eastman company Mr. Gambee perfected a shutter which was in use on cameras for many years. He joined the Edison company as a technician in the phonograph department 36 years ago, and retired six years ago. He is survived by his widow and a brother.

## Jeffrey Bernerd of GB Sails After Visit Here

Jeffrey Bernerd, managing director of GB Productions, left last weekend for London after a visit of three weeks to the company's offices in New York and several key cities. Arthur Lee, in charge of American distribution, returned last week from a southern trip and plans another tour of exchanges late this month. J. L. Schlaifer has gone to the Coast on sales deals. Mark Ostrer, company head, has delayed his departure from London, and is not expected to visit New York for some time.

## Radio Stations Warned On Use of Film Records

The radio code authority has warned all broadcasting stations that the use of Paramount and Columbia transcription programs will be considered a violation of code provisions relating to rate cutting and free time. The Paramount program is called "Paramount Pictures' Electrical Transcriptions," and Columbia's "Hollywood News Flashes."

## Closes Distribution Deal

Monogram Pictures Corporation of Ohio has closed a deal for that territory on the 24 features of Superior Talking Pictures and Stage and Screen Productions.

# THE RACE IS ON FOR CZECHO PLAY DATES

## Three-Year Barrier Lifted; Four Languages Complicate Titling; "Cavalcade" First to Show

By H. RYK

*Prague Correspondent*

The race is on. Branches of Fox, Paramount, MGM, United Artists and Universal were all set to go when the three-year barrier was lifted Friday. By agreement the distribution of American productions in Czechoslovakia is placed on a registration fee basis, supplanting the compulsory quota system. The Czecho government also will allow a subsidy to a company producing pictures in Czechoslovakia, with allowance on registration fees for pictures imported by the producing company.

### Eagerly Awaited by Government

This moment has been eagerly awaited by the public and the press here, not to mention the government itself, whose big aim was to protect home production and to that end had fixed a quota of five domestic pictures to one imported, at a kontingent value of $840, that is, a requirement that for each film to be imported Czecho Kronen 20,000 ($840) must be paid into a film fund for development of the national production. It was at that requirement that American distributors had balked, precipitating three years of aloofness of American companies, a situation now cleared by the agreement of early January, effective Friday. At no time had the government been inimical to American product.

**All American offices in Prague are working at full speed, making productions ready, titling, dubbing and reorganizing. By the end of February the first-run theatres of Czechoslovakia will be ready to show the biggest money-makers of the American studios. It is a race for booking dates, a problem complicated by the fact that many theatre owners have set their programs far ahead.**

There is no doubt here but that the opening of the market to American product will be a severe blow to the German companies, most formidable of competition here. Representatives of the German industry have been in Prague for a month conferring with leaders. Tobis has opened a branch office with the idea of production here as well as the selling of pictures. Speed has been the thought of everyone, and not the least Tobis.

### Four Languages

Nevertheless, American pictures of high standard should do a good business in Czechoslovakia. However, the language problem promises to give American distributors much to think about. After those three years of stalemate in which the English language was off the screen completely, the native filmgoers will need time to become accustomed to it again, to say nothing of the new crop of patrons.

From the standpoint of superimposed titles there is a problem possibly even more puzzling. It's not a matter of two languages, but of four: Czecho, Slovakian, German, Hungarian. For importation of foreign product the law stipulates that pictures must have superimposed titles. In the German section of the country, two superimposed titles are required, German and Czecho; otherwise it would be practically impossible to sell the production, as in a large part of Czechoslovakia the German language dominates.

In view of these complications it is believed in circles here that, while in general screen hits in America will be hits in Czechoslovakia, the grosses will not be as high as might have been expected.

By the end of this month the first picture from the American studio since the interregnum will be presented to a Czechoslovakian audience. The picture is Fox's "Cavalcade." Paramount, MGM, Universal and United Artists will not be far behind, however.

The market is open, the track is fairly fast and the skies are clear again.

## Pearl S. Brown Dies; Wife of Colvin Brown

Pearl Sayler Brown, wife of Colvin Brown, vice-president and general manager of Quigley Publications, died at their New York apartment, 1060 Park avenue, Tuesday morning, after an illness of several months.

Mrs. Brown was born in McHenry, Ill., the daughter of Mr. and Mrs. D. E. Sayler, who moved to Elgin, Ill. She came to New York in 1912, marrying Mr. Brown there in 1923. They lived in New York and at their country home, Mulberry Ledge, Stamford, Conn. Mrs. Brown is survived by her mother, Mrs. D. E. Sayler, of Elgin, and four sisters. Funeral services were held Wednesday at 11 a.m. in New York at the Stephen Merritt Chapel, with burial Thursday in Elgin.

## Court Orders Rothafel Action Shall Go to Trial

Justice James T. Hallinan in New York state supreme court in Brooklyn this week denied a motion for summary judgment for $4,700 against Samuel L. (Roxy) Rothafel. The suit was brought by Joseph A. Schaines, attorney, who alleges that amount is due him for services in the suit to restrain the Roxy Theatre Corporation from using the name "Roxy." The court ordered the case should proceed to trial. Sam Spring, counsel for Mr. Rothafel, contends RKO should be liable for Mr. Schaines' fee.

## Form Independent Company

L. L. Hiller, once production partner of Jake Wilk, Jack Hayes, former producer of comedies for Educational, and Sam Wiesenthal, once assistant to Carl Laemmle, Jr., have formed the Independent Producing and Distributing Corporation, which plans a series of eight Nick Carter features for the state rights market.

# *Decentralization Not Contemplated By Warner Now*

Actual decentralization of Warner theatre operations is not contemplated at this time, Joseph M. Bernhard, general manager of Warner Theatres, told the company's quarterly meeting of zone managers in New York on Tuesday. The company will keep its entire circuit and theatre personnel intact and although district managers will be granted wider operating authority in the future, Mr. Bernhard said final operations authority will remain in the home office.

Several additional theatre acquisitions may be made, it was revealed at the meeting, this possibility being cited by Mr. Bernhard as being "directly contrary to any thought of divesting itself of property."

Mr. Bernhard's statement is construed as coming in direct reply to reports, current for some time, that Warner attorneys and circuit executives were studying means by which a number of the company's theatre units which have been operated on an unprofitable basis for extended periods might be eliminated.

Zone managers will, in future, be given direct charge of operating their units, Mr. Bernhard explained, and this will include authority to purchase all supplies and equipment, and individual zone auditing systems will be inaugurated.

# *Bill in Missouri Hits Bank Nights*

A drastic measure which would outlaw bank nights, cash nights and all other forms of gift enterprise at theatres, has been introduced into the Missouri legislature by Representative Frank F. Catron. It is said that such a law as the bill embodies would reduce by 90 per cent the number of complaints filed with the Kansas City grievance board. Violation would be punishable by heavy fine. Representative Will L. Lindhorst seeks a constitutional amendment to remove the anti-lottery prohibition.

The Kansas City Better Business Bureau is of the opinion the Catron bill is unnecessary, since the state's attorney general has ruled bank nights and similar drawings are lotteries. The grievance board has continued to rule against users of the device.

A suit for $700 has been filed against the Tampa theatre, Tampa, Fla., by Mrs. Hazel Greene Felix, $650 asked for a bank night prize and $50 for damages in a refusal of the theatre to turn over the money. Mrs. Felix claimed she was outside the house in an overflow crowd when her name was drawn and was denied the prize.

Osland and La Hue, operating the State, Central City, Neb., have been ordered to discontinue bank nights. C. J. Riggs, manager of the Sun, was the complainant. The Des Moines grievance board has ordered discontinuation of film service to the Strand and Casino at Marshalltown, Ia., for refusal to comply with an order to cease bank nights.

---

**To the Editor of the Herald:**

"Your editorial on news reel rights in the Motion Picture Herald of February 9th is by far the best thing that has been written on the subject. We are fortunate in having some one in this business with the courage and the intelligence to state our case.

"I do not see how anyone could withdraw the subject* and still have respect for their medium."—*Courtland Smith, Pathe News, Inc., New York.*

* Mr. Smith refers to the newsreel pictures of witnesses on the stand in the Hauptmann trial at Flemington, N. J.

---

# *Operators' Scale Reaches Impasse*

The long awaited settlement of the New York projectionists' wage scale came to an impasse last week after the proposal of Harry Brandt, president of the New York Independent Theatre Owners' Association, for a basic operators' scale for the territory had been rejected at a public hearing in Washington and two additional plans submitted. Exhibitors and operators returned to New York to study the new scales, submitted by Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, and Local 306 of the IATSE.

The O'Reilly plan is based on a point system with classification of runs a primary factor in determining booth costs. The Local 306 plan, also based on a point system, eliminates runs as a determining factor and lists seating and admission prices only.

Theatrical crafts are being organized into state associations to deal with legislation and other matters, according to Felix D. Snow, international representative of IATSE.

Other union activity included a meeting of all theatre heads in St. Louis to discuss the rumored formation of an ushers' union in that city.

## Government Brief Charges Huffman Exhibition Monopoly

The United States Department of Justice on Tuesday in Denver, filed a brief in the circuit court of appeals charging that Harry Huffman's company is seeking a monopoly of exhibition in Denver, thus violating the Sherman anti-trust law. Mr. Huffman was given 10 days in which to file an answer. The government action was taken as part of the film stoppage injunction suit which had been carried to the circuit court of appeals by Mr. Huffman.

## L. H. Francis Returns

L. H. Francis, special representative of Heywood-Wakefield Company, theatre seat manufacturers, returned to New York this week from a two-months business tour on the West Coast.

# *IATSE Takes Over Affairs of Chicago Operators*

The International Alliance of Theatrical Stage Employees this week took over complete control of the Chicago Motion Picture Operators' Union, following the resignation of Ralph O'Hara and Tom Reynolds. Harland Holmden, third vice-president of the IATSE, was placed in charge. The action of George Browne, IATSE president, came unexpectedly, on the heels of the death of Tom Maloy, head of the Chicago local, who was killed by racketeers last week.

Mr. Browne announced a complete reorganization of the union along conservative lines, promising a new deal for local operators and a full investigation of union records and the activities of the late Mr. Maloy. Mr. Browne and Mr. Holmden will run the union's affairs until the next election, the date of which has not yet been set.

## Court Enjoins Theatre In Cleveland Dual Suit

Judge Dempsey in Cleveland last week granted a temporary injunction to the Fountain theatre, restraining the Grand Central theatre from playing double features. The Fountain owner contended that Max Kaplan, lessee of the Grand Central, had signed the local agreement prohibiting double bills, and therefore could not play duals.

Mr. Kaplan claimed he relinquished the theatre and turned it back to the landlord, who then executed a lease for the theatre with Mrs. Max Kaplan. Since Mrs. Kaplan had not signed the agreement, her husband contends, she is not obliged to abide by its terms.

## Skourases in New York For Fox Contract Conference

With the arrival in New York over the weekend of Spyros and Charles Skouras and Charles Buckley, after court hearings in Los Angeles on the sale of Fox West Coast to National Theatres Corporation for $15,443,888, negotiations were scheduled to be resumed at an early date between the Skourases and Chase National Bank officials on their 10-year joint operating contract with National Theatres.

That Fox Theatres, creditor of Fox Metropolitan Playhouses, may establish its right to participation in the Fox Metropolitan reorganization was indicated Monday when Federal Judge Julian Mack extended the filing date of the reorganization plan to March 15.

## Drama Critics Guests At Motion Picture Club

The Motion Picture Club in New York held its second weekly forum on Wednesday, with leading dramatic critics appearing as guests and discussing current amusement problems. Harry Hershfield, well known humorist, was principal speaker. John W. Alicoate, publisher of *Film Daily*, was chairman, and Louis Nizer, film attorney, introduced the speakers.

# *Academy Approves Players' Contract*

The Academy of Motion Picture Arts and Sciences last week approved the new standard players' contract, which had just been ratified by the actors' and producers' branches, and announced it will go into effect March 1. Frank Lloyd, Academy head, said that producers had consented to a revision which includes terms more favorable to actors than those contained in the present contracts. The new agrement covers all free lance players receiving between $15 per day and $40,000 a picture.

Twelve producers have signed the new contract, which cannot be amended before March 1, 1937, and which is in effect for the next five years, including RKO Radio, Warners, MGM, Paramount, Universal, Fox, Educational, Columbia, 20th Century, Roach, First National and Harold Lloyd. The agreement may be signed by all other companies which may wish to do so. The new contract requires a continuous call bureau with the record open to anyone who desires to use it. It also outlaws the one-picture deal.

Approval of the new contract by the Academy in no way will affect the stand of the Actors' Screen Guild, which will continue its fight for code recognition and will insist upon what it calls a more equitable method of arbitrating disputes. Under the terms of the new pact, the Academy acts as arbitrator if the actor desires it. If he objects, there is no other form of arbitration provided.

Shortly after the Academy's board had approved the new players' contract, Major James O. Donovan dispatched to Washington the producers' brief answering writers' demands for a code of fair practice. Although he refused to divulge its contents, the document, prepared by Edwin Loeb, is believed to contend that writers' demands have no place in the code as there exists already adequate machinery in Hollywood to handle disputes.

A memorandum was filed this week in Washington with the National Industrial Recovery Board by the American Federation of Actors urging revision of the vaudeville code, which is a part of the motion picture code. The memorandum says that the code has been of no value to the individual vaudevillian, that it has not been enforced, that maximum hours have not been established and that minimum wages should be raised because of the rise in the cost of living.

Amendments sought would require houses with 1,500 seats or more and admissions of 50 cents and up to pay at least $10 per day to principals and at least $50 net weekly to specialty artists; theatres with less than 1,500 seats below 40 cents top admission would pay $7.50 net per day to principals and $40 net per week to specialty artists.

---

## Liberty Closes Deal

Liberty Pictures has closed with James G. Tomlin, of Special Pictures, for distribution of the Liberty product in the Dallas territory. The current list of 12 specials is included. The deal was closed by Budd Rogers, general sales manager for Liberty.

# MPTOA CONSIDERS NEW CODE POLICY

## TOCC and Independents Continue Merger Discussion; Directors of Allied States Convene

Directors of the Motion Picture Theatre Owners of America this week are formulating plans for the drafting of a new NRA code policy for adoption at the annual convention which gets under way in New Orleans February 25. Because industry generally believes the new NRA legislation now being drafted in Washington will permit wide revisions, it is expected the MPTOA will ask immediate reopening of the code.

Among major revisions which the MPTOA is on record as favoring are an increase in cancellations, restrictions on double featuring, and elimination of score charges. In addition, it is reported, a definite proposal for amending the Code Authority organization, providing for hearing of appeals by Authority members who are in the same industry class as the litigants, may be offered at the convention.

### Plan Music Tax Fight

The MPTOA also will decide upon a plan for counteracting the music tax increases effected last autumn by the American Society of Composers Authors and Publishers. To this end, a committee will hold sessions the first three days of the convention and submit recommendations the final day. This committee will be headed by Lewen Pizor.

In New York this week, renewal of discussions of a merger of the Theatre Owners Chamber of Commerce and the Independent Theatre Owners was expected. Preliminary discussions were begun several weeks ago by Charles L. O'Reilly, president of the TOCC, and Harry Brant, head of the ITOA, with the object of establishing the merged local organization as the nucleus of a new national exhibitor organization.

In Kansas City the first step in what promises to be a vigorous fight to correct trade practices detrimental to independents was initiated this week when the Independent Theatre Owners named a committee to consider lines of action.

### Three Courses Considered

Preliminary discussions indicated three courses may be taken. Chief of those under consideration is a complaint to the Government on antitrust charges, relating to protection agreements between distributors and Fox Midwest. It is indicated also that the committee will attempt to get together with the distributors on a proposal to eliminate restrictions on double featuring and may go to the local clearance and zoning board with a complaint against clearance extended over houses charging 20 cents or less.

The independents charge the existing clearance arrangement is illegal because it has been adopted in the nature of a schedule by the distributors without the benefit of approval under the code. The situation, according to exhibitors, is that while a schedule legally does not exist, at the same time it is being enforced as a result of contractual commitments obtained by Fox Midwest.

# *Philippine House Passes Quota Bill*

The House of Representatives of the Philippine Islands has passed a bill calling for a motion picture quota, requiring that all theatres show at least six domestically produced films each year. The measure has gone to the Senate but it is anticipated that Governor General Murphy will veto it in the event the Senate passes it. The *Cinema Guide,* Manila motion picture magazine, is energetically pressing for passage of the legislation, which was sponsored by Representative Prospero Sanidad.

It is pointed out that quota attempts have met with but small success in the Far East. Neither the British nor the domestic Indian producers have achieved the quota legislation they have sought for a long period in India. Japan has none and contemplates no quota legislation.

In China the quota has failed despite strong efforts, but producer interests have succedeed in imposing heavy censorship fees on foreign films while Chinese firms are examined without charge. Chinese producers have suggested that the present high fees be doubled, the surplus revenue to be used for the subsidization of Chinese production. Despite the efforts of Hong Kong newspapers the quota has not been successful in that British colony, where, it is said, British pictures are not strikingly successful. Certain Chinese interests are urging the prohibition of anti-war motion pictures in the country, basing their demand on the necessity of fostering and maintaining the spirit of war in the people for the very existence of the race. No quota legislation is contemplated in the Dutch East Indies.

---

## Two Midwest Circuits In Merger of 16 Houses

Commonwealth Theatres, Inc., Kansas City, has merged with Central States Theatre Company of Hoisington, Kan., combining operation of 16 houses in 11 towns in Kansas, Missouri and Iowa. A new circuit, Commonwealth Amusement Corporation, has been formed to succeed the two units. L. M. Miller is president, C. A. Schultz, vice-president, and O. K. Mason, secretary-treasurer. The acquisition of theatres from time to time is planned in an expansion program.

---

## Dempsey at AMPA Meeting

Jack Dempsey, Guy Robertson, Victor Green and Basil Rathbone were to be honor guests at the weekly Associated Motion Picture Advertisers' luncheon-meeting at the Broadway Motion Picture Club Thursday. Others to be on the dais are Johnny Green, Edmund Gwenn, Roy Atwell and Lee Brody.

# 'NON-FLAM' FILM FIGHT CENTERED ON POLITICS

## Attack on Soviet Pictures Ricochets Against Films of Educational Hue; Schools Object

by BRUCE ALLAN
*London Correspondent*

Opposition to the announced intention of the Home Office to seek new regulations controlling non-inflammable films is steadily hardening. The official policy is to place "non-flam" on the same basis, as regards safety rules, as commercial film. The practical result would be to limit such exhibition to premises licensed for exhibition, with exceptions in favor of schools and other special institutions. Another result would be that non-entertainment "non-flam" films would be subject to censorship if publicly displayed.

**The situation is very complicated. It would be simpler if the Government avowed the real reason for its desire to regulate "non-flam" exhibitions, which is entirely political. The new regulations will make impossible the exhibition of Soviet and other "subversive" films, which at present escape censorship because "non-flam" is outside the Cinematograph Act. Unfortunately, regulations aimed at these films must apply to all non-inflammable films, and educational institutions and others are up in arms.**

A further complication is that "free" shows of advertising films, mitigated by a few entertainment subjects, have been offering a very trying form of competition to exhibitors. The trade is therefore in favor of the new regulations.

The authorities have tried to control "non-flam" by proving that it is not "uninflammable" in the meaning of the Act, but a prosecution of a miners' hall in South Shields on the ground was recently unsuccessful. An appeal is pending.

▽

### Would Free Cheap Seats of Tax

With realization that if relief from Entertainment Tax is not granted in this year's budget it may easily be postponed *sine die,* the Cinematograph Exhibitors' Association is rallying all its forces for a campaign.

Last week the CEA circulated its official statement of policy, which can be summarized in its own words as "directed to securing that the tax is upon the same basis as it was prior to the emergency budget of 1931, with emphasis on the abolition of the tax up to and including 6d."

The cost to the Exchequer of freeing "sixpennies" and cheaper seats would amount to $11,000,000 a year.

The case for the removal of the tax on these seats is very strong. The sixpenny seat, representing at ordinary exchange rates a charge of 12 cents, corresponds roughly to the 10 cent seat in America.

There is also the point that, with an average tax of 16⅔ per cent of the admission, the percentage is heaviest on the cheapest seats. In the case of the threepennies it amounts to 33⅓ per cent, while the fourpennies carry 25 per cent.

The CEA's case is further strengthened by the fact that, in his last budget statement, the Chancellor of the Exchequer said that he regarded the victims of Entertainment Tax as "at the head of the queue" for relief this year. There is undoubtedly a better chance of a reduction of tax than at any time since it was increased.

Embodied in the CEA policy is a pledge that any remission of tax will be passed on to the patron.

▽

### Public Votes on Sunday Shows

Another trade problem in which taxation is an important factor has been to the fore. Official figures were published showing that during 1934 10 polls were held under the Sunday Entertainments Act to decide for or against Sunday Opening. In five districts the result was favorable and in five adverse.

The local votes are now taking place in areas where the trend of opinion is hostile; the big victories were won when the Act was new. The interesting part about these figures is that they represent the application of the referendum principle; the man in the street himself says whether or not he wants Sunday films.

**Having won the right to open by this direct appeal to public opinion, the free-born British exhibitor then is officially blackmailed. He is asked to hand over a percentage of his profits to "charity," and he is not allowed to select the charity.**

This anomaly, which would be incredible in any other country, is at last stimulating exhibitors to revolt. Brighton exhibitors have been informed that their annual charitable contribution has been set at the figure of $5,250. The joke about this is that they had Sunday Opening in Brighton 20 years before the Act was passed, under a local permit reflecting local opinion, and paid no tax at all for the privilege. In London, exhibitors are "fined" $500,000 a year.

▽

### "Registering"—and Riling

Complaints of victimization are already being heard as the result of the recent decision of the Kinematograph Renters Association to classify a large number of exhibitors as entitled to limited terms of credit. The pith of the plan was that it was to be operated by the KRS. If an exhibitor fell behind with his payments, he was to find his film supply cut off by *all* distributors.

Like a lot of other theories, it doesn't seem to be working too well. The rigid application of castiron rules by unimaginative officials is a pretty poor substitute for the personal relation of buyer and seller. There are complaints that exhibitors' film supplies are being held up because of quite minor items, that legitimate reasons for increased credit are disregarded and that the threat of a suspended supply is being used as the cover for quite a lot of rough stuff. The guess at the moment is that the KRS will modify its policy, rapping some knuckles in passing.

▽

### Future of Two Circuits

Rumor has been very free of late regarding the future of two theatre circuits with which Gaumont-British is closely associated. One of these, General Theatres Corporation, has been under investigation by a committee of investment trusts and insurance companies, appointed as a result of a revolt of preference shareholders at the annual meeting.

The other, United Picture Theatres, has been in the hands of a receiver for some time. Wardour Street rumor has been that a large interest in both companies and probably at least part control, would pass to John Maxwell of Associated British Pictures.

So far as United is concerned, this expectation already has been negated. A meeting of debenture holders last week accepted by a 96 per cent vote an offer by Gaumont-British whereby G-B will continue management of the undertaking. The settlement includes a reduction of debenture interest from 7 to 3½ per cent, with an additional 1½ per cent as profits increase. G-B guarantees this interest for 10 years.

As regards General Theatres Corporation, it is officially announced that a plan of reconstruction prepared by the directors, representing the G-B interest, has been accepted by the investigating committee.

▽

### Asquith to Direct "Elizabeth"

Anthony Asquith, who was to have directed the now abandoned London Films production, "Twenty-Five Years of King George V's Reign," has received an even more important assignment from Alexander Korda, for whom he will make "Elizabeth of England." Flora Robson will be Good Queen Bess. Mr. Korda has entrusted the story to Phillip Lindsay, technical adviser on "Henry VIII," in association with Professor George Harrison of London University.

▽

### Paramount "Super" in London

Paramount is the likely tenant of a supertheatre superplanned for one of the most imposing sites in West Central London—that occupied by the famous Shoolbred store in Tottenham Court Road, which recently came into the hands of the Prudential Assurance Company. The financial figure behind the deal is Arthur Segal, associated with Paramount in the Astoria circuit in London and the big Paramount theatres in Liverpool and in provincial towns.

▽

### Studio News

Basil Dean, for Associated Talking Pictures, Ltd., has signed an agreement with Cine Sound, of Sydney, Australia, to produce a feature entitled "Australia a Nation," as the first of a series of "Empire" films on chronicle lines.

* * *

Lilian Harvey arrived in London to begin her three-picture contract with British International Pictures. Her first vehicle, "Invitation to the Dance," will go into production immediately.

* * *

Ralph Ince has signed with Irving Asher of Warner-First National British Pictures to act as supervising director at Teddington studios.

* * *

Herbert Brenon will direct "Honours Easy" for BIP at Elstree.

* * *

Herbert Wilcox has provisionally titled his new Sydney Howard vehicle "A Mitey Man." Featured will be the English dialect radio comedienne, Mabel Constanduros, Leslie Sarony, also from the air, and Frank Pettingell.

* * *

British Lion is to screen the Aldwych farce, "Marry the Girl," with Sonnie Hale and Winifred Shotter starred.

* * *

The Warner-First National schedule at Teddington for 1935 includes 16 titles; seven already have been selected. Laura La Plante will be seen in "Rainy Day Sue," "The Little Liar," and "The Water Nymph." Claude Hulbert will be in "All In" and "The Butter and Egg Man," from the George Kaufman play. The successful novel, "Blackshirt," and the *Saturday Evening Post* serial, "Young Nowhere," also have been bought.

* * *

Karl Herlinger, who came over from Hollywood as makeup expert for Madeleine Carroll in "The Dictator," has received a permanent labor permit and is contracted to Associated Talking Pictures.

WARNER BROS. ANNOUNCE AN IMPORTANT NEW

# Kay Francis

ROMANCE....

WARNER BROS. ANNOUNCE A BRILLIANT NEW

*Warren William*

DRAMA . . . .

WARNER BROS. ANNOUNCE ANOTHER GREAT

George Brent

TRIUMPH. . . .

WARNER BROS. ANNOUNCE FOR MARCH 2ND RELEASE--

*Kay Francis*

in

# "LIVING ON VELVET"

with

*Warren William*

and

*George Brent*

A Frank Borzage Production • A First National Picture

# GERMANY'S CENSORS CUT IMPORTS OF U. S. FILMS ALMOST IN HALF

## Home Production Maintains Same Level as in Previous Year; British Business Gains Where American Falls off

## *Features Distributed in Germany Compared For Three Years, with Countries of Origin*

| Country of origin: | 1934 | 1933 | 1932 |
|---|---|---|---|
| Germany | 122 | 121 | 127 |
| United States | 37 | 65 | 54 |
| Austria | 9 | 6 | 10 |
| France | 8 | 10 | 12 |
| Czechoslovakia | 7 | 3 | 2 |
| England | 6 | .. | .. |
| Denmark | 2 | 1 | 2 |
| Hungary | 2 | 4 | .. |
| Poland | 1 | .. | 1 |
| Sweden | 1 | .. | .. |
| Switzerland | 1 | .. | 1 |
| Italy | .. | 3 | .. |
| Finland | .. | .. | 1 |
| Total | 196 | 213 | 210 |

By J. K. RUTENBERG
*Berlin Correspondent*

German motion pictures produced in the 1934-35 season will total 177 films, which will be supplemented with 54 foreign-made, so that the total offer for the current season will be 231 features. Ufa heads the list of German film producers with 25 German and 3 foreign-made films, followed by the Deutsche Lichtspielsyndikat with 20 German and three foreign, and the Bayerische Filmgesellschaft with 16 German and 7 foreign features. Approximately one hundred pictures of German origin have been shown in the second half of 1934 and the balance of 70 or more films will be shown in the first half of 1935.

**A number of forthcoming productions have met with considerable interest, such as Rota's "Hundred Days," based on a play by Mussolini and Forzano. Werner Krauss, Gustav Gründgens and Peter Voss are starred in this film, which is directed by Franz Wenzler in its German version. Other outstanding films are: "Barcarole," made by Ufa, "Gipsy Baron," and "Punks Returns from America." Trenker is producing "Shining Country" and Willy Forst, recently signed by Universal, will direct "Mazurka," starring Pola Negri. Dr. Arnold Fanck, known for his numerous Alpine films, is preparing a new production.**

In the twelve months of 1934 the censoring authorities admitted 196 features, 122 of them German, 37 from America and 37 from other European countries. There were 213 admitted in the preceding year, 121 German-made, 65 American and 27 European.

German production therefore has maintained the same level, while release of American feature films has fallen off considerably, owing to an increased number of banned pictures. The decrease in American product has been equalized by a greater number of films from European sources, especially Great Britain, which brought many pictures into Germany.

### Ufa Heads Distribution with 22

The 122 German features were produced by 47 companies, compared with 59 companies for the 121 pictures in 1933. Concentration of production into fewer concerns was, therefore, a characteristic of the year. Ufa made 15 films, Terra 10, Bavaria 7, Gustav Althoff 5. Three companies had four pictures each, ten produced three each, thirteen made two films and seventeen produced only one film each.

So far as distribution is concerned, Ufa heads this list also, with 22 features in 1934. N.D.L.S. distributed 16, Europa 15, Bayerische Filmgesellschaft 12, Terra 11, Universal-Rota 9, Fox 7, Aco 5, Metropol 4. Paramount and MGM are not in this compilation, having released American product only.

The German pictures were produced by 65 directors. Carl Boese made 8 features, Georg Jacoby 6. Seven directors produced four films each, five directed 3 each, 17 made two films each and 34 made one German film only.

There were 867 actors and actresses featured in 1915 roles.

So far as exhibition is concerned the total number of German cinemas is given at 4,922 on Dec. 31, 1934, with a total seating capacity of 1,908,658.

There were 4,044 cinemas seating less than 500; 642 seating between 500 and 900; 236 with more than 900 seats.

From the standpoint of number of performances the seats reached the following totals:

| | Under 500 seats | 500 to 900 seats | Above 900 seats | Total |
|---|---|---|---|---|
| Daily performance | 1,342 | 569 | 312 | 2,142 |
| Twice a week | 1,310 | 46 | 2 | 1,358 |
| Sunday only | 1,009 | 2 | ... | 1,011 |

The 4,044 cinemas of less than 500 seats had a total seating capacity of 1,133,814 and the 642 cinemas of from 500 to 900 seats totaled 558,197 seating capacity and the 236 above 900 represented 286,930 places.

The decree passed Sept. 4, 1934, prohibiting for six months the erection and opening of new cinemas, has been extended over a full year and expires on March 31, 1936.

For American film companies a new regulation for import licenses is of vital importance. Passed January 22, 1934 it runs as follows:

The price of reichsmarks 20,000 ($8,000) per import license, fixed Oct. 22, 1934, will be reduced from the same date by 50 per cent to reichsmarks 10,000. A foreign-made film, imported on the socalled external license and to be shown in its original version with or without superimposed titles, is subject to this stipulation. If this film, however, is post-synchronized the fee for importation is reduced to correspond with the amount of money spent for the synchronization. In the case of an expenditure of 20,000 reichsmarks, the price for the import license will be at least reichsmarks 9,000. For every five thousand marks more spent in post-synchronization the import license will be reduced by reichsmarks 1,000, so that with an expense of reichsmarks 25,000, the fee will amount to Rm. 8,000, for Rm. 30,000 spent in post-synchronization 7,000 reichsmarks, and so on. Transfer of the import license takes place after the presentation of the bills and the payment of the respective price, according to the sliding scale just mentioned.

The post-synchronization must take place in Germany with German artists. American companies often have imported features in their original version, and afterwards produced a post-synchronized version. In this case (when the original and the post-synchronized version are to be shown in Germany) the price of reichsmarks 10,000 must be paid for both versions together.

This new regulation is effective immediately and it concerns the thirty external licenses which will be handed to the exporters of German films and which are transferable once (at a price of reichsmarks 10,000 for originals and a sliding price for dubbed pictures). Moreover the Ministry disposes of 15 import licenses more, which can be released on application, making a total of 45 import licenses. The German distributors get a total of 60 (internal) licenses which are non-transferable and must be consumed by the distributing companies themselves. These import licenses are free. Fox, making German pictures, is not affected by the new rule.

Paramount and Metro, however, are subject to the new provision.

"Ten-shun-

Shirley
TEMPLE · Lionel
BARRYMORE
in
'The LITTLE COLONEL'

A B. G. DeSylva Production *with*

EVELYN VENABLE • JOHN LODGE • BILL ROBINSON

*Screen play and adaptation by William Conselman. Directed by David Butler Based on the story by Annie Fellows Johnson.*

# Little Colonel...

## Look what they're saying about your next picture."

"Charming, lovable, without the slightest trace of precociousness, Shirley will capture audiences' affections with her amazing versatility, being equally at home in comedy, drama, pathos or charm. In Technicolor her personality radiates as one in a million.

"Shirley's drawing power, plus Barrymore, plus Robinson, should gratify box offices as much or more than previous Temple films."

—*Motion Picture Daily*

FOX

# Those box office sweethearts have come through

# for you *again*!

*Variety Daily:* "Refreshing box office fare for flourishing business. It packs that surplus of optimism and inspiration beyond mere surface entertainment."

●

*Motion Picture Daily:* "Keynoted by optimism and human appeal and played by box office personalities, this should line and pack ticket windows. Music to showmen's ears, paralleling 'Daddy Long Legs'."

*Janet*
**GAYNOR**
*Warner*
**BAXTER**
*in*

# ONE MORE SPRING

From the novel by Robert Nathan

**WALTER KING · JANE DARWELL · ROGER IMHOF**
**GRANT MITCHELL · ROSEMARY AMES**
**JOHN QUALEN · NICK FORAN**
*and* **STEPIN FETCHIT**

Produced by Winfield Sheehan · Directed by Henry King
Screen play and dialogue by Edwin Burke

FOX

# ACADEMY MEMBERSHIP BEGINS AWARD VOTING

## Nominations Are Completed; Winners to Be Announced at Coast Banquet February 27

Balloting for the annual awards of the Academy of Motion Picture Arts and Sciences began this week in Hollywood and the winners will be announced at the Academy banquet on February 27. This year marks the seventh in which the Academy has presented awards of merit. Nominated are:

### PRODUCTION

*(Twelve nominations for award for the most outstanding motion picture production)*

"The Barretts of Wimpole Street," Metro-Goldwyn-Mayer.
"Cleopatra," Paramount.
"Flirtation Walk," First National.
"The Gay Divorcee," RKO-Radio.
"Here Comes the Navy," Warner Bros.
"The House of Rothschild," Twentieth Century.
"Imitation of Life," Universal.
"It Happened One Night," Columbia.
"One Night of Love," Columbia.
"The Thin Man," Metro-Goldwyn-Mayer.
"Viva Villa," Metro-Goldwyn-Mayer.
"The White Parade," Fox.

### ACTOR

*(Three nominations for award for the best performance by an actor)*

Clark Gable for "It Happened One Night."
Frank Morgan for "Affairs of Cellini."
William Powell for "The Thin Man."

### ACTRESS

*(Three nominations for award for the best performance by an actress)*

Claudette Colbert for "It Happened One Night."
Grace Moore for "One Night of Love."
Norma Shearer for "The Barretts of Wimpole Street."

### DIRECTION

*(Three nominations for award for the best achievement in directing)*

"It Happened One Night," Frank Capra.
"One Night of Love," Victor Schertzinger.
"The Thin Man," W. S. Van Dyke.

### ORIGINAL WRITING

*(Three nominations for award for the best original motion picture story)*

"The Richest Girl In The World," RKO-Radio; story and screen play by Norman Krasna.

"Manhattan Melodrama," MGM; screen play by Oliver H. P. Garrett and Joseph L. Mankiewicz, from an original story by Arthur Caesar.

"Hide-Out," MGM; screen play by Frances Goodrich and Albert Hackett from an original idea by Mauri Grashin.

### ADAPTATION WRITING

*(Three nominations for award for the best written screen play)*

"It Happened One Night," Columbia; screen play by Robert Riskin, from story by Samuel Hopkins Adams.

"The Thin Man," MGM; screen play by Albert Hackett and Frances Goodrich, from the novel by Dashiell Hammett.

"Viva Villa," MGM; screen play by Ben Hecht, suggested by the book by Edgcomb Pinchon and O. B. Stade.

### SHORT SUBJECTS

*(One award to be given jointly for the outstanding production in each of the three classifications. Three nominations for Cartoon, three nominations for Comedy, and three nominations for Novelty)*

#### Cartoon

"Holiday Land," Screen Gem, Columbia.
"Jolly Little Elves," Universal.
"The Tortoise and the Hare," Walt Disney.

#### Comedy

"La Cucaracha," Pioneer Productions, RKO-Radio.
"Men in Black," Columbia.
"What, No Men," Vitaphone.

#### Novelty

"Bosom Friends," Skibo Productions, Educational-Fox.
"City of Wax," Stacy and Horace Woodard, Educational-Fox.
"Strikes and Spares," Metro-Goldwyn-Mayer.

### ASSISTANT DIRECTOR

*(Three nominations for Certificate of Merit to be given to an Assistant Director or Unit Manager for the year's outstanding achievement)*

"Imitation of Life," Scott Beal.
"Viva Villa," Arthur Rosson and John Waters.
"Cleopatra," Cullen Tate.

### MUSIC

*(Three nominations for Certificates of Merit to be given for the best song—as an achievement in music and lyric writing; and three nominations for the Certificate of Merit to be given for the best scoring of a motion picture production)*

#### Best Song

"Carioca," music by Vincent Youmans; lyrics by Edward Eliscu and Gus Kahn.

"Continental," music by Con Conrad; lyrics by Herb Magidson.

"Love in Bloom," music by Ralph Rainger; lyrics by Leo Robin.

#### Best Scoring

"One Night of Love," Columbia.
"Lost Patrol," RKO-Radio.
"Gay Divorcee," RKO-Radio.

### ART DIRECTION

*(Nominations to be made for the best achievement in art direction of a picture photographed in America under normal production conditions)*

"Affairs of Cellini."

### CINEMATOGRAPHY

*(Three nominations to be made for the best achievement in cinematography of a black and white picture photographed in America under normal production conditions)*

"Affairs of Cellini."
"Cleopatra."
"Operator Thirteen."

### FILM EDITING

*(Three nominations to be made for the best achievement in film editing)*

"Cleopatra."
"Eskimo."
"One Night of Love."

### SOUND RECORDING

*(Eight nominations to be made for the best achievement by a studio sound department)*

"Affairs of Cellini."
"Cleopatra."
"Flirtation Walk."
"Gay Divorcee."
"Imitation of Life."
"One Night of Love."
"Viva Villa."
"The White Parade."

## Lower Grosses Causing Cut In Production Cost: Schenck

Producers are learning to economize as a result of smaller national grosses, this week declared Joseph M. Schenck, president of United Artists, en route to Hollywood. "The picture that would bring $3,000,000 in America several years ago," he said, "today grosses $1,000,000 and if it is really an exceptional picture it may do $1,800,000 top."

## Warner Pictures' 13 Week Net Operating Profit $16,248

Warner Brothers Pictures, Inc., and subsidiaries this week reported for the 13 weeks ended Nov. 24, 1934, net operating profit of $16,248 after deducting all charges, including interest, amortization and depreciation, but before deduction of federal income taxes. This compares with net operating profit of $124,252 after similar charges for the corresponding period of the previous year. Net profit from operations for the quarter before amortization, depreciation and federal income taxes was $1,583,889. Current liabilities totaled $11,909,605.

## Baker in U. S. to Discuss First Division Product

Reginald Baker, financial executive of Associated British Talking Pictures, sailed from England this week with William M. L. Fiske, III, vice-president of First Division Productions. On arrival in New York they will leave immediately for Hollywood for conferences with Nicholas S. Ludington, president of First Division Productions, and John A. Curtis, vice-president, on distribution in England through Associated.

## Brandt Takes Over Two More Theatres

Harry Brandt this week closed deals for the Audubon and Tuxedo theatres. The Audubon had been operated by George Skouras; the Tuxedo independently.

In effecting the deal for the Audubon with Milton C. Weisman, receiver for Fox Theatres, Mr. Brandt was reported acting for William Fox, who, it is said, is negotiating for purchase of the Brandt circuit.

## No Action on Trailers on Housing

Circuit executives, meeting at the offices of the Motion Picture Producers and Distributors of America in New York Tuesday, decided not to act on the petition of the Federal Housing Administration for exhibition of trailers exploiting FHA projects until the federal agency has completed its trailers and submitted them for inspection.

## Paramount in Bowling Lead

The winning of three games by Paramount over United Artists in New York placed Paramount in top position in the home office bowling league, with RKO second, Columbia third, and Consolidated Film, United Artists, Metro and Warners following in order.

## Norton Here From England

Richard Norton, British and Dominions executive, arrived in New York this week in search of talent for film work in London.

# THEATRE NEWS

The Interstate Circuit of Texas plans four new houses in Houston, according to John B. Mahoney, attorney, and a new 1,200-seat house in Dallas, as well as one in Denton, Texas.

The Pace theatre at Gordon, Nev., has been sold to the Black Hills Amusement Company, which will install wide-range sound.

Understood planned by Jerome Jerome is a circuit of approximately 12 houses in New England. Mr. Jerome recently acquired the Imperial, Pawtucket, R. I.

Monarch Theatres, headed by Milton Feld and David Chatkin, is negotiating for additional theatres in Ohio. The circuit now operates six houses in that territory.

M. A. Lightman, head of the Malco circuit, is taking over operation of the Palace, 2,200-seat theatre in downtown Memphis, now jointly operated by Loew's and Paramount.

Jack Butler, former exchange manager for Empire Films, Ltd., and Vitagraph, Inc., Montreal, has taken over the Imperial at Moncton, N. B. Percy Fielding is associated with him.

Moe Rosenberg, brother-in-law of Albert Warner of Warner Brothers, has acquired his third New Jersey house, the Lewellyn, at West Orange. He also operates the West End, Newark, and Nutley, in Nutley.

Sam E. Pirtle, operating a seven-theatre circuit with headquarters in Jerseyville, Ill., has taken the Dickinson, Valencia and Roxy, in Macon, Mo., the first from Glenn Dickinson.

E. J. Sparks is about ready to open the new Colony at Miami Beach, Fla., just completed.

Jack Schwartz, theatre operator in Louisville, Ky., plans to open a new theatre in that city about March 1.

Oliver Williams is preparing to open the Civic theatre in Brookfield, Mo. The house seats 400.

Mrs. C. S. Hoffman of Fairfield, Ia., has purchased the Grand and Iowa theatres at Knoxville, Ia. The Grand is to be remodeled and redecorated.

Kayton Entertainment Company has opened the Kayton theatre at Grove City, Pa. Company headquarters are in Franklin, Pa.

The Circle, Cleveland, dark for two years, has reopened its doors recently, having been leased to Max Marmorstein, real estate operator. Jack Greenbaum is managing the house.

R. W. Tyson, operator of the Capitol in Jackson, Miss., plans another local theatre, to be ready by March 20, and to be called the State.

Jess Ladue, owner of the Genesee at Saginaw, Mich., has purchased the Crystal in Chesaning, from Vern Locey.

Two new second run houses are planned for St. Louis, one to be erected by the Avalon Theatre Corporation, the other calling for the remodeling of the old North Grand theatre, by the Best Amusement Company.

Karl Hoblitzelle and Will Horwitz plan the erection of a new 1,000-seat theatre in Houston, Texas, work to start February 15. To be called the Main Street, the house is expected to cost $50,000. Three other suburban houses for the city are planned by Hoblitzelle and Horwitz.

---

## U. S. Seeks Support For Copyright Bill

The State Department in Washington indicated Wednesday it will begin next week a series of conferences with representatives of the film, radio, publishing and other industries affected by copyright legislation in an effort to gain support for a federal bill designed to amend the United States copyright law to conform to the international treaty as a prelude to seeking approval of the Senate to our entry into the International Copyright Union.

# WAY PAVED TO END CLEARANCE ISSUES

## Controversial Points Settled in Los Angeles; Authority's January Expense $23,475

Final settlement of several controversial points in the Los Angeles clearance and zoning schedule, chiefly centering around geographical areas, and adoption of the schedule by the Code Authority last week has paved the way for disposal of the clearance problem in other key territories. The Los Angeles schedule supersedes all previous clearance on contracts now in force.

The Code Authority was to have taken action on the proposed schedule for the New Haven sector last Thursday, but discussion was put over until late this week. With prices as the basic factor in the coast setup, and a provision protecting distributors from possible print shortages where theatres with similar admissions get like availabilities, the New Haven and other schedules are expected to be adopted in quick succession.

Five Kansas City exhibitors have asked the Code Authority not to vote on that schedule in the hope that an amicable arrangement will be worked out with Elmer C. Rhoden of Fox Midwest. When the Kansas City plan does come up, it is understood the Code Authority will hold decision in abeyance until the Fox Midwest matter is settled. Milwaukee and Detroit schedules will be discussed after Kansas City.

**The local grievance board at Zanesville, Ohio, last week in the case of Castro Theatre Corporation, an M. A. Shea enterprise, ruled that Castro must give up 24 features to Zanesville Theatre Corporation, in what is described by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, as one of the most important rulings ever rendered by a local board. The board found that Castro had bought 159 features and played only 129 during the 1933-34 season and already had contracted for 172 features for 1934-35, but that only 35 of these had been played up to January 24. On the basis of only 129 films played last season, the board felt the respondent should be allowed to increase this number by 15 per cent, giving him 148 pictures, and Castro was ordered to make up two lists of 24 features each comprising films which remain unplayed prior to March 1, and the complainant is to select one of these lists.**

The Code Authority, after three hearings on the Warner-Fox West Coast clearance dispute involving two Los Angeles theatres, decided that the houses are non-competitive and in different zones. The Authority's ruling sustains the Los Angeles clearance and zoning board, but reverses a decision by an appeals committee which had reversed the opinion of the coast body. The complaint had its inception last autumn when Warner started to buy protection over the FWC Uptown, Charles Skouras objecting on the ground that the Forum was in competition and had been for many years. Both houses charge 35 cents. Considerable importance is attached to the Code Authority's ruling, inasmuch as it establishes a precedent by declaring non-competitive two theatres not more than one mile apart with a drawing population of 25,000, and operation features of both theatres practically identical.

John C. Flinn, executive secretary of the Code Authority, left New York for Hollywood last week. He plans to call a meeting of the local clearance and zoning board to explain various phases of the schedule which was approved last week. He will be gone about 10 days.

The approach of the deadline for payment of 1934 code assessments, Friday, February 16, was brought up at the Code Authority meeting and members delinquent after that date were warned they cannot file complaint with local boards.

### January Expenses $23,475

Total January expenses of the Code Authority amounted to $23,475, it was announced this week. Of this amount, expenditures of the Authority headquarters in New York were $9,342; Hollywood office, $3,054, and local boards, $11,078. Receipts from exhibitors during January amounted to $14,419, and from producers and distributors, $11,350. A cash balance as of February 1 was noted as $37,129.

---

## Photo, Cine, Radio Exhibit To Be Held in Bombay, India

The Motion Picture Society of India, with headquarters in Bombay, will hold a Photo-Cine-Radio exhibition, at the Town Hall, in Bombay, from February 16 to February 23, with present plans calling for an extension of the time by one week, if it appears warranted. Ram L. Gogtay, of the Society, is secretary of the exhibition.

Lectures, demonstrations and excursions are included in the exhibition program, relative to each of the three phases of the exhibit. As part of the program, the first Indian motion picture convention is to be held, with producers, distributors and exhibitors to take part. Each section of the exhibit is to be divided into three main divisions: historical, basic materials and present day conditions, with special reference to practical application.

---

## McCoy Westerns for Puritan

Puritan Pictures has arranged for the production of 10 Tim McCoy westerns for fall release. C. C. Burr will produce 12 action features, the first to be released about April 1. All will be released on the state rights market. Louis A. Solomon, president, returns to New York from the Coast this week, when Dave Gross, general sales manager, will leave for a sales trip.

## Fox Accounts Shifted

The Albany Fox exchange has turned over accounts in 14 cities in the lower part of the territory to the New York sales force, headed by Harry Buxbaum.

# LINES

AS FAR AS THE EYE
RADIO CITY MUSIC

SULLAVAN MARSHALL
SULLAVAN MARSHALL

# LINES

In tribute to "THE GOOD
by Carl Laemmle . . . Starring
MORGAN . . . Reginald Owen . . .
William Wyler • Produced by

# LINES

of rapturous praise by

Heartily recommended," says the Daily News
pathos," says The Mirror . . . " 'THE GOOD
fun. And that 'universal' may be spelled

**CAN SEE . . . OUTSIDE AND INSIDE OF HALL, IN NEW YORK'S COLDEST WEATHER!**

NOVELTY ON GREAT STAGE
RADIO CITY

FAIRY", that **UNIVERSAL** gold-mine presented **MARGARET SULLIVAN** and **HERBERT MARSHALL** with FRANK Alan Hale . . . Eric Blore . . . June Clayworth • Directed by Carl Laemmle, Jr. • From the screenplay by Preston Sturges. . .

New York's press! . . . "'THE GOOD FAIRY' DELICIOUS COMEDY!

. . "'THE GOOD FAIRY' BEWITCHING COMEDY! An exhilarating blend of mirth and FAIRY' SPINS CHARMING COMEDY AT THE MUSIC HALL! Rates tops for universal film with a big 'U' in compliment to the producers!" — says the New York American.

Buck's best
and that's sumpin'!

# BUCK JONES
in
# The Crimson Trail

With
**POLLY ANN YOUNG**
A Buck Jones Production
Produced by Irving Starr
Directed by
AL RABOCH

**A UNIVERSAL WESTERN FEATURE!**

# THE CUTTING ROOM

**Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau**

## HOLD 'EM, YALE

*Paramount*

As the title suggests, this is a football story. A Damon Runyon story, however, rampant with the oddly named characters of his yarns, it departs radically from formula. Essentially a farce romantic comedy, it deals with a Yale football player who hated football and consequently was not much of a success as a gridiron star. When, via gangster threats, romantic complications develop and his true love is given a going over that the society miss' father much appreciates, the stage is set for a football situation wherein mobster menace, invading the Yale bench, succeeds in making the football player a devastating combination of all the super-"All Americans."

Adaptation is by Eddie Welch and Paul G. Smith, who was a collaborator on "One Hour Late." Direction is by Sidney Lanfield, who directed Arlis in "The Last Gentleman."

Patricia Ellis is the heroine and Larry (Buster) Crabbe the hero. Runyon's mobster characters are portrayed by Cesar Romero as Gigolo Georgie; William Frawley as Sunshine Joe, Andy Devine as Liverlips, Warren Hymer as Sam, the Gonoph, and George Stone as Bennie South Street. George Barbier is Miss Ellis' harassed father. Others appearing are Hale Hamilton, Gary Owen, Ethel Griffies and Leonard Carey.

Comedy being the principal essential, that quality, plus the prestige that has accrued to the more successful Runyon productions, appears to be the outstanding selling asset. Football being merely incidental to the main theme and action, and the furore of that sport season having passed, there should be no temptation to ballyhoo the attraction as a fall sport feature.

## THE BRIDE OF FRANKENSTEIN

*Universal*

This being a sequel to the original "Frankenstein," it appears to be a natural for similar showmanship treatment. As was the first production, this is suggested by a story by Mary Wolistonecraft Shelley. It also is being directed by the man responsible for the first "Frankenstein," James Whale. Karloff again is the monster; Colin Clive is Henry Frankenstein.

As the poets Byron and Shelley discuss the story, this production picks up where the other stopped. As they talk, the story fades to the wind-mill burning finale and the monster is discovered to be alive. Frankenstein is visited by the sinister Dr. Pretorius, from whom he first learned the rudiments of artificial life creation, who demands that he join him in further experiments—this time the effort being to create a feminine mate for the monster.

From this point on the story majors in eerie thrill, terror and horror, counterparting in practically every phase the character of the original story, but with much that is vastly new.

In addition to the names mentioned, Valerie Hobson succeeds Mae Clarke in the role of Elizabeth, Frankenstein's sweetheart. Ernest Thesiger portrays Doctor Pretorius. Others are Elsa Lancaster, currently in "David Copperfield," and Una O'Connor, also appearing in the same picture; E. E. Clive, playing the part of the burgomaster, now is being seen in "The Mystery of Edwin Drood." Douglas Walton is Shelley and Gavin Gordon is Byron. Others are Dwight Frye, Neil Fitzgerald, Lucien Prival, Harry Northrup, Grace Cunard (the one-time serial heroine), Joseph North and Helen Gibson.

*The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.*

*The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.*

*"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.*

*This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.*

## THE CASINO MURDER CASE

*MGM*

Through the S. S. Van Dine murder cases, William Powell and Warren William have been seen in the role of Philo Vance. In this story, which lately appeared serially in *Cosmopolitan* Magazine, Paul Lukas essays the role. In "The Casino Murder Case," Vance finds himself face to face with the most amazing and baffling puzzle of his experience. The crux of the action, with all its related drama, romance, mystery, comedy and thrill, is the amazing murder of a noted man about town as he stands at a roulette table in an exclusive casino.

The screen play is by Florence Ryerson, who collaborated on "Wicked Woman," and Edgar Allan Woolf, who did the screen plays for "Murder in the Private Car" and "The Night Is Young." Together the pair also prepared the screen play for "Have A Heart." Edwin L. Marin is the director.

Supporting Lukas are well known screen personalities. Ted Healy portrays Sergeant Heath. Others appearing are Rosaline Russell, seen in "Evelyn Prentice" and "Forsaking All Others"; Alison Skipworth, Isabel Jewell, Leslie Fenton, Eric Blore, Louise Fazenda, currently in "The Winning Ticket"; Arthur Byron, William Demarest, Grace Hale, Wallace Clark, Edward Van Sloan, Charles Sellon and Louise Henry.

As a unique showmanship suggestion it is interesting to note that three companies shared the making of the six preceding cases. Paramount produced the "Canary," "Greene" and "Benson" murder cases; Warner made "Kennell" and "Dragon," and MGM previously tried its hand with "The Bishop Murder Case." That these leading companies have considered the subject matter and its famous character as a medium of continued entertainment gives the Van Dine stories a prestige of acknowledged value.

## TIMES SQUARE LADY

*MGM*

The idea of this story, from both an entertainment and exploitation standpoint, is off the beaten path. It is modern and topical in theme and atmosphere. A great sports promotor-night club figure dies. His hockey teams, dog tracks, night clubs, fighters, wrestlers and other enterprises are left to about a dozen shrewd, chiseling mug managers. With plenty of jealousy and trouble on their hands, the situation takes on a surprising twist when they learn that his daughter, a person of whom they never had heard, is coming out of the Midwest to take over her late father's affairs. Expecting a corn-fed, they find a gorgeous, well dressed creature, who knows the answers to all the questions and makes the big city swell dames look like products of a bargain basement.

The original screen play is by Robert T. Shannon and Albert J. Cohen. Direction is by George B. Seitz, who made the current "The Winning Ticket."

There being unusual showmanship leads in the title and subject matter, which features much action in its hockey game, dog track racing, night club and sporting world atmosphere, there is also extraordinary value in cast personalities. The role of the girl is assumed by Virginia Bruce, the Jenny Lind of "The Mighty Barnum." Also introduced as one of the players is Pinkie Tomlin, author and singer of "Object of My Affections." Other personalities are Robert Taylor, whose work in "Society Doctor" is outstanding; Isabel Jewell, Helen Twelvetrees, Nat Pendleton, Jack LaRue Robert Elliott, Raymond Hatton, Henry Kolker, Fred Kohler, Sr., Russell Hopton and Richard Powell.

## RECIPE FOR MURDER

*Fox*

This is the eighth production in which Edmund Lowe and Victor McLaglen have been co-starred. The present vehicle, authored by Vincent Starrett, appeared as a short story in a recent number of *Red Book*. It is a comedy drama of two detectives in a race to solve a murder mystery. The screen play is by Arthur Kober and direction is by Eugene Ford, maker of the recent "Mystery Woman."

The cast supporting the leads is made up of well known names. Although there is no rivalry for a girl, each has a sweetheart, the girls being Rosemary Ames, currently in "One More Spring," and Mary Carlisle. The only other feminine character is Madge Bellamy, a famous Fox star of the silent days, now making a screen comeback.

Others are C. Henry Gordon, Henry O'Neill, William Janney, Charles Wilson, John Wray, John Qualen, Herman Bing and Robert Gleckler.

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## The Little Colonel

*(Fox)*

### Comedy Melodrama

As Shirley Temple again demonstrates her extraordinary versatility, "The Little Colonel" establishes itself as unique entertainment of commercial value. Essentially the show is a comedy melodrama. Pitched to a popular key, it intelligently accentuates the characteristic humanness of the Annie Fellows Johnson story. From the moment Miss Temple makes her appearance, she is the center of interest. The resulting entertainment is amply laden with deep emotional appeal to adults and, at the same time, unusual attraction for the children. As sympathy-stirring heart interest is the motivating quality, there are many times when its pathos provokes tears. There are just as many occasions when smiles and laughs are in order.

Localed principally in the old South, in the Reconstruction Days, the story, adapted from a legendary best-seller, actually opens when the old die-hard rebel Colonel Lloyd shuts the doors of his mansion to his daughter Elizabeth because she had the temerity to marry the Yankee Jack Sherman. A brief bit, in the New West, presents their child Lloyd being made an honorary Colonel in a cavalry regiment. That Sherman may have unhindered opportunity to make his fortune, mother and child return to a cottage adjacent to the Colonel's mansion. Then begins the thrill of the show when the little colonel, partly by outbursts of traditional family temper but mainly by irresistible sweetness, reunites the family.

Alive with drama and comedy, this action is highlighted by the Negro baptismal rites; the two dancing sequences with Walker (Bill Robinson) and the Colonel's frustrating of the second attempt on the part of Swazey and Hull to victimize his son-in-law for the second time. Robinson presents his staircase clog dance, in which he is amazingly accompanied by Miss Temple and in the second incident the pair go through a challenge dance with the little girl capably demonstrating intricate steps. Also Shirley sings "Love's Young Dream."

As a piece of all audience entertainment, with plenty of acknowledged values incorporated in meet the demands of both large and small theatre operation, creation of wide public interest for it should be easy. Besides the names values there are intriguing showmanship tips in the production.—McCarthy, Hollywood.

Produced and distributed by Fox. Producer, B. G. DeSylva. Directed by David Butler. Screen play and adaptation by William Conselman. Based on the story, "The Little Colonel," by Annie Fellows Johnson. Photographed by Arthur Miller. Color photography, William Skall. Sound, S. C. Chapman. Color director, Natalie Kalmus. Art director, William Darling. Music adaptation, Cyril J. Mockridge. Costumes, William Lambert. Musical director, Arthur Lange. P. C. A. Certificate No. 596. Running time, when seen in Hollywood, 80 minutes. Release date, Feb. 22, 1935. General audience classification.

CAST

| | |
|---|---|
| Lloyd Sherman | Shirley Temple |
| Colonel Lloyd | Lionel Barrymore |
| Elizabeth | Evelyn Venable |
| Jack Sherman | John Lodge |
| Swazey | Sidney Blackmer |
| Hull | Alden Chase |
| Dr. Scott | William Burress |
| Nebler | Frank Darien |
| Mom Beck | Hattie McDaniel |
| Maria | Geneva Williams |
| May Lily | Avonne Jackson |
| Henry Clay | Nyanza Potts |
| Walker | Bill Robinson |

## Captain Hurricane

*(Radio)*

### Comedy

Merely a comedy character study of Cape Cod folk and their ways, tinged with bits of melodramatic action, "Captain Hurricane" has just average entertainment values. Dealing primarily with older personalities, although accompanied by a formula youthful romantic story, the picture only vaguely attains the exciting color or atmosphere of which the title is significant.

In the story Zenas, Jeremiah and Ben are three old retired sea captains. Zenas has been in love with Abbie for years. She, however, while returning his affection, presides over his household in a manner more "big sisterly" than anything else. She has little use for Jeremiah and Ben. A storm causes a shipwreck and the old salts rescue Mattie, who becomes a member of Zenas' household. A bad investment in a cranberry bog causes Zenas to lose his savings. To recoup he goes to sea again, during which time develops the romance between Mattie and Jimmy, who isn't held in high esteem by Zenas because he isn't Cape Cod folk. The boat on which Zenas is working runs into a tropical hurricane and the old sailor is again a hero as he rescues the crew. Returning to the Cape, he finds himself the man of the hour; also by some strange miracle Jimmy has worked a deal with the Government to take over Zenas' land at a high profit. After this the way is made easy for Mattie and Jimmy to marry.

For novel showmanship purposes much may be made of the fact that the picture marks the screen debut of James Barton, noted legitimate stage actor. Additionally, the locale and subject mater have not been used to any great extent in recent pictures. The main drive should be directed at the more mature patronage.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by John Robertson. From the novel by Sara Ware Basset. Screen play by Josephine Lovett. Photographed by Lucien Andriot. P. C. A. Certificate No. 590. Running time, when seen in Hollywood, 75 minutes. Release date, March 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Zenas Henry | James Barton |
| Abbie | Helen Westley |
| Mattie | Helen Mack |
| Jimmy | Douglas Walton |
| Capt. Jeremiah | Gene Lockhart |
| Capt. Ben | Henry Travers |
| Gertie | Nydia Westman |
| Silas Coffin | Otto Hoffman |
| Dave | Creighton Chaney |

## After Office Hours

*(MGM)*

### Romantic Drama

A newspaperman story, plus unique romance and comedy, a hard to crack murder mystery, and all the hysteria of get-the-news-no-matter-how, are the ingredients of which this is concocted. In addition to these entertainment assets, there is with Clark Gable a cast of more than ordinary value.

The picture moves fast. In most cases the dialogue is crisp and the action creates an atmosphere of bustle and to-do. The time is modern, the locale New York. In the story, Jim Branch is the typical screen editor. Scoops are his lifeblood and he knows and makes use of all the contacts with which to provide his readers with the latest. To him, women are just another medium through which the news may be procured. When Sharon Norwood, society girl, comes seeking a newspaper job, he uses her as a means of getting inside news on the carryings-on of the city's bluebloods and aristocrats, a stratum which ordinarily bars its doors to regular reporters. A divorce scandal, brewing among members of the upper crust, is a delectable dish for the editor. But when, through his investigation, it results in a murder mystery, it gives the hustling scribe not only opportunity to exonerate the innocent accused, but also puts the finger on the real killer. While the excitement is on, he also falls in love with his star feminine reporter.

The drama, romance and mystery are counterbalanced by the comedy of Mrs. Norwood; Hank Parr, a resourceful news cameraman, and the Italian restaurant owner with a yen for listening to the police car radio broadcasts.

The picture has much pep, with its more dramatic tensity amply balanced by comedy and romantic interest. Cast names, however, appear to be the most forceful asset.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Bernard M. Hyman. Directed by Robert Z. Leonard. Screen play by Herman J. Mankiewicz. From a story by Laurence Stallings and Dale Van Every. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, Tom Held. Running time, when seen in Hollywood, 70 minutes. Release date, Feb. 22, 1935. General audience classification.

CAST

| | |
|---|---|
| Jim Branch | Clark Gable |
| Sharon Norwood | Constance Bennett |
| Hank Parr | Stuart Erwin |
| Mrs. Norwood | Billie Burke |
| Tommy Bannister | Harvey Stephens |
| Mrs. Patterson | Katharine Alexander |
| Mr. Patterson | Hale Hamilton |
| Cap | Henry Travers |
| Italian | Henry Armetta |
| Jordan | Charles Richman |
| Barlow | Herbert Bunston |

## Car 99

*(Paramount)*

### Melodrama

This is a modern cops and robbers yarn, told in a highly theatric manner, entailing lots of action and thrill, against an intriguing background that makes for popular entertainment and showmanship. Essentially it's a graphic illustration of the efficient workings of the Michigan State Police. But as it unfolds upon the screen, illustrating the crook-catching methods of this highly developed "crime doesn't pay" organization, it runs a full scale of romance, drama, comedy, action and thrill. There is entertainment and education in its technical phases, which recent publicity anent the workings of the Department of Justice agents has made familiar; likewise there is much to amuse and interest run-of-the-mill audiences in the accompanying story. It presents many new angles for exploitation.

The comedy-tinged opening gives an insight into the training and instruction of State Police recruits. Then the workings of the department's broadcasting station are graphically illustrated. The picture turns theatric when Officer Martin loses a prisoner, Professor Anthony. Suspended from the force, but urged by his sweetheart Mary not to lose hope of reinstatement, Martin is working in a garage. The Professor's gang, set for a local bank knockover, first make a monkey out of the hick small town sheriff, Arnot, and then raid and destroy the police broadcast station. Michigan, however, gets the Massachusetts police radio to broadcast information to its officers, but the crooks, equipped with a radio, are able to keep just a jump ahead of the hue and cry. Finally, Martin, inspired into the chase by Mary, leaps on a police radio-equipped motorcycle and in technique that is thrillingly reminiscent of wild west cowboy and bad-man theory, succeeds in making a singlehanded capture. He is reinstated and the way paved to marry Mary.

Not a big picture, particularly from a name value standpoint, the show nevertheless is interesting. It affords unusual opportunity for contacts, and tieups with modernized police departments, and because of the complete manner in which it demonstrates the workings of the Michigan unit, it is also a subject that can be linked with other state police units, that should garner plenty of newspaper publicity. Where public interest is keen and persons listen to short wave local or neighborhood police broadcast, there is splendid opportunity for cooperation with police departments.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Bayard Veiller. Directed by Charles Barton. Original by Karl Detzer. Screen play by Karl Detzer and C. Gardner Sullivan. Sound, A. W. Singley. Film editor, Eda Warren. Art directors, Hans Dreier and John Goodman. Photographer, William C. Mellor. P. C. A. Certificate No. 583. Running time, when seen in Hollywood, 75 minutes. Release date, March 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Ross Martin | Fred MacMurray |
| Mary Adams | Ann Sheridan |
| Professor Anthony | Sir Guy Standing |
| Sheriff Pete Arnot | Frank Craven |
| Sergeant Barrel | William Frawley |
| Nan | Marina Schubert |
| Recruit Burton | Dean Jagger |
| Recruit Carney | John Cox |
| Recruit Blatsky | Douglas Blackley |
| Recruit Jamison | Alfred Delcambre |
| Granny | Nora Cecil |
| Whitey | Joe Sauers |
| Smoke | Mack Gray |
| Mac | Eddie Dunn |
| Eddie | Peter Hancock |
| Dutch | Howard Wilson |
| Operator Harper | Russell Hopton |

## Ruggles of Red Gap

*(Paramount)*

**Comedy**

Smart and clever comedy in action, dialogue and situations for the classes; slapstick buffoonery, similarly applied for the masses—such is this version of "Ruggles Of Red Gap." As previewed, with only easily eradicable exceptions, the picture is one continuous howl. It's that not only because the established comedians, Mary Boland, Charlie Ruggles, Zasu Pitts and Roland Young act up to expected standard, but also because, in a surprisingly effective fashion, Charles Laughton contributes a delightfully restrained, but none the less punchful portrayal of Harry Leon Wilson's lead character.

Essentially wholesome amusement, "Ruggles of Red Gap" is not only an attraction for exhibitors whose boast it is that they play to all-family trade, but it is also a piece of screen merchandise which meets the requirements of those maintaining that their theatres are reserved for those attractions which are big.

Rich humor embellishes each phase of the picture. There's fun in the opening, when the "gentleman's gentleman" learns that as a result of a card game he has been awarded to the rich but wild and wooly Americans, the Frouds. The ensuing situations—the clothes buying tour, the visit to the sidewalk cafe instead of the Louvre, the moments in the Frouds' apartment, are loaded with the same quality. The comedy pace slows up a bit in the early middle, but picks up with a bang, upon the arrival of the Froud melange in Red Gap.

In a smartly contrived fun situation, Ruggles—amazed at all that happens to him in a dignified manner—is announced to the populace as a retired British soldier. His career being hectic for one and all, it has a touch of pathos when the snobbish Mr. Belknap-Jackson, of Boston, fires him. His associations with Mrs. Judson having convinced him that love might also be for him, and his accomplished recital of Lincoln's Gettysburg address consolidating his belief that he is one of all the men who are created equal, he goes into trade as a restaurant proprietor. Though his action blasts Mrs. Froud's plans for a swanky party and chills the plans of the newly arrived Honorable Vane-Bassingwell, an elfish spirit who finds much in common with Froud, it's a triumph for Ruggles as he extracts a popular revenge upon the snooty Mr. Belknap-Jackson.

Full to the hilt with that quality of fun making that interests all who appreciate the value of a good laugh, all that the picture seems to need to develop it as an extraordinary amusement and commercial asset is an advance build-up that reflects the picture's character. In personality, story and production values, there is just about everything that anyone, either a big or little operator, needs with which to sell the show.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Arthur Hornblow, Jr. Directed by Leo McCarey. Original, Harry Leon Wilson. Screen play, Walter DeLeon and Harlan Thompson. Adaptation, Humphrey Pearson. Music by Ralph Rainger. Lyrics by Sam Coslow. Sound, P. G. Wisdom. Film editor, Edward Dmytryk. Art directors, Hans Dreier and Robert Odell. Photographer, Alfred Gilks. P.C.A. Certificate No. 537. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, Feb. 15, 1935. General audience classification.

CAST

| | |
|---|---|
| Ruggles | Charles Laughton |
| Mrs. Effie Froud | Mary Boland |
| Egbert Froud | Charlie Ruggles |
| Mrs. Judson | Zasu Pitts |
| Hon. George Vane Bassingwell | Roland Young |
| Nell Kenner | Leila Hyams |
| "Ma" Pettingill | Maude Eburne |
| Baby Judson | Ricard Cezon |
| Charles Belknap-Jackson | Lucien Littlefield |
| Mrs. Charles Belknap-Jackson | Leota Lorraine |
| Jeff Tuttle | James Burke |
| Sam | Dell Henderson |

## The Mystery Man

***(Monogram)***

**Comedy-Drama**

There is lively entertainment of the ordinary variety in this sometimes melodramatic, sometimes comic and sometimes romantic yarn of the almost too smart newspaper reporter who gets himself tied into a knot with romantic and criminal strings attached. That he unties the knot, only to prepare to tie another finally, goes without saying, but en route there is considerable enertaining activity.

Robert Armstrong and Maxine Doyle constitute just about the full drawing power of the cast listing, the others including familiar but hardly marquee names. A gun, pawned by the reporter in a moment of financial embarrassment, has a figurative repercussion which comes very close to landing the reporter and the young girl he befriends in the jug for murder, and thereby forms an opportunity for the exhibitor to devise a selling maneuver or two to arouse interest in the surrounding events.

It is, in effect, the old newspaper reporter-girl-tough managing editor theme again, but with sufficient difference in a twist or two to take it out of the stereotyped plot classification. The title rather implies somewhat more of real mystery, and attendant atmosphere than is actually found in the story itself, making it perhaps advisable to put the sales concentration on the romantic (for the feminine contingent) and the melodramatic (for the masculine) elements. When Armstrong, star Chicago newspaper reporter, clears up a criminal case, is presented with a police revolver from the authorities and a bonus, he takes the bonus and his friends of the typewriter, and celebrates. The celebration includes telling the hard-boiled managing editor what he thinks of him. So Armstrong finds himself aboard a train and without a job or funds. He lands in St. Louis, accidentally meets and befriends Miss Doyle, penniless and homeless. They go to a hotel, take the best suite on Armstrong's bluff, and Armstrong is refused a job on a local paper, after his former boss has thrown him over by refusing to identify him via telephone.

The Eel, bandit who has been getting away with a good deal, pulls another job, and Armstrong decides his chance has arrived. Out of funds, he pawns the revolver, gets entangled by the eel in a night club holdup and discovers that he is under suspicion of murder for the job because his pawned revolver did the killing. Then the local city editor decides to take a chance, puts Doye on the payroll and talks the district attorney into a 24-hour suspension of arrest after the former boss has done the right thing. A fast few minutes in the pawnshop, during which Miss Doyle saves Armstrong's life when the Eel appears, ends in the expected fashion, and Miss Doyle decides definitely in Armstrong's favor.—Aaronson, New York.

Produced and distributed by Monogram. Directed by Ray McCarey. Story by Tate Finn. Adaptation by John Kraft and Rollo Lloyd. Editor, Carl Pierson. Art director, E. R. Hickson. Cameraman, Harry Neumann. Recording, J. A. Stransky. Release date, April 25, 1935. Running time, 65 minutes. P. C. A. Certificate No. 571. General audience classification.

CAST

| | |
|---|---|
| Larry | Robert Armstrong |
| Anne | Maxine Doyle |
| Jonas | Henry Kolker |
| Eel | Leroy Mason |
| Marvin | James Burke |
| District Attorney | Guy Usher |
| Whalen | Jimmie Burtis |
| Dunn | Monte Collins |
| Weeks | Sam Lufkin |
| Pawnbroker | Otto Fries |
| Whistler | Norman Houston |
| Hotel Manager | Dell Henderson |

## The Dictator

***(Gaumont-British)***

**Historical Drama**

***(Seen in Paris)***

This is the first picture of the new British company of Ludovico Toeplitz, former partner of Alexander Korda at London Film when they produced "The Private Life of Henry VIII."

"The Dictator" is also a historical story, made the same way, quite as sophisticated but surely more serious and more dramatic. It is a very intelligent picture, with clever dialogue and deep study of the characters' mind. There is not much action, and if the picture is a real success on the artistic angle, there is considerable question on the commercial side.

"The Dictator" is a big picture, a prestige picture, entertainingly produced. High ranking personnel of European production have been chosen. Victor Saville, one of the best British directors, who made "Good Companions," "I Was A Spy," "Friday the 13th," "Even Song" and "The Iron Duke," directed it. The cameraman was the Austrian Franz Planer, who photographed "The Unfinished Symphony." The editor was a young German, Conrad von Molo, who had worked with the German director, Friz Lang.

All this technical work is splendid. Direction is very fine, and the photography marvellous. Every one of the frame pictures looks like a painting. Sets are big, some scenes made at the Royal Castle at Copenhagen. Big crowds were employed. The atmosphere of the Danish Court of the 18th Century is perfect.

The cast has been very cleverly chosen. Clive Brook, as the Dictator, has played one of the best roles of his career. It is his first talking picture made in England. Madeleine Carroll as the British born Queen is fine and very pretty. But I think that the real revelation is the 25-year-old British actor, Emlyn Williams, in the part of the King of Denmark. Williams is also a writer, under contract to Gaumont British.

The story is perhaps a little weak. There is not much action and it is more a portraiture of people's minds. It shows the arrival at the Danish court, in 1766, of the young sister of the English King George III, Princess Caroline Mathilde, who is married to King Christian VII of Denmark. This marriage is a failure and on his wedding night the King leaves on a pleasure trip to Hambourg. Dr. Frederick Struensee, court physician, has complete influence over the King and wins the love of the young Queen Caroline Mathilde. He wrests the government from the Dowager Queen

(*Continued on page* 51)

take a marvelous box-office title like

take **VICTOR SCHERTZINGER,** who

take two stars like **LILIAN HARVEY**

take a new song hit to sweep the country

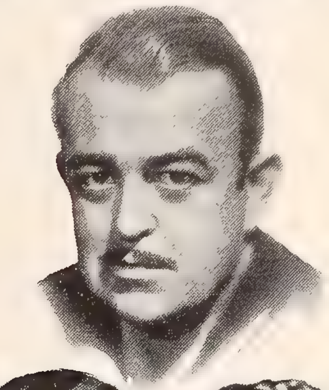
take a swell script by **GENE MARKEY**

take a company like **COLUMBIA** to

*and* **IT'S ANOTHER**

''LET'S LIVE TONIGHT''

directed "ONE NIGHT OF LOVE"

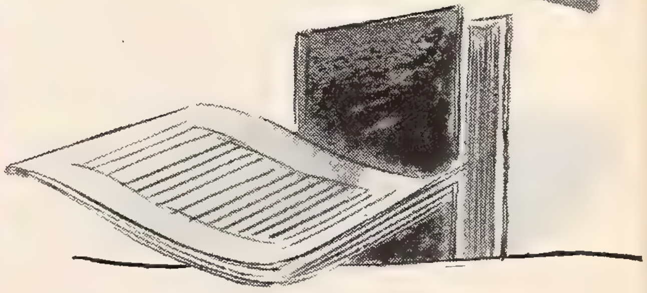


and TULLIO CARMINATI

like "LOVE PASSES BY"

LOVE PASSES BY
Let's Live Tonight

from BRADLEY KING'S story



put these grand elements together

COLUMBIA HIT!

THE OTHER DAY WE SAT DOWN TO CATCH UP ON OUR SLEEP DURING A SCREENING OF SHORTS BUT IN EXACTLY 48 MINUTES WE SAW FIVE OF THE GRANDEST EVER MADE! FIRST, THE NEWEST HOLLYWOOD SCREEN SNAPSHOTS AND DID WE SEE STARS—DOZENS OF 'EM! WELL, WE FIGURED AFTER THAT WE REALLY COULD SNOOZE BUT DOGGONE IF KRAZY KAT DIDN'T PANIC ONE OF HIS BEST! DARN THAT CAT, WE WANTED SLEEP! BUT NO USE, CHARLIE MURRAY IN "HIS OLD FLAME" BURNED US UP. EVEN THE PROJECTIONIST HOWLED. AND THEN CAME SCRAPPY (WHO HAS HALF A HUNDRED NATIONAL MERCHANDISING TIE-UPS, IF YOU PLEASE). TAKE IT FROM US (AND YOU'LL WANT IT) HIS NEW ONE IS THE TOP. AND THEN TO CLOSE A PERFECT AFTERNOON, J. P. MEDBURY IN HOLLYWOOD, GAGGING ALL OVER! THE AUDIENCE WAS IN STITCHES. WHY COLUMBIA, YOU'VE NOT ONLY GOT THE BEST BOX-OFFICE FEATURES BUT THE BEST SHORTS TOO. I'TS A PLEASURE!

COLUMBIA PICTURES

**SCRAPPY**
*Produced by Charles B. Mintz*

**COLOR RHAPSODIES**
*Produced by Charles B. Mintz*

**LAUGHING with MEDBURY**
*Produced by Walter Futter—Written and spoken by John P Medbury*

**WORLD OF SPORTS**

**KRAZY KAT**
*Produced by Charles B. Mintz*

**THE SPICE OF LIFE**
*Produced by Mentone Productions, Inc., in cooperation with Literary Digest*

**TWO-REEL COMEDIES**

**LIFE'S LAST LAUGHS**
*Produced by C. S. Clancy*

**SCREEN SNAPSHOTS**
*Screen Snapshot reporter Harriet Parsons*

Juliano and brings about reforms. He is made a Count.

His enemies prove to the King that he is the Queen's lover. Struensee is arrested and put into prison. He is prepared to die on condition that Caroline will be saved. He insists she leave England. As the clock strikes the hour of Struensee's execution she leaves Denmark's shores forever.

Outstanding scenes are the party in the "pleasure house" in Hambourg, the arrival of Struensee at the Court, his arrest, and the last time he sees the Queen in his prison. There are some good comedy bits in the dialogue and action.

Unhappily the tempo is slow.

It should be sold as an exceptional picture. The big settings, the good cast with the names of Clive Brook and perhaps Madeleine Carroll, and the title of the picture, which may be paralleled with the present European dictatorships, are selling values.—PIERRE AUTRE, Paris.

Produced by Toeplitz Productions, Ltd. (London), and distributed through the British Empire and the United States by Gaumont British. Direction by Victor Saville. Screen play by Benn Levy from the story by H. G. Lustig and M. Logan. Continuity by Hans Wilhelm and H. G. Lustig. Art director, André Andreiev. Photography, Franz Planer. Editor, Conrad von Molo. Costumes designed by Joe Strassner. Recording, Eric Williams. Produced at the A. T. P. Studios, Ealing, London, R. C. A. High Fidelity recording. Running time, 95 minutes. Adult audience classification.

CAST

| | |
|---|---|
| Struensee (the dictator) | Clive Brook |
| Queen Caroline Mathilde | Madeleine Carroll |
| King Christian VII | Emlyn Williams |
| Brandt | Alfred Drayton |
| Guldberg | Nicholas Hannen |
| Juliana, the queen mother | Helen Haye |

# Jack Ahoy

*(GB Productions)*

**Comedy**

Generally considered one of the ace comedians of the screen in England, Jack Hulbert is amusing, entertaining, yet his work does not appear to be of the caliber which will carry an American audience by storm. This picture, built entirely about him, and wholly for him, gives him an opportunity to sing, dance and generally act the comic. On the whole, however, it is but mildly entertaining comedy, its story largely a nonsense fabrication which would have improved the production if it had more weight.

Against a background of His Majesty's Navy the picture has been filmed, and there appears considerable and amusing justification for the screen foreword note to the effect that, although the British Admiralty assisted in the production, it is in no way responsible. To say that Mr. Hulbert took liberties with the dignity and conduct of His Majesty's Navy is to put it mildly.

Where there may be some exhibition value in selling the Hulbert name, the exhibitor may find it useful, but the rest of the cast is unknown to American audiences.

Jack, gob aboard H. M. S. Stupendous, despite his high admiralty ancestry, accidentally sees the admiral's daughter, attractive Nancy O'Neill, aboard ship, and proceeds to fall completely in love with her. Between his singing and clowning for the crew he pursues the admiral, seeking his permission to further pursue his daughter. The admiral is convinced the gob is entirely insane, an idea fully justified by Jack's actions.

In China it is learned that bandits have stolen a British submarine, and are demanding a ransome for it. The admiral refuses to bargain for the ship. Being fitted for a dress suit in order to attend a ball at which his light of love will be present, Jack learns of the plans of the bandits, but is put to sleep with drugged cigarets, along with his stupid-appearing companion. At the ball, as he pursues alternately admiral and daughter, both are kidnaped by the bandits, and Jack and his pal go in pursuit. In nonsensical fashion they free the prisoners, make their escape to the stolen submarine, although none of them knows how to operate the contraption. They are pursued by he bandits in a motor launch, and when they escape them, are targets for the British ships they meet. Eventually they all are saved, and Jack, an officer's rank assured, successfully may ask for the admiral's daughter, with her permission.

Generally entertaining, although not outstanding, the film is entirely devoid of any possible objectionable factors for any audience. What problem may rest in the English accent is for the exhibitor himself to determine, largely dependent upon his theatre.—AARONSON, New York.

Produced and distributed by GB Productions. Directed by Walter Forde. Story by Sidney Gilliat and John Orton. Scenario by Sidney Gilliat and Leslie Arliss. Dialogue by Jack Hurlbert and Gerard Fairlie. Unit production manager, Victor Peers. Photography, Barnard Knowles. Art direction, Alfred Junge. Editor, Herbert Kemplen. Costumes, Gordon Conway. Music and lyrics, Harry M. Woods and Claude Hulbert. P. C. A. Certificate No. 0141. Running time, 70 minutes. Release date, Feb. 8, 1935. General audience classification.

CAST

| | |
|---|---|
| Jack Ponsonby | Jack Hulbert |
| Patricia | Nancy O'Neil |
| Admiral Fraser | Alfred Drayton |
| Conchita | Tamara Desni |
| Larios | Henry Peterson |
| Dodger | Sam Wilkinson |

# Straight from the Heart

*(Universal)*

**Drama**

Not only is the entertainment value of this picture comparatively negligible, but the available showmanship with which to sell it is of the same category. While there may have been some merit to the premise the manner in which it is developed eliminates the essentials which most persons look for in their screen entertainment. By nature a moralistic story, and somewhat of a tear-jerker, it misses fire almost continually in directing sympathy into the proper channels. The plot being complicated and involving several situations difficult to understand in relation to the point it tries to make, the action is not only slow but makes possible easy anticipation of ensuing situations.

In the story, Marian gets a job in an orphan asylum through the influence of politician MacLean. Her work there brings her in contact with Maggie Haines, a foundling, whose work is the highlight of the show and through which the picture attains its most enjoyable moments.

MacLean becomes a mayorality candidate, with the hidden, but none the less avowed, determination to loot the treasury and particularly take it out on the orphans if he gets into office. Naturally the heart of civic righteousness is outraged, and in joining the reformers, Marian double-crosses her benefactor by asserting that he is the father of her particular charge. Follows the inevitable trail of scandal, but in the end MacLean recognizes the errors of his ways and also by some strange quirk the fact that the woman who has caused him so much trouble is the one he loves.

Little, aside from formula title and cast announcements, can be done with the picture. Its promise as an entertainment feature is meagre. —MCCARTHY, Hollywood.

Produced and distributed by Universal. Producer, B. F. Zeidman. Directed by Scott R. Beal. Original story and screen play by Doris Anderson. Photographed by Charles Stumar. Sound supervision, Gilbert Kurland. Art director, Harrison Wiley. Film editor, Ted Kent. Editorial supervision, Maurice Pivar. P.C.A. Certificate No. 490. Running time, when seen in Hollywood, 68 minutes. Release date, Jan. 14, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Marian Henshaw | Mary Astor |
| Andy MacLean | Roger Pryor |
| Maggie Haines | Baby Jane |
| Mrs. Haines | Carol Coombe |
| Edwards | Andy Devine |
| Austin | Grant Mitchell |
| Boss Reglan | Robert McWade |
| Miss Carter | Doris Lloyd |
| Miss Nellie | Hilda Vaughn |
| Mother in bread line | Louise Carter |
| District Attorney | Willard Robertson |
| "Speed" Spelvin | Douglas Fowley |
| Mrs. Anderson | Clara Blandick |

Also Henry Armetta, Esther Howard, Marion Lloyd, Norma Drew, Donald Haines, Helen Parrish, George Earnest, Timmy Butts and others.

# Stranger Than Fiction

*(Universal)*

**Diverse Interest**

With the familiar and capable voice of radio announcer James Wallington handling the explanatory dialogue, this, Number 6 of the series, pictures and describes that chemical phenomenon, liquid air; the Hollywood child whose luncheon companions include all possible household pets, the odd house of a screen writer, built of screen props; the world's tallest cameraman, the famed long-tailed rooster of Japan, and other of the world's oddities, which are always of interest.—Running time, 8 minutes.

# Going Places—No. 6

*(Universal)*

**Interesting**

Lowell Thomas's clear and engaging explanatory dialogue in this subject, as he takes the audience, via camera and his voice, to various of the unusual spots of the world where scenery, or customs, or people are of interest, accounts largely for the subject's entertainment quality. In this case, the camera visis Istamboul, formerly Constaninople, the eastern gateway to the Mediterranean; the cloud-making beauty of the sky about Mt. Hood, the quaint and calm delight of Bermuda, and other points. Running time, 9 minutes.

# How to Play Tennis

*(British Lion)*

**Good for Sport Fans**

This series of ten one-reelers should appeal strongly to the tennis fans and the general public will find them an interesting demonstration of the speed and efficiency and, in the slow-motion sequences, of the beauty of modern athletics. Fred Perry, world champion, shows the strokes with Dan Maskell, British professional champion, as his net companion. Bill Tilden speaks the commentary.

# Doin' the Town

*(Universal)*

**Tuneful**

A conglomeration of tune renditions, as Billy Taylor and Gracie Worth start out to "do the town," although Miss Worth has more appetite than enthusiasm. The pair visit, hear and see Rachel Carlez, French songstress; Adia Kuznetzoff and his group of Russian instrumentalists and vocalists, the Rhythm Racketeers, colored and extremely noisy band; the Holman Sisters, clever piano performers. Then the couple render a song and dance number of their own, while Gracie is still hungry. In general it is an entertaining melange.—Running time, 18 minutes.

# Hill Billys

*(Universal)*

**Entertaining**

An entertaining Oswald cartoon number, telling the yarn of the hill-billy feud between the rabbit family and the hound family, complicated by the romance of Oswald the rabbit and a daughter of the hounds. Everything is finally cleared, a reconciliation is effected, until a practical joke starts the guns to firing again, but the young couple do not care. There is amusement in the subject.—Running time, 9 minutes.

# Meet the Professor

*(Universal)*

**Not Too Good**

Joe Browning, as the professor-dean of Oyster College, entertains the visiting Bernice Claire and Clarence Nordstrom, with a demonstration of the activities of the institution, which is rather less than entertaining for the audience. A tumbling act, the singing of Helen Tucker and Earl Tucker, the glee club and the Columbia University Band make up the entertainment.—Running time, 19 minutes.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **CHESTERFIELD**<br>“A Shot in the Dark” | Story, “Dartmouth Murders,” Clifford Orr. Screen play, Charles Belden. Director: Chas: Lamont. | Charles Starrett, Robert Warwick, Marion Shilling, Edward Van Sloan, Helen Jerome Eddy, Doris Lloyd, Julian Madison. | Shooting |
| **COLUMBIA**<br>“I'll Love You Always” | Original, Lawrence Hazard. Screen play, Sidney Buchman, Vera Caspary. Director: Leo Bulgakov. | Nancy Carroll, George Murphy, Jean Dixon, Harry Beresford, Arthur Hohl, Robert Allen. | Shooting |
| “Gimpy” | Original, Wm. Jacobs. Adaptation, Crane Wilbur. Director: Phil Rosen. | Jack Holt, Mona Barrie, Jackie Searl, Ralph Morgan, Frankie Darrow. | Shooting |
| “Eight Bells” | Play, Percy C. Mandley. Screen play, Bruce Manning, Ethel Hill. Director: Roy Wm. Neill. | Ralph Bellamy, Ann Sothern, John Buckler, Spencer Charters, Franklin Pangborn, Katherine Doucet. | Shooting |
| **FOX**<br>“George White's 1935 Scandals” | Lyrics and music Jack Yellen, Cliff Friend, Joseph Meyer, David Buttolph. Director: James Tinling. | Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Eleanor Powell, Cliff Edwards, George White. | Shooting |
| “Recipe for Murder” | Screen play, Arthur Kober. Director: Eugene Forde. | Edmund Lowe, Victor McLaglen, Rosemary Ames, Mary Carlisle, Wm. Janney, Henry O'Neill, John Wray, Madge Bellamy. | Shooting |
| “Man Eating Tiger” (tent.) | Based on play, Ben Hecht, Rose Caylor. Screen play, Philip MacDonald. Director: Melville Baker. | Lew Ayres, Claire Trevor, Zasu Pitts, Walter King, Jack Haley, Mitchell and Durant. | Shooting |
| “It's A Small World” | Based on a short story, Albert Treynor. Screen play, Gladys Lehman, Albert Treynor. Director: Irving Cummings. | Spencer Tracy, Wendy Barrie, Chas. Sellon, Virginia Sale, Raymond Walburn, Vivian Tobin, Irving Bacon. | Shooting |
| **METRO-GOLDWYN-MAYER**<br>“Naughty Marietta” | Operetta, Victor Herbert and Rita Johnson Young. Screen play, John Lee Mahin, Albert Hackett, Francis Goodrich. Director: W. S. VanDyke. | Jeanette MacDonald, Nelson Eddy, Frank Morgan, Cecilia Parker, Mary Doran, Edward Brophy, Akim Tamiroff, Elsa Lanchester. | Shooting |
| “Vampires of Prague” | Story, Guy Endore, Bernard Schubert. Director: Tod Browning. | Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Henry Stephenson, Donald Meek, Jesse Ralph, Bela Lugosi, Lionel Atwill. | Shooting |
| “Public Enemy No. 2” | Play, Edgar Selwyn, Wm. LeBaron. Adaptation, Edwin H. Knopf, Lewis Waller. Screen play, Harry Segall, Barry Trivers. Director: Raoul Walsh. | Charles Butterworth, Una Merkel, Nat Pendleton, Harvey Stephens, Eugene Pallette. | Shooting |
| “Casino Murder Case” | Story, S. S. Van Dine. Director: Edwin Marin. | Paul Lukas, Rosalind Russell, Ted Healy, Isabel Jewell, Louise Henry, Eric Blore, Louise Fazenda, Alison Skipworth. | Shooting |
| “Vagabond Lady” (Hal Roach) | Original screen play, Frank Butler. Director: Sam Taylor. | Robert Young, Evelyn Venable, Berton Churchill, Reginald Denny, Forrester Harvey, Arthur Hoyt, Frank Craven. | Shooting |
| “Times Square Lady” | Original screen play, Albert J. Cohen, Robert Shannon. Director: George Seitz. | Pinkie Tomlin, Robert Taylor, Virginia Bruce, Jack LaRue, Helen Twelvetrees, Nat Pendleton. | Shooting |
| **PARAMOUNT**<br>“How Am I Doing?” | Screen play, dialogue, Mae West. Director: Alexander Hall. | Mae West, Paul Cavanaugh, Monroe Owsley, Ivan Lebedeff, Grant Withers, Adrienne D'Ambricourt. | Shooting |
| “Love in Bloom” | Original, Frank R. Adams. Screen play, J. P. McEvoy, Keene Thompson. Director: Elliott Nugent. | George Burns, Gracie Allen, Joe Morrison, Dixie Lee, J. C. Nugent, Mary Foy, Richard Carle, Lee Kohlmar. | Shooting |
| “Two On A Tower” | Original, Dwight Taylor. Screen play, Franz Schulz, Samuel Hoffenstein. Adaptation, Keene Thompson. Director: Lewis Milestone. | Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, John Blakeley, Hugh Enfield. | Shooting |
| “The Crusades” | Screen play, Harold Lamb, Dudley Nichols, Waldemar Young. Director: Cecil B. De-Mille. | Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsey Hill, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth. | Shooting |
| **RKO RADIO**<br>“Becky Sharp” | Play, Langdon Mitchell. From novel, “Vanity Fair,” Wm. Makepeace Thackery. Screen play, Francis Edw. Faragoh. Director: Rouben Mamoulian. | Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Colin Tapley, Nigel Bruce, Cedric Hardwicke, Billie Burke. | Shooting |
| “Star of Midnight” | Story, Arthur Somers Roche. Director: Stephen Roberts. | William Powell, Gingers Rogers, Ralph Morgan, Gene Lockhart, Leslie Fenton, Russell Hopton. | Shooting |
| “Spring in Paris” | Novel, “Crime of Sylvester Bonnard”': Anatole France. Screen play, Francis Faragoh. Director: Geo. Nicholls, Jr. | Anne Shirley, Helen Westley, O. P. Heggie, Trent Durkin. | Shooting |
| **UNITED ARTISTS**<br>“Les Miserables” | Original, Victor Hugo. Screen play, W. P. Lipscomb. Director: Richard Boleslawski. | Fredric March, Charles Laughton, Rochelle Hudson, Sir Cedric Hardwicke, Florence Eldridge, Frances Drake. | Shooting |
| “Cardinal Richlieu” | Story, Nunnally Johnson. Director: Rowland Lee. | George Arliss, Edward Arnold, Maureen O'Sullivan, Frances Lister. | Shooting |
| **UNIVERSAL**<br>“Bride of Frankenstein” | Story, John L. Balderston. Screen play, Edmund Pearson, Wm. Hurlbut. Director: James Whale. | Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester, Una O'Connor, Ernest Thesiger, O. P. Heggie. | Shooting |
| “Werewolf of London” | Story, Robert Harris. Screen play, John Colton. Director: Stuart Walker. | Henry Hull, Valerie Hobson, Warner Oland, Lester Matthews, Clark Williams. | Shooting |
| **WARNER BROS.-FIRST NATIONAL**<br>“A Midsummer Night's Dream” | Wm. Shakespeare's play. Original music by Mendelssohn, arranged by Erich Wolfgang Korngold. Directors: Max Reinhardt, Wm. Dieterle. | James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Frank McHugh, Ian Hunter, Hugh Herbert, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Haviland, Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Harry Holman, Nina Theilade, Arthur Treacher. | Shooting |
| “Wanderlust” | Based on play, Edith Ellis. Screen play, Tom Reed, Peter Milne. Director: Wm. Keighley. | Aline MacMahon, Guy Kibbee, Betty Joan Hainey, Nan Gray, Johnny Arledge, Tom Brown, Robert McWade, Carl Stockdale, Robert Light, Louis Mason. | Shooting |
| “Oil for the Lamps of China” | From novel, Alice Tisdale Hobart. Screen play, Laird Doyle. Director: Mervyn LeRoy. | Pat O'Brien, Josephine Hutchinson, John Eldredge, Jean Muir, Lyle Talbot. | Shooting |
| “Dinky” | Original story, John Fante, Frank Fenton, Samuel Gilson Brown. Adaptation, screen play, Harry Sauber. Director: D. Ross Lederman. | Jackie Cooper, Mary Astor, Ian Hunter. | Shooting |
| “The Case of the Curious Bride” | Based on Liberty Magazine story, Erle Stanley Gardner. Director: Michael Curtiz. | Warren William, Margaret Lindsay, Claire Dodd, Phillip Reed, Allen Jenkins, Thomas Jackson, Olin Howland, Barton McLane. | Shooting |
| **WALTER WANGER**<br>“Private Worlds” | Novel, Phyllis Bottome. Screen play, Chander Sprague, Lynn Starling. Director: Gregory LaCava. | Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea, Guinn Williams. | Shooting |

# THE HOLLYWOOD SCENE

•

By VICTOR M. SHAPIRO

*Hollywood Correspondent*

*COAST LIKES HERZBRUN, LUBITSCH*
*NEWS AND STILL MORE NEWS*
*RELIEF FUND AIDS TEN THOUSAND*
*12 FILMS START, 9 COMPLETED*

THE production colony has a high regard for both Henry Herzbrun, new vice-president of Paramount Productions and general manager of the West Coast studio of Paramount, who will head the business and administrative functions, and Ernst Lubitsch, who has taken over the creative leadership.

**Mr. Herzbrun, legal chief of the studio for many years and associated with Paramount for more than a decade, is assayed here as conservative, likeable,—a good business man and square.**

**Mr. Lubitsch, rated as one of the colony's best directors, making two or three pictures a year, is personally popular—hail fellow, with a fine story mind.**

Knowing his own inclination toward subtlety and sophistication in pictures, Mr. Lubitsch assembled the directors and told them they could be given a freer rein, that what he didn't know about different kinds of pictures he wanted to learn from them. "This is the first time," he said, "that a studio head has been appointed who knows your problems and is sympathetic to them. I want to learn from you boys what I don't know."

The studio reacted calmly to the new appointments. A mass meeting of the entire force of 4,000 employees was held and assurances were given that "all jobs are safe."

Paramount's studio activity is at the year's peak.

▽

### Bankers and Product

Having noted the preponderant number of banking names on the new Paramount board, Hollywood has been wondering just how important a part banking influence plays in producing good pictures.

While the Hollywood tendency is to become unduly alarmed about bankers in industry, having the experience of Fox, Radio and Paramount as guide posts, more conservative opinion here seems to feel that the money-bag folk in no way affect the merits of product.

Pointed out was the fact that MGM, Warner and Columbia, without banker domination, run for and by picture persons, have weathered the worst of economic storms, are in favorable condition today, with less banking management on their boards than the companies that were in the hottest water.

▽

### Fund Helps 10,000 Individuals

A report covering operations of the Motion Picture Relief Fund for 1934 reveals that $150,000 was collected and disbursed in aiding motion picture folk who were ill, unemployed, and in distress.

Four thousands cases, representing more than 10,000 individuals, received aid. Two thousand weekly grocery orders, for 5,000 individuals, were issued; 1,000 received treatment from physicians, dentists, opticians and laboratories; 200 from hospitals and sanitariums. Private nursing was provided in 50 cases. Medical appliances were supplied to 60, and 1,000 received drugs. There were 43 deaths and through the courtesy of Pierce Bros. Morticians, 29 funerals were handled by them without charge.

The executive committee believes it will be necessary to raise approximately $250,000 to meet the needs for 1935.

▽

### Twelve Pictures Started

To maintain the total of approximately forty pictures actually shooting, twelve new ones started during the week, as nine finished.

Four new productions went into the work at Fox. Single units were added to the active schedules at MGM, Paramount, Columbia, 20th Century, Monogram, Liberty and Universal. With three, MGM is credited with the most pictures completed. Fox and Columbia each checked in a pair. Singletons, finished by Radio and Wanger Productions, complete the quota.

The new Fox quartet embraces a wide variety of entertainment. "It's a Small World" is a romantic drama. Spencer Tracy, Wendy Barrie, Raymond Walburn, Virginia Sale, Irving Bacon, Astrid Allwyn, Charles Sellon and Nick Foran are featured. With Edward Everett Horton and Karen Morley in the leads, the comedy "$10 Raise" presents Glen Boles, Rosena Lawrence, Richard Tucker, Berton Churchill, Raymond Walker, Alan Dinehart and Frank Melton. In "Heaven's Gate," a sentimental romantic drama, Shirley Temple is starred, the support featuring Joel McCrea, Lyle Talbot, Rosemary Ames and Herbert Mundin. Will Rogers' new picture, naturally, is a comedy. In the currently begun "Doubting Thomas," he will be seen with Billie Burke, Alison Skipworth, Sterling Holloway, Andrew Tomes, Gail Patrick, Johnny Arthur and Ruth Warren.

▽

### "China Seas" Shooting

Long in preparation, MGM finally put "China Seas" before the cameras. The cast teams three of its biggest names, Clark Gable, Jean Harlow and Wallace Beery, in the principal roles. Others included are Lewis Stone, Charles Butterworth and Dudley Digges.

Paramount's new activity, "People Will Talk," a comedy, again co-stars Charlie Ruggles and Mary Boland. In the support, Leila Hyams, Dean Jagger and Ruthelma Stevens are featured.

A western, "Guns of the Law," went into work on both stages and location at Columbia. Tim McCoy is starred, with Geneva Mitchel, Ward Bond, Robert Allen, Cy Jenks, Otto Hoffman and Ed LeSainte in the cast.

First George Arliss picture on the New Twentieth Century program, "Cardinal Richelieu," got under way. Principals include Edward Arnold, Violet Kemble-Cooper, Maureen O'Sullivan, Francis Lister, Cesar Romero, Halliwell Hobbes, Murray Kinnell, Herbert Brunston, Douglas Dumbrille, and Lumsden Hare.

Monogram's contribution is "The Desert Trail." This western features John Wayne with Mary Kornman, Paul Fix, Anita Compello, Ed Chandler, Al Ferguson and Lafe McKee.

An old stage and popular literary classic, "The Old Homestead," was started at Liberty. Mary Carlisle, Laurence Gray, Dorothy Lee, Eddie Nugent, Williard Robertson and Lillian Miles are in the cast.

"Mr. Dynamite," at Universal, features Edward Lowe, supported by Jean Dixon, Verna Hillie, Esther Ralston, Victor Varconi, Minor Watson, James Thomas, Matt McHugh and Wade Boteler.

▽

### Musical, Mystery, Comedy

On the completed side of the book, MGM's trio includes a musical, a mystery and a comedy. The first, "Naughty Marietta," will present Jeanette MacDonald, Nelson Eddy, Frank Morgan, Cecelia Parker, Mary Doran, Edward Brophy, Elsa Lancaster, Laurence Grant, Harold Huber, Joseph Cawthorn, Greta Meyer and Walter Kingsford. "The Casino Murder Case," a mystery, presents Paul Lukas in the role of Philo Vance. The support lists Rosalind Russell, Ted Healy as Sergeant Heath, Isabel Jewell, Leslie Fenton, Erik Blore, Louise Fazenda, Alison Skipworth, Arthur Byron, Charles Sellon, Edward Van Sloan and Louise Henry. The third feature, a comedy, "Public Enemy No. 2," will present Charles Butterworth, Una Merkel, Nat Pendleton, Harvey Stephens, Eugene Pallette, Ruth Selwyn, Robert Livingstone and Wade Boteler.

Fox also checks in a musical, "George White's Scandals of 1936." Principal cast personalities include James Dunn, Alice Faye, Cliff Edwards and Lyda Roberti. The second picture to come under the wire, "Recipe for Murder," again teams Edmund Lowe and Victor McLaglen, supported by Rosemary Ames, Mary Carlisle, William Janney, Henry O'Neil, Charles Wilson, C. Henry Gordon, Madge Bellamy and Astrid Allwyn.

At Columbia "I Love You Always" was completed. In this, Nancy Carroll, George Murphy, Jean Dixon, Harry Beresford, Arthur Hohl and Robert Allen will be seen. Also transferred to the cutting rooms at this studio was "Gimpy" (tentative title). Jack Holt and Mona Barrie head the list of players, which includes Jackie Searl, Ralph Morgan, Bradley Page, Frankie Darro, Samuel McDaniel and Frank Orth.

"Laddie" was completed at Radio. The cast will present John Beal, Gloria Stuart, Gloria Shea, Charlotte Henry, Virginia Weidler, Donald Crisp, Willard Robertson, Jimmy Butler and Greta Meyer.

Wanger Productions, Paramount release, finished "Private Worlds." Claudette Colbert and Charles Boyer have the leads.

# THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

## No. 106—RIGHTS OF EXHIBITORS AND UNION LABOR

*QUESTION—Has a local union of the International Alliance of Theatrical Stage Employees and Moving Picture Operators the right to declare a theatre owner (not a theatre manager), "Unfair" because he runs his own projectors in order to keep open?*

*I understand the American Federation of Labor gives the owner the right to do his own work.*

*Is there any law or ruling by the courts protecting an owner doing his own work?—MONTANA.*

ANSWER—The questions, of course, are entirely outside the code. But, regardless, there can be no doubt but that the theatre owner has the absolute right to operate his own projection machines and we do not know of any law of the land, union or otherwise, or a court that could prevent him.

Whether or not the union has the right to declare the theatre unfair under the circumstances is a matter which should be brought before the American Federation of Labor for determination. It is reasonable to assume that if the IATSE-local union, affiliated with the AFL, is proceeding contrary to AFL regulations, then the Federation would order the local to cease and desist.

It might be possible to secure an injunction from the local court to restrain the union from picketing the theatre as unfair under these circumstances.

▽ ▽ ▽

## No. 107—RIGHTS OF NON-ASSENTING EXHIBITORS TO PROTEST

*QUESTION—On page 612 of the 1934-35 Motion Picture Almanac (in the department titled: "De-coding the Motion Picture Code"), appeared a statement that an exhibitor need not have signed the code in order to protest against unfair clearance on pictures. I am interested in checking this statement and would appreciate your advising me as to your authority for same, as it has created considerable discussion among some of the exhibitors here.—CONNECTICUT.*

ANSWER—Article VI, Section 7 (a), page 252 of the motion picture code says:

"Any party aggrieved by the (clearance and zoning) schedules shall promptly, and not later than thirty (30) days after publication thereof, file a protest in writing with the (Local Clearance) Board issuing them. Thereupon such board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding. . . ."

Upon checking with some legal authorities who are familiar with the code and its functions, we get the interpretation that the foregoing means that any exhibitor, whether he has signed an assent or not—the clause saying *"any party aggrieved"*—shall have the right to protest a zoning schedule *after* it has been drawn by the Local Clearance Board and made public for purposes of hearings on protests. However, in the absence of an actual schedule under the code, it is not believed that a non-assentor has the right to protest to the Local Clearance Board against any specific instance of "unfair clearance." The right, then, revolves around a schedule actually drawn and made public.

Too, such non-assentors are given the right to appeal to the Code Authority against any decision of the Local Clearance Board on those published schedules against which they are permitted to protest locally.

The statement in the inquirer's letter, to wit: "unfair clearance on pictures" is rather broad. It is advisable that the situation involved be outlined in more detail for a more definite answer.

**Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.**

**For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.**

**Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.**

**This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.**

## Films Pronounced Safe For Use on Shipboard

Motion pictures this week were given a clean bill of health by the National Bureau of Standards for use on shipboard, insofar as fire hazards are concerned. A report by the Bureau shows that since adoption of safety recommendations, more than a decade ago, no instance has been found of fire or jeopardy to life resulting from the showing of motion pictures aboard ships.

The Bureau pointed out that the exhibition of nitrocellulose films formerly was prohibited on ships of United States registry, but that the same range in subjects obtainable with slow-burning film and the difficulty of inspectors in distinguishing between the two types led to the adoption of safety measures 12 years ago.

## Organize New Mexican Firm

Impulsora Cinematografica has been organized in Mexico City with a paid capital of 100,000 pesos. The company will produce pictures of Mexican life, the initial program calling for six features.

## Takes Mayfair Product

Goodrow Attractions, New Orleans, has taken over Mayfair product, following the resignation of Bob Kelly and the decision of Mayfair to abandon its own sales force in the territory.

# *200 Letters Show Shirley Temple's Grip on Children*

When 9-year-old Amelia Ungolo went to see the show at the Republic theatre in Brooklyn a few weeks ago, she wouldn't have believed that her letter of tribute to her favorite star would win for her a Christmas present of a life-size Shirley Temple doll.

With the cooperation of the John D. Wells junior high school of Brooklyn, Paul Birstock, manager of the Republic, sponsored a Shirley Temple doll contest to study the likings of his juvenile patrons. Each child was asked to write a letter telling why he or she would like to own a Shirley Temple doll.

*Practically all entries dwelt more on why Shirley Temple was a favorite player than reasons for actually wanting the doll.*

A committee of three teachers from the John D. Wells school authority in judging the entries, judged the 200 letters received and awarded dolls to four girls, two of whom were tied for second place.

### Would Like to Be in Her Place

Analysis of the letter showed that Miss Temple has an almost fairy tale grip on the imaginations of her young admirers.

"She is the littlest girl that can do the biggest things in the movies," is the way one of the winning contestants described her. Another liked her hair; a third her speech, and a fourth her personality. All would like to be in her place.

Virtually each one of the contestants vividly imagined herself in the roles taken by Shirley, who is the first child star ranked among the Ten Biggest Money Making Stars, in MOTION PICTURE HERALD's annual poll of independent exhibitors.

### Called "Big Little Star"

Amelia Ungolo, who won first place, submitted the following letter to Mr. Birstock:

*"Dear Manager:*

*"I hope I could win a Shirley Temple doll. The reasons why I like her are as follows. First, I like her personality. Second, she has a face just like a doll. Third, she has beautiful hair.*

*"I like the way she acts in pictures. Shirley acts so as to make everyone in the audience dance, sing and laugh in his seat. Shirley Temple has a beautiful smile. When I see her smile I can't help but smile back at her.*

*"I really do hope I will win a Shirley Temple doll.*

*"Yours very truly,*
"Amelia Ungolo."

Rebecca Schayowitz, who tied for second place with Muriel Posner, called Miss Temple "that big little star."

"Shirley's sweetness and cleverness," wrote Rebecca, who also has reached nine years, "has won her way into everyone's heart, including mine. When I am lonesome and have nothing to cheer me up, then, with my Shirley Temple doll I'll always find pleasure."

Form 81 May 1933 (F) 200M
Printed in U. S. A.

VITAGRAPH, Inc.
Distributors of
FIRST NATIONAL PICTURES
WARNER BROS. PICTURES
VITAPHONE SHORT SUBJECTS

INTER-OFFICE COMMUNICATION

From ALBERT WARNER
Date FEBRUARY 7, 1935
To A. W. SMITH, JR.
GRADWELL SEARS
Attention of
Subject "GOLD DIGGERS OF 1935"
When replying please refer to subject and number mentioned above

REFERENCE FILE NUMBER

In view of the many urgent requests we have received for pre-release dates on "GOLD DIGGERS OF 1935," I agree with you that a general statement of our policy on this production will be helpful to all Warner accounts.

As you say, the original release date of this greatest Gold Diggers of all time must be withdrawn, for obviously a production of this magnitude cannot carry a general release date.

We should, however, entertain propositions for a few pre-release engagements.

Of course these houses will have to be chosen on the basis of proved ability to properly set up a show of this exceptional calibre.

aw

# TECHNOLOGICAL

## ABOUT MY NEW BLUEBOOK

### By F. H. RICHARDSON

For the reason that I believe my readers will all be interested, I shall devote the entire Bluebook School space this week to giving you some idea of what the coming sixth edition of the Bluebook will be. The Quigley Publishing Company, publishers of the *Herald, Better Theatres,* etc., have taken over all publication rights of this and all future editions. It is hoped the new book will be ready for delivery within thirty days, though it may be somewhat later than that. The entire manuscript and illustrations are finished.

In the 25 years past, I have tried very hard to supply books having real value. That I have succeeded is proven by the fact that though each edition, except the first, has run far into the thousands, up to date not one word of criticism or adverse comment has ever been received from any projectionist, whereas very many have been kind enough to express high commendation. Several have even declared the books to have been "worth their weight in gold" to them. And mark you well, *every comment has come from a man who had bought and paid the full price for the book.* Several hundred copies were sold in England, many in Australia and New Zealand and in other countries—even in China.

Three years ago when I took up the task of compiling the sixth edition, realizing that with all my other duties to attend to, the task would be both too heavy and consume too much time did I attempt it alone, after careful consideration I engaged Mr. Aaron Nadell to compile, under my guidance and editing, the material on Sound. In my opinion the sound material in the new book is far in advance of anything you have yet seen. It is written and organized to give projectionists a much better fundamental idea of sound than they may have had before, and to serve as a reliable guide.

Incidentally, the sound matter has been very carefully examined by both RCA and Erpi engineers, who aided substantially by providing some matter that is not ordinarily released by them, which act of courtesy I take as a compliment to myself and the Bluebook.

When compilation was first begun I realized the tremendous difficulty of the task confronting me. Three volumes would be too costly. And a too-thick, awkward, bunglesome book seemed to me very objectionable. I then was up against getting all the vast store of knowledge essentially necessary to projectionists into a single volume of not too many pages.

Some job, says you—and so say I. But after careful consideration I found the answer, as we always can if we seek long and hard enough. And now here is something I ask you to think over very carefully. A projection text book is necessarily a large volume and one in which changes cannot be too often made, and once you have bought one, changes and improvements made have no value to you. Meanwhile, as time passes, major and minor alterations and improvements are made in almost every kind of equipment used in projection, and *such changes make operating instructions that were quite all right when written, either useless or worse than useless because they are misleading.* The question then arises:

Should detailed operating instructions be included in text books. The answer is an emphatic *no*! Manufacturers of all worthwhile equipments now issue competent instruction pamphlets covering mechanical adjustment and operating methods for such equipments, which pamphlets are kept right up to date; also, they may be had by projectionists free of cost. Why then should such instructions be included in text books?

"Well, then," you may ask, "what does the new book contain?"

The new book is entirely rewritten. It is in no sense a re-write of any former edition, except that a number of the former illustrations have been used. The book is filled with what I term basic instruction. Instead of dealing with a great mass of individual *makes* of equipments, I deal with those elements that go to make up all equipments, regardless of who made them.

For example, consider the intermittent movement of a motion picture projector. An intermittent movement performs exactly the same identical function in exactly the same way (save for some differences in mechanical make-up) in all projectors. This being true, if one understands exactly what such a movement consists of, how it operates and what is the effect of its ratio of movement, etc., it makes absolutely no manner of difference what make of projector it is in. One can handle it and care for it just as well in one as in another, since the manufacturer's instruction pamphlet tells how to make all the necessary mechanical adjustments.

However, while excellent for its limited purpose, the manufacturer's instruction pamphlet or booklet does not supply basic knowledge of intermittent movement, ratio of speed of movement and its effect, etc. The knowledge it imparts is, of course, essential, but *further knowledge is vitally necessary,* and it is *that* knowledge which the Bluebook imparts.

Each part of every equipment used in projection work, both pictorial and sound, is dealt with, explained and adequate information concerning it and its functions provided. However, I have gone much further in this new book by providing a means by which users may locate any desired bit of information easily and quickly.

There is a general index in which is listed all the chief elements, such as, for example, *Motion Picture Projector, Amplifiers, Screens, Loud Speakers* and so on through the entire list. Preceding each such subject is a *subject index,* consisting in a list of questions referring to the text, with the number of the page whereon each question is answered.

Suppose one desires to know, for example, something about lubrication of intermittent movements. It is of course a question having to do with the motion picture projector, so we locate that subject in the general index. Throughout the subject index, in bold face letters, are indicated the various important projector items, as *supporting base, lamphouse,* etc. Glancing down through the subject index we see *intermittent movement,* with page number indicated. It is listed, let us assume, on page 345. Under it we find ***lubrication,* listed, say, as** Question No. 72. Turning to page 345 we note one or more numbers in parentheses, in consecutive order of course, one of which is (72), following which we will find exactly what we want.

I believe you will like this method very well indeed. In my judgment and the judgment of others who have examined the plan, it has the effect of converting a mass of text into a real *handbook,* for the reason that one is not compelled to search through a mass of matter to find exactly what one wants.

I am sure the new book is distinctly better than anything I have heretofore done, in which opinion I am quite certain you will all agree.

I have already had many requests that I autograph copies. I have decided to autograph the first 200 copies ordered.

## Baker Heads SMPE's Projection Practice Group

J. O. Baker of the Photophone Division of RCA Victor has been named chairman of the projection practice committee of the Society of Motion Picture Engineers, succeeding Harry Rubin, director of projection for Paramount, who, however, retains membership on the committee. The other members are:

T. C. Barrows, G. C. Edwards, J. K. Elderkin, J. J. Finn, E. R. Geib, S. Glauber, C. L. Greene, Herbert Griffin, W. C. Kunzmann, R. H. McCullough, R. Miehling, F. H. Richardson, V. A. Welman, J. O. Allberg and Charles Handley. Mr. Allberg and Mr. Handley are new members.

## James Heads New Laboratory

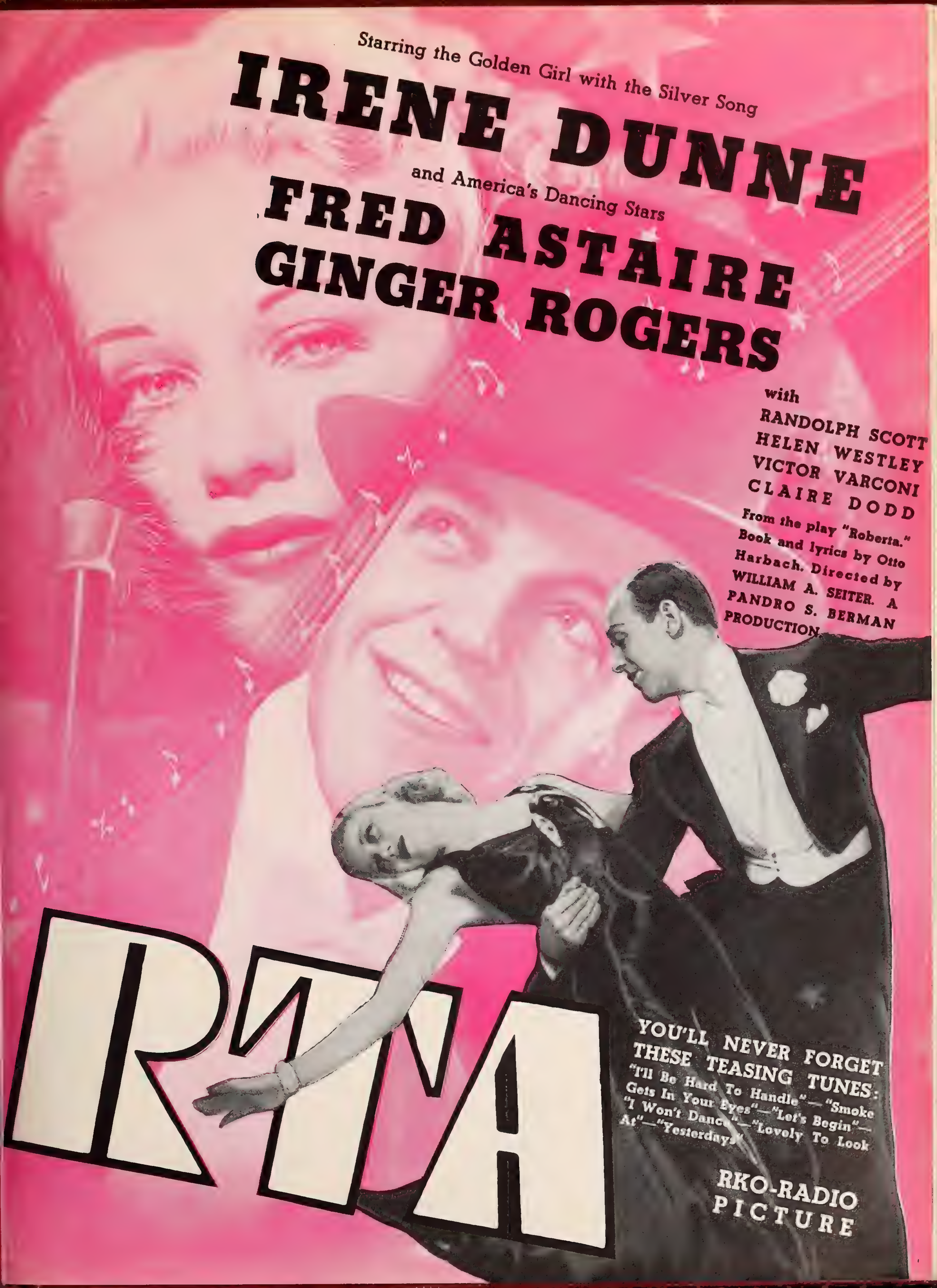
H. T. James, former operator of the Chester Bennett laboratory in Hollywood, will open a new laboratory within the next two months, it was reported this week.

A HEART-LOAD OF ROMANCE...
A SUNBURST OF SONG...

**JEROME KERN'S**
**DAZZLING MUSICAL ROMANCE . . . SURPASSING ON THE SCREEN ITS MIGHTY STAGE SUCCESS!**

# ROBE

**A sparkling love story loaded with laughter . . . set in the glittering salons of gayest Paris . . . told to the teasing tunes of one of America's greatest composers! . . . With Hollywood's stateliest beauties in fashion's most ravishing creations! . . . The dancing stars of "Gay Divorcee" in sensational new specialty features! . . . Nation-sweeping songs from the stage play, joined by two new melody hits! . . . A whirling world of love and luxury . . . in the picture that zips with the zest of life!**



Starring the Golden Girl with the Silver Song

# IRENE DUNNE

and America's Dancing Stars

# FRED ASTAIRE GINGER ROGERS

with

RANDOLPH SCOTT
HELEN WESTLEY
VICTOR VARCONI
CLAIRE DODD

From the play "Roberta." Book and lyrics by Otto Harbach. Directed by WILLIAM A. SEITER. A PANDRO S. BERMAN PRODUCTION.

**YOU'LL NEVER FORGET THESE TEASING TUNES:**
"I'll Be Hard To Handle"—"Smoke Gets In Your Eyes"—"Let's Begin"—"I Won't Dance"—"Lovely To Look At"—"Yesterdays"

RKO-RADIO
PICTURE

# J. C. JENKINS--HIS COLYUM

**Pt. Isabelle, Texas**

**Dear Herald:**

Pt. Isabelle is a mighty nice place to live, provided you don't mind sand dunes, fishing shacks, Mexicans and burros. Outside of that we'd sooner be in Harry Huffman's town of Denver. But down here you can get all you want of red fish, trout, mullet (but you won't want any mullet), crabs, oysters (in season), shark, tarpon and mud-turtles. Down here here when they ask you where you are from and you say from Nebraska, they say, "Oh, is that so? Do you know a man up there by the name of Jones?" Lord Harry, we know 642 men by the name of Jones.

We like Pt. Isabelle for two reasons. Here is where the Government is going to put in docks for the large vessels to come and get the produce from this valley. And then we like the smell of salt water, for you know Pt. Isabelle is right on the bay that opens out into the Gulf of Mexico and the Government has built a turning basin so the big boats can come in to the dock, and say, when that is completed it is going to make this railroad ask the Interstate Commerce Commission for privilege to lower their freight rates on citrus fruit, but they are not going to do that until it is completed. We never could see any good reason why the railroads had to ask anybody for privilege to lower their freight rates, but maybe that's why we are so dumb. And then again, we never could see any good reason why the producers should ask for the privileges of lowering the price of one of their pictures 50 per cent, and there being no good reason is probably why they don't.

### Everybody "Ashamed"

But speaking of Pt. Isabelle reminds us of a picture we saw recently down at the Palace theatre at McAllen. Mr. L. J. Mason, who operates both the Palace and the Queen, invited us to come down and see Shirley Temple in "Bright Eyes" and to bring our gang with us (he didn't know we had a gang) and he sent us eight passes (which was doggone nice of him), and so we took our gang and went down to see Shirley and say, Abner, if you never saw Shirley in "Bright Eyes" you haint never saw nuthin' yet. One of our gang was rather hard-boiled and we are no jellyfish ourself, but when Jimmy Dunn took Shirley up in an airplane and told her that they were going up to Heaven to see her mother (who had just been killed by an auto) we'll just be doggoned if the salt water didn't run down the noses of both of us. This hardboiled guy was ashamed of himself, and he said he was ashamed of us, too, and we said "so are we."

Yes, sir, if they never make 'em any better than "Bright Eyes" and if Shirley never makes a better picture it will be all right with the world, and us, too.

And then after we had planned to go down to Red Fish bay or Pt. Isabelle next week to catch a few sharks, we get an invitation from Mr. Mason to bring "the gang" down to the Palace to see Will Rogers in "The County Chairman," and anybody who would go fishing and miss seeing Will in a picture like that has certainly lost several wheels out of his gourd. We are not going to miss it, sharks or no sharks.

## *TIPS ON THE TALKIES*

### *—By the Projector*

*I will not dabble in politics.*

*I shall never offend any religious sect or favor any denomination.*

*Advertising will never creep into my entertainment.*

*I shall never show crime without a swift punishment therefor. Lapses of morality will not be exhibited except where there is no alternative and, when shown, the folly of sin shall be clearly expounded.*

*I will aid clean thinking and education by presenting more literary classics the coming year than I have previously offered in all the years of my existence.*

*If this policy proves a financial loss, I alone will suffer it.*

*I shall not apologize for my existence or my great popularity.*

*Tolerance will realize I am neither a church nor a school; that my mission in life is entertainment. Intolerance will continue to find fault with me.*

*I am the motion picture of 1935!*

—FRED HINDS,
Strand Theatre, Whitewater, Wis.

We are expecting Will gives an awfully good performance in "The County Chairman," for that's his type of character, but if he don't look out, Shirley is going to push him clear off the top round of the ladder, and when he pushes her off the rest of 'em had just as well go for the barn.

### No, Nary an Alligator

We asked Mr. Mason if they had any alligators in Texas and he said there were none that he knew of, and we said there must be because we left the doors and windows open the night before when we went to bed and we woke up about midnight and that there was a six-foot alligator in bed with us, and he said, "Well, it is funny how this climate affects people. I dreamed the other night that I was eating ice cream with a lady friend of mine when my wife dug me in the ribs and woke me up," and we said, "O-O-O, some people are always taking the joy out of life."

▽

We are not just sure how we would get along down here if it weren't for Mr. Plath, who operates the San Juan theatre at San Juan. He lets us take his HERALD every week so we can read it and that keeps us from doing something a whole lot worse. The fact is we have to have something to do down here or we will be idle.

▽

We agree most heartily with Mr. Walter H. Golding of the Capitol theatre at Saint John, N. B., in his contention that Louise Beavers should receive more attention in the billing of pictures in which she plays than is generally given her. You know, our father used to have a band of sheep, all of them white, but one, and this one was colored, but we noticed that when the bunch came up to the feed trough for their evening meal this colored one got as much of the oats as any of them, and Dad said he couldn't see why it shouldn't, and we never could, either. Miss Beavers is a good actress regardless of where she was born, and should receive proper attention.

▽

**We see by the press that the President is opposed to the Townsend Old Age Pension plan of $200 a month but does favor a pension of $15 a month. Shucks, $15 wouldn't keep many of us kids in chewing tobacco, but then some of us don't chew. If they could find some way of getting the money to pay $200 a month without taxing the public for it, we might be in favor of it, but it kinda seems to us that the most of the boys are paying enough tax already.**

▽

The terrific wind we had recently, which was followed by a drop in the temperature to 19 above, which froze all kinds of fruit and vegetables, has thrown a crimp into the fruit and vegetable grower down here. About all the vegetables were killed, or badly damaged, and most of the grape fruit was blown off the trees and had to be gathered and buried in compliance with some rule or law, but ought to have been consumed, and would have been if distribution methods were as they should be. A grape fruit blown off the tree is just as good as one hanging on it and yet they were required to gather tons upon tons of it and bury it.

**In spite of these discouraging conditions, business at the theatres seems to be on the increase. Must be pictures are getting better or else they are trying to forget their troubles. We have received programs from the boys from all up and down this valley and judging from these programs we would surmise that they don't make 'em any too good for these folks down here.**

▽

We believe that the fellow who conceived that "Shelterbelt" idea to "bring rain" is the same chap we heard crooning a love song over the radio a few nights ago. When it comes to brains we have got to hand it to the sheepherders of this country.

▽

If we don't give you a shark story next week you can charge it up to Mr. Mason for inviting us down to his theatre to see Will Rogers in the "County Chairman." Gee whiz, we won't miss that picture.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending February 9, 1935, from 101 theatres in 17 major cities of the country, reached $1,065,765, a decrease of $383 from that for the preceding calendar week, ended February 2, when 110 theatres in 18 major cities aggregated $1,066,148.

(*Copyright*, 1935: *Reproduction of material from this department without credit to* Motion Picture Herald *expressly forbidden*)

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| **Boston** | | | | | | | | |
| **Boston** | 2,900 | 25c-50c | "School for Girls" (Liberty) | 12,000 | "One Exciting Adventure" (Univ.) | 8,500 | High 1-5-35 "The Marines Are Coming" "Romance in Manhattan" (New Year's Eve)<br>Low 2-2-35 "One Exciting Adventure" | 25,000<br>8,500 |
| Fenway | 1,800 | 30c-50c | "Lives of a Bengal Lancer" (Para.) and "Jealousy" (Col.) | 6,300 | "Maybe It's Love" (W. B.) and "Murder in the Clouds" (F.N.) | 3,300 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" | 15,000<br>3,300 |
| Keith's | 3,500 | 25c-65c | "Carnival" (Col.) | 20,000 | "The Iron Duke" (GB Productions) | 13,000 | High 12-2 "Little Women"<br>Low 1-19-35 "Evergreen" | 28,000<br>7,000 |
| Loew's State | 3,700 | 25c-55c | "David Copperfield" (MGM) (2nd week) | 11,000 | "David Copperfield" (MGM) (1st week) | 14,000 | High 1-7 "Strange Interlude"<br>Low 1-26-35 "Sequoia" | 23,000<br>11,000 |
| Metropolitan | 4,350 | 35c-65c | "Wings in the Dark" (Para.) | 18,000 | "The Gilded Lily" (Para.) | 17,500 | High 11-4 "I'm No Angel"<br>Low 1-19-35 "The County Chairman" | 44,500<br>21,000 |
| Paramount | 1,800 | 25c-50c | "Lives of a Bengal Lancer" (Para.) and "Jealousy" (Col.) | 7,700 | "Maybe It's Love" (W.B.) and "Murder in the Clouds" (F.N.) | 4,200 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" | 17,000<br>4,200 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Wings in the Dark" (Para.) (8 days) | 14,000 | "Behold My Wife" (Para.) (6 days) | 16,900 | High 12-9 "Dancing Lady"<br>Low 3-25 "Our Betters" | 31,000<br>9,800 |
| Century | 3,000 | 25c | "Wicked Woman" (MGM) and "Lightning Strikes Twice" (Radio) | 4,900 | "The First World War" (Fox) and "Bachelor of Arts" (Fox) | 5,200 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes | 3,000 | 25c-40c | "Lives of a Bengal Lancer" (Para.) (2nd week) | 9,400 | "Lives of A Bengal Lancer" (Para.) (1st week) | 11,100 | High 11-4 "I'm No Angel"<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome | 2,100 | 25c-40c | "David Copperfield" (MGM) | 17,200 | "Romance in Manhattan" (Radio) and "The Firebird" (W. B.) | 5,600 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy" | 18,000<br>4,800 |
| Lafayette | 3,300 | 25c | "The Marines Are Coming" (Mascot) and "Girl of the Limberlost" (Monogram) | 14,700 | "Wake Up and Dream" (Univ.) and "Cheaters" (Liberty) | 6,100 | High 1-12-35 "Broadway Bill"<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 17,100<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Bordertown" (W.B.) | 8,000 | "Here Is My Heart" (Para.) | 5,000 | | |
| Chicago | 4,000 | 25c-68c | "The Gilded Lily" (Para.) | 50,000 | "Biography of A Bachelor Girl" (MGM) | 32,000 | High 9-2 "Goodbye Again"<br>Low 4-29 "Central Airport" | 75,000<br>22,000 |
| Garrick | 900 | 25c-40c | "The Night Is Young" (MGM) | 4,000 | "Broadway Bill" (Col.) (2nd week) | 4,700 | | |
| Oriental | 1,940 | 25c-40c | "Babbitt" (W.B.) | 20,000 | "I Am A Thief" (W. B.) | 16,000 | High 10-14 "I'm No Angel"<br>Low 12-16 "A Man's Castle" | 50,000<br>10,000 |
| Palace | 2,509 | 25c-50c | "Night Live of the Gods" (Univ.) | 15,000 | "Enchanted April" (Radio) | 14,000 | High 9-9 "Morning Glory'<br>Low 4-28-34 "Glamour" | 37,000<br>11,500 |
| Roosevelt | 1,591 | 25c-50c | "Lives of a Bengal Lancer (Para.) (3rd week) | 9,000 | "Lives of A Bengal Lancer" (Para) (2nd week) | 16,000 | High 1-5-35 "Forsaking All Others"<br>Low 8-18-34 "Paris Interlude" | 27,000<br>6,000 |
| State-Lake | 2,776 | 20c-35c | "Girl of the Limberlost" (Monogram) | 15,000 | "White Lies" (Col.) | 12,000 | High 9-8-34 "Most Precious Thing in Life"<br>Low 2-18 "Lucky Devils" | 19,000<br>4,500 |
| United Artists | 1,700 | 30c-60c | "Clive of India" (U.A.) (11 days) (2nd week) | 12,000 | "Clive of India" (U. A.) (1st week) | 18,000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding" | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 20c-40c | "The Right to Live" (W.B.) | 3,000 | "The Man Who Reclaimed His Head" (Univ.) (3 days)<br>"Charlie Chan in Paris" (Fox) (4 days) | 1,200<br>2,000 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Hippodrome | 3,800 | 30c-42c | "The County Chairman" (Fox) (2nd week) | 7,500 | "The County Chairman" (Fox) (1st week) | 12,000 | High 10-21 "East of Fifth Avenue"<br>Low 6-10 "Circus Queen Murder" | 30,000<br>2,900 |
| RKO Palace | 3,100 | 30c-60c | "The Captain Hates the Sea" (Col.) | 13,500 | 'Baboona" (Fox) (30c-42c) | 8,300 | High 11-10-34 "Desirable"<br>Low 8-19 "No Marriage Ties" | 28,000<br>4,200 |
| State | 3,400 | 30c-42c | "Here Is My Heart" (Para.) | 9,200 | "David Copperfield" (MGM) | 23,000 | High 8-19 "Tugboat Annie"<br>Low 6-24 "The Eagle and the Hawk" | 26,000<br>5,000 |
| Stillman | 1,900 | 20c-40c | "David Copperfield" (MGM) (30c-42c) | 11,000 | "Behold My Wife" (Para.) | 4,800 | High 9-15-34 "Chained"<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "The Right to Live" (W.B.) | 1,500 | "Evergreen" (Gaumont British) | 1,750 | High 2-25 "Cavalcade"<br>Low 8-11-34 "I Give My Love" | 10,000<br>1,200 |
| Denham | 1,500 | 25c-50c | "The Lives of a Bengal Lancer" (Para.) (2nd week) | 4,000 | "The Lives of A Bengal Lancer" (Para.) (1st week) | 8,000 | High 9-29-34 "Belle of the Nineties"<br>Low 8-4-34 "Elmer and Elsie" | 16,500<br>1,800 |
| Denver | 2,500 | 25c-50c | "David Copperfield" (MGM) | 11,000 | "The Mighty Barnum" (U. A.) | 5,000 | High 1-13-34 "Roman Scandals"<br>Low 12-16 "The World Changes" | 17,500<br>3,000 |
| Orpheum | 2,600 | 25c-50c | "Baboona" (Fox) | 6,000 | "Bordertown" (W. B.) | 5,000 | High 2-17-34 "Hi, Nellie!"<br>Low 6-10 "Zoo in Budapest" | 19,500<br>3,700 |
| Paramount | 2,000 | 25c-40c | "Jealousy" (Col.) and "White Lies" (Col.) (3 days)<br>"The Night Is Young" (MGM) (4 days) | 600<br>900 | "The County Chairman" (Fox) (3 days)<br>"The Band Plays On" (MGM) (4 days) | 900<br>800 | High 4-1 "The Kid from Spain"<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 30c-65c | "The County Chairman" (Fox) (6 days) | 8,400 | "Forsaking All Others" (MGM) (5 days) | 8,906 | High 9-9 "Dinner at Eight"<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) | 36,656<br>6,392 |
| Pantages | 3,000 | 25c-40c | "A Notorious Gentleman" (Univ). and "Million Dollar Baby" (Mono.) | 3,900 | "Our Daily Bread" (U. A.) | 4,000 | High 1-7 "Handle With Care"<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" | 13,000<br>1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "Romance in Manhattan" (Radio) (5 days) | 7,100 | "Bordertown" (W. B.) (2 days-3rd week)<br>"Happiness Ahead" (F. N.) (5 days) | 9,000 | High 3-25 "42nd Street"<br>Low 12-29-34 "Sweet Adeline" | 26,000<br>6,300 |

Folies

IT HOLDS THE
RECORD FOR
LONG RUNS
SINCE THE
BEGINNING
OF TIME!

# Bergere

HAS BEEN
PLAYING
TO PACKED
HOUSES IN
PARIS FOR
65 YEARS!

*No wonder*

DARRYL F. ZANUCK PICKED IT FOR
20th CENTURY'S GREATEST SPECIAL!

# [THEATRE RECEIPTS—CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | “Baboona” (Fox) | 2,000 | “Bordertown” (W. B.) | 2,000 | High 1-12-35 “The County Chairman”..<br>Low 2-9-35 “Baboona” | 7,500<br>2,000 |
| Circle | 2,800 | 25c-40c | “Enchanted April” (Radio) | 3,500 | “Lives of A Bengal Lancer” (Para.) (4 days)<br>“Broadway Bill” (Col.) (3 days) | 1,250<br>1,000 | High 8-19 “She Had to Say Yes”<br>Low 12-22-34 “West of the Pecos” and “The Firebird” | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | “Wings in the Dark” (Para.) | 4,000 | “The Gilded Lily” (Para.) | 6,000 | High 3-25 “Parachute Jumper”<br>Low 5-19-34 “The Trumpet Blows” and “As the Earth Turns” | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | “Under Pressure” (Fox) | 6,000 | “Red Hot Tires” (F. N.) | 7,500 | High 12-22-34 “Murder in the Clouds”..<br>Low 11-11 “Saturday’s Millions” | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | “David Copperfield” (MGM) and.. “March of Time” (First Division) (2nd week) | 5,000 | “David Copperfield” (MGM) (1st week) | 10,000 | High 2-3-34 “Sons of the Desert”<br>Low 12-22-34 “The Gay Bride” | 12,500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Mainstreet | 3,049 | 25c-40c | “Gentlemen Are Born” (F. N.) | 12,500 | “Maybe It’s Love” (F. N.) | 12,500 | High 6-23-34 “Glamour”<br>Low 1-12-35 “I Sell Anything” | 23,000<br>2,000 |
| Midland | 4,000 | 15c-40c | “David Copperfield” (MGM) (2nd week) | 7,200 | “David Copperfield” (MGM) (1st week) | 14,000 | High 1-7 “Strange Interlude”<br>Low 4-15 “Perfect Understanding” | 30,000<br>4,900 |
| Newman | 1,800 | 25c-40c | “Wings in the Dark” (Para.) | 7,200 | “The Gilded Lily” (Para.) (8 days) | 6,500 | High 10-21 “I’m No Angel”<br>Low 5-27 “Picture Snatcher” | 20,000<br>2,800 |
| Tower | 2,200 | 25c | “Carnival” (Col.) | 7,600 | “The Best Man Wins” (Col.) | 6,800 | High 1-12-35 “Broadway Bill”<br>Low 5-5-34 “Let’s Fall in Love” | 14,000<br>4,000 |
| Uptown | 2,000 | 25c-40c | “The County Chairman” (Fox) (2nd week) | 4,700 | “The County Chairman” (Fox) (1st week) | 7,100 | High 10-27-34 “Judge Priest”<br>Low 7-1 “Lilly Turner” | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Filmarte | 800 | 40c-55c | “Man of Aran” (GB Productions). (2nd week) | 2,400 | “Petersburg Nights” (Amkino)... (5 days) and “Man of Aran” (GB Productions) (2 days-1st week) | 1,950 | ........................................ | |
| Four Star | 900 | 30c-55c | “Baboona” (Fox) (6 Days) | 4,000 | “Charlie Chan in Paris” (Fox).... and “Private Life of Don Juan” (U. A.) (5 days) | 3,457 | High 3-3-34 “Devil Tiger” (6 days)<br>Low 12-15-34 “Have A Heart” | 7,800<br>2,500 |
| Loew’s State | 2,416 | 30c-55c | “The County Chairman” (Fox) (6 days) | 11,000 | “Forsaking All Others” (MGM) (5 days) | 11,889 | High 4-7-34 “Riptide”<br>Low 2-24-34 “Coming Out Party” | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | “Lives of a Bengal Lancer” (Para.) (3rd week) | 22,000 | “The Lives of A Bengal Lancer” (Para.) (2nd week) | 26,500 | High 1-5-35 “Broadway Bill” and “Here Is My Heart”<br>Low 3-18 “King of the Jungle” | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | “Romance in Manhattan” (Radio) (5 days) | 4,800 | “Bordertown” (W. B.) (2 days-3rd week) and “Happiness Ahead” (F. N.) (5 days) | 9,300 | High 3-31-34 “Little Women”<br>Low 9-30 “Brief Moment” | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | “Transatlantic Merry Go Round” (U. A.) and “Mystery Woman” (Fox) (6 days) | 3,790 | “Charlie Chan in Paris” (Fox).. and “The Private Life of Don Juan” (U. A.) | 3,656 | High 10-21 “The Bowery”<br>Low 12-8-34 “Chu Chin Chow” | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | “The White Cockatoo” (W.B.) and “Enchanted April” (Radio) | 6,400 | “Grand Old Girl” (Radio) and “The Best Man Wins” (Col.) | 7,500 | High 3-25 “42nd Street”<br>Low 12-29-34 “White Lies” and “The Last Wilderness” | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | “David Copperfield” (MGM) (2nd week) | 5,000 | “David Copperfield” (MGM) (1st week) | 5,500 | High 9-20-34 “The Barretts of Wimpole Street” (2nd week)<br>Low 9-29-34 “The Cat’s Paw” | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | “Helldorado” (Fox) | 1,500 | “The Gay Bride” (MGM) | 1,500 | High 4-1 “20,000 Years in Sing Sing”..<br>Low 7-28-34 “Kiss and Make Up” | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | “Fugitive Lady” (Col.) | 2,000 | “She Had to Choose” (Majestic).. | 2,000 | ........................................ | |
| RKO Orpheum | 2,900 | 25c-40c | “Grand Old Girl” (Radio) | 6,000 | “Enchanted April” (Radio) | 5,500 | High 1-7 “Animal Kingdom”<br>Low 3-11 “Cynara” | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | “Bordertown” (W.B.) | 5,000 | “Lives of a Bengal Lancer” (Para.) (2nd week) | 6,000 | High 4-29 “Cavalcade”<br>Low 3-11 “King of the Jungle’ | 8,000<br>3,500 |
| Time | 300 | 20c-25c | “The Marines Are Coming” (Mascot) | 1,500 | “The Silver Streak” (Radio) | 1,200 | ........................................ | |
| World | 400 | 25c-75c | “Private Life of Don Juan” (U.A.) | 2,500 | “Power” (GB Productions) (2nd week) | 3,000 | High 5-5-34 “Private Life of Henry VIII” (5th week)<br>Low 11-25 “Vi Som Gar Koksvagen”... | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | “Lives of A Bengal Lancer” (Para.) | 15,500 | “Sweet Adeline” (W. B.) and.... “Dr. Monica” (W. B.) | 8,500 | High 2-9-35 “Lives of A Bengal Lancer”<br>Low 7-28-34 “Here Comes the Groom” and “Jane Eyre” | 15,500<br>6,500 |
| Imperial | 1,914 | 25c-40c | “The First World War” (Fox) (2nd week) | 2,500 | “The First World War” (Fox).. (1st week) | 5,500 | High 6-23-34 “Wine, Women and Song” and “Pride of the Legion”<br>Low 7-8 “Les Bleus d’Amour” | 6,500<br>1,500 |
| Loew’s | 3,115 | 30c-75c | “Romance in Manhattan” (Radio) | 13,000 | “The Secret Bride” (W. B.) | 10,500 | High 12-8-34 “Six Day Bike Rider”...<br>Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” | 14,500<br>4,500 |
| Princess | 2,272 | 30c-65c | “Transatlantic Merry Go Round” (U. A.) and “Helldorado” (Fox) | 7,000 | “Lady by Choice” (Col.) and..... “No Greater Glory” (Col.) | 6,500 | High 1-7 “The Kid from Spain” and “Speed Demon”<br>Low 8-11-34 “The Constant Nymph” and “Happy Ever After” | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | “Society Doctor” (MGM) | 9,100 | “Charlie Chan in Paris” (Fox).. (5 days-2nd week) | 10,000 | ........................................ | |
| Capitol | 4,700 | 35c-$1.65 | “David Copperfield” (MGM) (3rd week) | 50,370 | “David Copperfield” (MGM) (2nd week) | 54,000 | High 1-5-35 “Forsaking All Others,”...<br>Low 2-10-34 “You Can’t Buy Everything” | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | “Under Pressure” (Fox) | 9,300 | “Sing Sing Nights” (Mono.) | 8,700 | High 1-7 “The Half Naked Truth”<br>Low 7-14-34 “Call It Luck” | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | “Romance in Manhattan” (Radio) | 9,000 | “Behind the Evidence” (Col.) | 6,500 | High 7-21-34 “Of Human Bondage”<br>Low 4-15 “Parole Girl” | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | “Wings in the Dark” (Para.) | 27,500 | “Lives of A Bengal Lancer” (Para.) (3rd week) | 38,000 | High 10-21 “I’m No Angel”<br>Low 8-11-34 “Elmer and Elsie” | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | “Lives of a Bengal Lancer” (Para.) | 24,000 | “Baboona” (Fox) (5 days-2nd week) | 5,500 | High 4-7-34 “The Lost Patrol”<br>Low 4-15 “Destination Unknown” and “The Fighting President” | 32,800<br>5,800 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **New York (Cont.)** | | | | | | | | |
| **Rivoli** | 2,200 | 40c-99c | "Clive of India" (U. A.) (3rd week) | 23,850 | "Clive of India" (U. A.) (2nd week) | 32,040 | High 11-17-34 "Kid Millions"<br>Low 8-5 "The Rebel" | 51,000<br>7,200 |
| **RKO Music Hall** | 5,945 | 35c-$1.65 | "The Good Fairy" (Univ.) | 70,000 | "The Iron Duke" (GB Productions) | 58,000 | High 1-5-35 "The Little Minister"<br>Low 6-17 "Ann Carver's Profession" | 110,000<br>44,938 |
| **Roxy** | 6,200 | 25c-55c | "The Secret Bride" (W. B.) | 32,500 | "The County Chairman" (Fox) (2nd week) | 22,000 | High 12-1-34 "Imitation of Life"<br>Low 1-28 "Air Hostess" | 44,000<br>9,100 |
| Strand | 3,000 | 25c-55c | "Bordertown" (W. B.) (2nd week) | 17,455 | "Bordertown" (W. B.) (1st week) | 33,000 | High 10-14 "Footlight Parade"<br>Low 12-23 "Sin of Nora Moran" | 55,190<br>6,850 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "The Richest Girl in the World" (Radio) | 2,600 | "Charlie Chan in Paris" (Fox) | 2,400 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "I Am a Thief" (W.B.) (4 days)<br>"Vampire Bat" (Majestic) (3 days) | 2,500<br>900 | "The Band Plays On" (MGM) (4 days)<br>"Maybe It's Love" (W. B.) (3 days) | 1,500<br>1,050 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "The Gilded Lily" (Para.) | 4,500 | "The Gay Divorcee" (Radio) (9 days) | 7,000 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "Rumba" (Para.) | 3,500 | "The Lives of A Bengal Lancer" (Para.) | 5,000 | High 1-5-35 "Forsaking All Others"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 25c-40c | "Romance in Manhattan" (Radio) and "Silver Streak" (Radio) | 5,000 | "West of the Pecos" (Radio) and "Grand Old Girl" (Radio) | 3,800 | High 11-18 "One Man's Journey"<br>Low 12-15-34 "Captain Hates the Sea" and "I Sell Anything | 10,750<br>3,250 |
| Orpheum | 3,000 | 25c-40c | "Clive of India" (U.A.) and "One Hour Late" (Para.) | 8,800 | "The Gilded Lily" (Para.) and "Gambling" (Fox) | 8,800 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| World | 2,200 | 25c-40c | "David Copperfield" (MGM) | 9,000 | 'Lives of a Bengal Lancer" (Para.) (4 days-2nd week) | 3,500 | High 2-9-35 "David Copperfield"<br>Low 5-19-34 "As the Earth Turns" and "Smoky" | 9,000<br>3,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "Clive of India" (U. A.) (9 days—2nd week) | 8,500 | "Clive of India" (U. A.) (6 days—1st week) | 9,300 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | "Forsaking All Others" (MGM) (6 days) | 2,800 | "Here Is My Heart" (Para.) (6 days) | 2,400 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "David Copperfield" (MGM) (6 days—2nd week) | 16,000 | "David Copperfield" (MGM) (6 days—1st week) | 23,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 25c-40c | "Red Hot Tires" (F. N.) (25c-55c) (6 days) | 16,000 | "I've Been Around" (Univ.) (6 days) | 17,000 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "Under Pressure" (Fox) (35c-65c) (6 days) | 16,500 | "Charlie Chan in Paris" (Fox) (6 days) | 15,000 | High 4-22 "Cavalcade"<br>Low 1-12-35 "Evergreen" (5 days) | 29,000<br>10,000 |
| Keith's | 2,000 | 30c-50c | "The Mighty Barnum" (U. A.) (9 days) | 5,200 | "Right to Live" (W. B.) (3 days) | 900 | | |
| Karlton | 1,000 | 25c-40c | "Grand Old Girl" (Radio) (6 days) | 2,700 | "The White Cockatoo" (W. B.) (6 days) | 2,500 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8,500<br>2,200 |
| Roxy Mastbaum | 4,800 | 55c-$1.10 | "Wings in the Dark" (Para.) (40c-65c) | 34,000 | "The Gilded Lily" (Para.) (3 days-2nd week) | 13,000 | | |
| Stanley | 3,700 | 35c-55c | "Lives of a Bengal Lancer" (Para.) (3 days—3rd week) | 4,000 | "The Lives of A Bengal Lancer" (Para.) (6 days-2nd week) | 13,000 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 30c-50c | "Baboona" (Fox) (6 days) | 5,800 | "The Silver Streak" (Radio) (6 days) | 4,800 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "White Cockatoo" (W. B.) and "One in a Million" (Invincible) | 8,750 | "Charlie Chan in Paris" (Fox) and "I've Been Around" (Univ.) | 9,000 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally" | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "Wednesday's Child" (Radio) | 13,000 | "Enchanted April" (Radio) | 12,500 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "When a Man's a Man" (Fox) and "Carnival" (Col.) | 8,000 | "Straight from the Heart" (Univ.) and "Mills of the Gods" (Col.) | 8,000 | | |
| Paramount | 2,670 | 25c-65c | "Baboona" (Fox) and "Red Hot Tires" (W.B.) (25c-40c) | 9,500 | "Bordertown" (W. B. and "Evergreen" (GB Productions) | 10,500 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty' | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "Lives of a Bengal Lancer" (Para.) (2nd week) | 5,500 | "Lives of A Bengal Lancer" (Para.) (1st week) | 7,500 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "Transatlantic Merry Go Round" (U. A.) | 6,500 | "The Man Who Reclaimed His Head" (Univ.) | 5,500 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "The Gilded Lily" (Para.) | 23,000 | "David Copperfield" (MGM) | 23,500 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 10c-25c | "Sing Sing Nights" (Mono.) and "I've Been Around" (Univ.) | 3,200 | "Strange Wives" (Univ.) and "Red Hot Tires" (F. N.) | 2,900 | High 12-9 "Little Women"<br>Low 8-19 "The Rebel" | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | "Lives of a Bengal Lancer" (Para.) (8 days) | 8,700 | "Sequoia" (MGM) (5 days-2nd week) | 4,100 | High 8-5 "Tugboat Annie"<br>Low 5-5-34 "Tarzan and His Mate" | 19,250<br>5,000 |
| Liberty | 1,800 | 10c-35c | "Broadway Bill" (Col.) (15c-50c) | 6,800 | "I'll Fix It" (Col.) and "Girl in Danger" (Col.) | 3,600 | High 11-10-34 "One Night of Love"<br>Low 6-24 "Uptown New York" | 7,000<br>3,000 |
| Music Box | 950 | 25c-55c | "Our Daily Bread" (U. A.) and "Cartoonland Revue" (U. A.) | 3,650 | "The Right to Live" (W. B.) | 3,200 | High 11-11 "Footlight Parade"<br>Low 1-26-35 "Man Who Reclaimed His Head" | 8,000<br>2,850 |
| Music Hall | 2,275 | 25c-55c | "Clive of India" (U. A.) | 6,100 | "Enchanted April" (Radio) (6 days) | 3,900 | High 5-26-34 "Wild Cargo"<br>Low 2-2-35 "Enchanted April" (6 days) | 11,500<br>3,900 |
| Orpheum | 2,500 | 25c-50c | "Maybe It's Love" (F. N.) | 5,100 | "The White Cockatoo" (W. B.) | 5,100 | High 10-21 "Bureau of Missing Persons" (6 days)<br>Low 4-21-34 "Two Alone" and "I Believe in You" | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | "Wings in the Dark" (Para.) | 5,200 | "Behold My Wife" (Para.) | 5,800 | High 1-7 "A Farewell to Arms"<br>Low 1-13-34 "Dancing Lady" (2nd run) | 9,500<br>4,000 |

# THANKS...

FORMIDABLE and weird are the stories of the motion picture business that reach the outside. These tales of incredible tycoons, mysterious geniuses and fabulous sums caused the Editors of THE MARCH OF TIME to view their venture into this new field with trepidation.

The Editors knew that TIME and FORTUNE and THE MARCH OF TIME on the air had valuable and loyal followings. But before these people could see THE MARCH OF TIME on theatre screens nation-wide, they knew that "the trade" must approve and cooperate. THE MARCH OF TIME's Editors worked industriously at their picture, wondering if the men wise in the selling and exploiting of screen entertainment would catch THE MARCH OF TIME's enthusiasm for real life drama from the world's news.

A week has passed since the première of THE MARCH OF TIME. The first release has been well received by the public, critics and trade press. But even more encouraging than the praise has been the friendly, interested criticism.

To famed showmen—Dave Loew, Charles Moskowitz, Nick Schenck, Joe Vogel, Eugene Picker of Loew's; to Barney Balaban, Walter Immerman, Abe Kaufman of B. and K.; Jules Rubin of Publix Great States; Jack Sullivan and Charles Skouras of Fox West Coast—go THE MARCH OF TIME's sincere thanks for continued support and encouragement. Also to Ralph Branton, A. H. Blank of Tri-State Theatres; Al Boyd in Philadelphia; Chris Buckley of Albany; Dave Idzal in Detroit; Wm. Smalley, Smalley's Up-State Circuit; Bob O'Donnell of Inter-State in Texas; Al Steffes in Minnesota and N. L. Nathanson in Canada.

In the fields of exploitation and publicity, the Editors thank Oscar Doob, New York; Bill Hollander, Chicago; Carter Barron of Washington; William Saxton and Herb Morgan of Baltimore; Milt Harris, Cleveland; Reves Espey on the West Coast; Frederic Schrader, Detroit; Harry Freeman, Philadelphia; Everett Cumings, Omaha; Stanley Brown, Des Moines; for starting THE MARCH OF TIME onto the screen with one of the most successful campaigns ever given any picture.

THE MARCH OF TIME's Editors realize that they must be worthy of the industry's support, that their film is yet far from perfect. It is their determination to make each release a more complete, a more skillful issue.

# THE
# MARCH OF TIME

*Released by* **FIRST DIVISION**

Harry H. Thomas, *Pres.,* Radio City, N.Y.

FRIDAY
8
FEBRUARY
Postal Telegraph
ROCKEFELLER CENTER NYC

RADIO
VARIETY
SCREEN
STAGE
15¢
COHEN OUT, LUBITSCH IN
SHOWMEN'S
Trade
LAW DELUGE
MOTION PICTURE
ALD
CO THEATRES
GIVEAWAY SHOWS
EW HOUSES AVERAGE
WEEKLY RECEIPTS
THE Hollywood REPORTER
WRITER
TODAY'S FILM NEWS
THE Film DAILY
BIG NEWS PARAGRAPHS
FILM CURB
MOTION PICTURE
DAILY
PROGRAMS
LOEWS INCORPORATED
THEATRES EVERYWHERE
Hillstreet, Warn
"MARCH OF TIME" AN INNOV
cinematter
Movie Talk
Weasel

# WHAT THE PICTURE DID FOR ME

## Columbia

**AGAINST THE LAW:** John Mack Brown, Sally Blane—I set this in cold without any advance advertising and took a lot better than average for last three days of week. It is just one of those pictures that is a natural draw and when you get 'em in they will like it. We had more folks stop at the window to tell us this is a good show than anything in for a long while. —W. H. Brennen, Cozy Theatre, Winchester, Ind. General patronage.

**AGAINST THE LAW:** John Mack Brown, Sally Blane—Good program picture. Fast moving and not a dull moment in it. Why don't we see more of John Mack Brown? Everybody likes him and his acting. Supporting cast good. Played on a dime night and did good business. Not a big picture, but one that will satisfy the ordinary fan. Build it up with a good musical short and cartoon. Running time, 60 minutes. Played January 9-10.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**BROADWAY BILL:** Warner Baxter, Myrna Loy—A sweet picture that any of the major companies could be proud of. Did not hear of any adverse criticism on it. People said that the race scene was the best they had ever seen. A long picture but not a dull moment in it and good and clean. Anyone can play this picture in their best spot and will build up on second day. Did not do above average business as the weather was too cold. Explain title of the picture when advertising it and play up the horse race. Running time, 100 minutes. Played January 20-21-22. —Rex Flint, Lake Theatre, Baker, Mont. Small town and country patronage.

**BROADWAY BILL:** Warner Baxter, Myrna Loy—One of the most entertaining pictures we have played this season. Good story and well acted. All said great entertainment. Could not help it with these two stars and an extra good cast. Played January 20-21. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, Wynne Gibson, John Gilbert, Fred Keating —Ran this picture on Bargain Nights and did not please our customers. Had no plot and story was too loosely connected. Having so many stars there was no one for the story to center around. Running time, 102 minutes. Played January 15-16.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**CAPTAIN HATES THE SEA, THE:** Victor McLaglen, John Gilbert, Wynne Gibson, Walter Connolly, Helen Vinson, Fred Keating—To me a very out-of-the-ordinary picture that pleased the majority of patrons. However, didn't draw as expected. Still, it was a pleasure to run it to see the expressions of disgust on Walter Connolly's face. Business below normal. Running time, 103 minutes. Played December 9-10.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

**DEFENSE RESTS, THE:** Jack Holt, Jean Arthur —Here's one that went over with our Friday-Saturday crowd in a big way. A very good lawyer film and it has a real tieup with the present Hauptmann trial. The latter half of this picture is very similar to today's ace front-page story, so go to it and use this angle—we didn't know it beforehand, but it helped business the second day of our run. Running time, 7 reels. Played January 25-26.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**DESERT VENGEANCE:** Buck Jones—This is only fair entertainment of the western type. This is not as good as most of the Jones pictures, but will please the average western fans. There is a bit of action, fighting and romance, but not as much action as a good western should have. This is a reissue and if you haven't played it, then don't. We played on Saturday to only fair business. Running time, 62 minutes. Played January 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GIRL IN DANGER:** Ralph Bellamy, Shirley Grey —Played on a double bill and they said it was good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**I'LL FIX IT:** Jack Holt—Good program picture, quite a little comedy and action. Running time, 69 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**I'LL FIX IT:** Jack Holt, Mona Barrie—This is an extra good program picture. Satisfied them all.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**JEALOUSY:** Nancy Carroll—Had plenty of kicks on this and mostly on account of the very peculiar ending. The show isn't big enough to rate your best nights. If you never play it you won't be missing anything.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—**

*What the Picture Did for Me*

MOTION PICTURE HERALD
1790 Broadway, New York

**LADY BY CHOICE:** Carole Lombard, May Robson —This is not "just another picture show," but a distinct special, and it is May Robson's work that makes it so. It would appear that the film was created for her, she is so very well cast in it. I think her work in this is nearly if not quite as good as anything Marie Dressler ever did. Running time, 85 minutes.—Played February 1-2.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

**LADY BY CHOICE:** Walter Connolly, Carole Lombard, May Robson, Roger Pryor—Very good picture. Similar type of role as "Lady for a Day," but, of course, not quite up to that standard, but still excellent entertainment. Clean as can be and should be a good bet in any small town. Running time, 8 reels. Played January 20-22.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**MAN TRAILER:** Buck Jones—Played this with temperature nearly 30 below zero so, of course, did no business. Jones' are nearly all well received in small towns. This is one of his best. I will bring it back later.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**MAN HUNTER, THE:** Buck Jones—Just another western, but that is not intended as an adverse criticism, as we find that we have to have one of these pictures now and then to satisfy the kids, and to satisfy a lot of older people. I doubt whether we have ever played a western that did not more than pay expenses. Running time, 57 minutes. Played January 25-26.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

**MEN OF THE NIGHT:** Bruce Cabot, Judith Allen —Played this with another fine picture from Columbia. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MILLS OF THE GODS:** May Robson, Fay Wray, Victor Jory—Another average picture, but nothing to get excited about. It is a capital-labor dispute with labor winning out through May Robson's unselfishness, despite a spoiled family. Personal estimate: not so hot, but it will get by. Played February 3-4.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**NAME THE WOMAN:** Richard Cromwell, Arline Judge—Played this with another fine picture from Columbia.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**ONE NIGHT OF LOVE:** Grace Moore, Tullio Carminati, Lyle Talbot—Excellent entertainment of its type, but did not click at our box office. This is a great picture, expertly directed and the acting is wonderful. The musical score is of the classical operatic type and therefore did not appeal to our patrons. This brought out the high class of patrons, but the regular customers did not come out. No business in small towns. Business only fair. Running time, 82 minutes. Played January 28-29.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**PARTY'S OVER, THE:** Stuart Erwin, Ann Sothern, Patsy Kelly, William Bakewell—I see some exhibitors panned this one, but I rate it as above average for suiting our cash customers.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**PRESCOTT KID:** Tim McCoy—Pretty good. Not much at the box office. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SHADOWS OF SING SING:** Mary Brian, Bruce Cabot—Very ordinary picture that pleased the Bargain Night patrons but didn't do any business. No draw whatever. Running time, 65 minutes. Played January 22.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

**SISTERS UNDER THE SKIN:** Elissa Landi, Frank Morgan, Joseph Schildkraut—From some reports was scared of this one. However, a nice little story that will have a direct appeal to women and they brought their dates along, too. My patrons said it was a special in comparison to "20th Century." Played January 17.—Garnett Stancil, Opera House, Fort Wayne, Ala. Small town patronage.

**WESTERNER, THE:** Tim McCoy, Marian Shilling —A very interesting western picture. Better than the average.—Bert Silver, Silver Family Theatre, Greenvill, Mich. Town and country patronage.

**WHOM THE GODS DESTROY:** Walter Connolly, Robert Young, Doris Kenyon—A fine picture minus the usual young love romance element. Fine story and superb acting, but not enough draw to make the exhibitor particularly happy.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**WHOM THE GODS DESTROY:** Walter Connolly, Robert Young, Doris Kenyon—A few of our patrons did not like this picture, but most of them appreciated the splendid acting of Walter Connolly. Many stopped at the box office to express their appreciation. Business less than normal. Played January 26.—Arcade Theatre, Sodus, N. Y. Family patronage.

**WHOM THE GODS DESTROY:** Walter Connolly, Robert Young, Doris Kenyon—A very good dramatic picture that was well produced and pleased. Business average. Running time, 71 minutes. Played January 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

## First National

**BABBITT:** Guy Kibbee, Aline MacMahon—A bad flop.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**CIRCUS CLOWN:** Joe E. Brown, Patricia Ellis—Very good. I think the best that Joe has done. It is helped, of course, by the circus shots, the trapeze work and comedy. Late in playing, due to protection, and not being able to get my new picture that I have bought, another headache from the code. Patricia Ellis is a clever little actress, has a nice part in this one. Here's hoping we see more of Patricia.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DRAGON MURDER CASE, THE:** Warren William, Lyle Talbot, Margaret Lindsay—Very ordinary mystery picture. With Powell no longer playing the part of "Philo Vance," these pictures are just ordinary. Business below normal. Worst cold in 40 years hurt business. Running time, 67 minutes. Played December 11-12.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler —Good musical to satisfactory business. West Point stuff finely directed. Best the screen has seen. The U. S. Government is working with its partner, Warner Brothers, this year. The $50,000 wasn't wasted.—Herman J. Brown, Majestic and Adelaide Theatres Nampa, Idaho. General patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler, Pat O'Brien, Ross Alexander—Grandly produced picture that pleased 100 per cent. However, did not come up to expectations at the box office. Business slightly above average. Running time, 97 minutes. Played January 28-29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General-small town patronage.

**GENTLEMEN ARE BORN:** Franchot Tone, Jean Muir, Margaret Lindsay, Ann Dvorak—We played this picture on a dime night and some people said that it was better than our ordinary night programs. The younger people will like this picture better than the older patrons. Will please in any spot and is right up to standard for a program picture. Deals with the younger generation and their problems when they face the world upon completion of their education. Running time, 75 minutes. Played January 23-24.—Rex Flint, Lake Theatre, Baker, Mont. Small town and country patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—We showed this picture on Bank Night and had a very large crowd. This is one picture that will please your patrons. I believe this is one of Powell's best pictures. Running time, 85 minutes. Played January 17.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**LOST LADY, A:** Barbara Stanwyck, Lyle Talbot—A very, very good little picture, good cast, good plot and lots of human interest. That Stanwyck is certainly good here—but who in Oklahoma, Texas or

South America could put over such a title? I think there should be a law against such a good picture going to waste with a bum title. Everybody that saw it liked it, but the bottom fell out of the box office that night.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

**MIDNIGHT ALIBI:** Richard Barthelmess, Ann Dvorak, Helen Chandler, Helen Lowell—A picture that will really please all that you can get to come see it. It tickles your heart, holds your interest, but how are you gonna get 'em to come see it with such a title?—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—Pretty good picture that did all right.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—This is a very good picture that pleased all who saw it. There is plenty of action, mystery and romance and this will please the average fan. The story deals with a pilot on one of the air lines and most of the story is filmed in the air or on the flying field. The trailer will sell the picture for you and you take in the money. Played one day to good business. Running time, 61 minutes. Played January 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**RED HOT TIRES:** Lyle Talbot, Mary Astor—Good Saturday programmer. Will please the younger people, as there is lots of action and all kinds of thrills. Some swell auto race shots and crashes. Nice little story, although not new. Build up with good shorts and will satisfy. Average business. Good family picture. Running time, 68 minutes. Played January 29-30.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**SIDE STREETS:** Aline MacMahon, Paul Kelly, Ann Dvorak—Story of married man in love with a younger woman than his wife. Has a novel finish. Alice MacMahon steals the show. Good entertainment. Played January 10.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown—This one sure got the laughs, and lots of them, but no money and we advertised it heavy, too. Running time, 70 minutes. Played January 12-14.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

## Fox

**BACHELOR OF ARTS:** Tom Brown, Anita Louise—No kicks on this one. A dandy little picture. It has plenty of comedy, romance, and stuff that it takes to please the small towns. This one sure gets my OK. Running time, 73 minutes. Played January 9-10.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**BRIGHT EYES:** Shirley Temple—I am infatuated with this little elf. This picture left me helpless in a new kind of love. I am wild to be my best girl's father. Something James Barrie perhaps can understand but a terrible amour for an old gent like me. I should pay to run these Temple pictures but instead this one paid me like anything. Let us all join Fox in thanking Heaven for Shirley.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Ihaho. General patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—Best show we have had in some time. Pleased everybody and will make a lot of new Temple fans. Will build up the second night from word-of-mouth advertising. Step on this one, as there is something to sell and it is a good clean picture. Has a fine ending that makes everyone go out laughing. Little better than average business but it was 20 below zero. Will stand a second run in any town. Running time, 83 minutes. Played January 13-14-15.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—This is just what the exhibitors are looking for. A real box-office attraction. This picture broke all house records for two-day showings. It is a comedy drama and offers excellent entertainment for the whole family. This is a great picture and you should clean up on it. Boost it to the skies; you can't go wrong. Played two days to best business ever. Running time, 82 minutes. Played January 21-22.—J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Judith Allen—Can't help but feel that this is the best picture yet with Shirley. Our audience seemed to think the same thing. And there's nobody on the screen that can be Shirley's "Daddy" like James Dunn. A great big handful of bouquets to producer, Director Butler, and the cast for just about as sweet an evening's entertainment as anyone could wish for. Jimmy Dunn, you're a real trouper. Nice work, sir. Running time, 9 reels. Played January 13-14.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**CARAVAN:** Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Entirely too long. Plenty of fine music but too much crowd scenes. Fox muffed a chance to have had a fine picture in "Caravan.' Of course, exhibitors can't tell producers anything. Anyway, this picture is clean. Running time, 100 minutes. Played January 13.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

### *THREE STATES GIVE NEW CONTRIBUTORS*

*Oklahoma, Montana and Florida present the latest additions to the reporting army of "What the Picture Did for Me". They are:*

LAMAR GUTHRIE, Rogue Theatre No. 3, Tipton, Oklahoma.

REX FLINT, Lake Theatre, Baker, Montana.

REUBEN MOORE, Royal Theatre, Wauchula, Florida.

*Read the reports of these showmen.*

**CARAVAN:** Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—Should be played for the music it has. All music original and takes you away from phonograph records and radio canned music, found in most all other pictures.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**CAT'S PAW, THE:** Harold Lloyd, Una Merkel—This program gave satisfaction, although it did not draw extra business.—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**COUNTY CHAIRMAN, THE:** Will Rogers—Some say it isn't Rogers' best, but I enjoyed it and can't find a thing to criticize. Business less than on most Rogers lately but the picture had The Happy Chappies of KN X in opposition.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**DUDE RANGER, THE:** George O'Brien—Just about the best western the talking screen has yet had. It pleased everyone, made a record at the box office, and showed what a few brains can do when they are applied to turning out an entertaining bit of action. George O'Brien fine as always, Miss Hervey very attractive, but the main thing is that this show is 100 per cent clean, funny, beautifully photographed entertainment. Good luck, Mr. O'Brien and Mr. Lesser. Running time, 7 reels. Played January 11-12.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**FIRST WORLD WAR, THE:** If you get behind this and are not afraid of it, as I know most of you are, this will do well. Better than average business. Play it and advertise it.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**FIRST WORLD WAR, THE:** My adult patrons complimented this war picture highly. As usual on a picture of this kind you have to explain to your patrons in a small town that the films were made before the sound era—hence, no dialogue except ghost voice. Above average business. Played January 4.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**GAMBLING:** George M. Cohan—If the people do not know the star and appreciate his acting, put this one on the shelf. Fair plot and story, but too slow and too many walkouts. Poorest business we have had in some time and no house at all second night. Running time, 80 minutes. Played January 16-17.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**HANDY ANDY:** Will Rogers—A blizzard the first night and 20 below zero the second evening. Business was naturally only about a third of normal, but I can honestly say that it received more praise than "David Harum." This picture will come about as close to pleasing all classes as any prdouced for years. Any exhibitor that hasn't used this and can get it shouldn't lose a minute in giving it his most preferred playing time, even though it is old.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**HANDY ANDY:** Will Rogers, Peggy Wood—A picture that pleased 100 per cent. Just what we need for small towns.—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**HANDY ANDY:** Will Rogers—Very good. The older Will gets the better he gets in pictures. It seems as if every one that saw this picture liked it. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**HELLDORADO:** Richard Arlen, Madge Evans—Better entertainment than we expected from what we'd heard about it. Made a good week-end show, plenty of comedy and it is certainly that "something different" that we like to see once in a while. Played January 18-19.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**HELL IN THE HEAVENS:** Warner Maxter, Conchita Montenegro—An ordinary program picture that will please the kids and will do fair business. Old war stuff. Not much new in plot or story. Some fair comedy relief to keep it moving. Will stand up all right for Saturday. Good acting and some good air shots. Average business. Runnning time, 80 minutes. Played January 11-12.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**HOLD ME TIGHT:** James Dunn, Sally Eilers—Nice little picture that pleased our people and drew fairly well. Played September 5.—I. Raeburn, Arcade Theatre, Newel, S. D. Small town patronage.

**JUDGE PRIEST:** Will Rogers—Very good film fare. With the weather here registering 27 below zero, we did not have to turn anyone away from the theatre, however. Played January 26-27.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**JUDGE PRIEST:** Will Rogers, Tom Brown, Anita Louise—This picture is beyond a doubt the best picture Will has ever made or proved so because our patrons were more pleased with it than with any of his others. They went in smiling and came out smiling. Running time, 80 minutes. Played January 27-28.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**MARIE GALANTE:** Spencer Tracy, Ketti Gallian—Good picture if you can yet them in after telling them the title of the picture. Some nice shots of the canal and power house. Fast moving plot and plausible story. New star well liked by people that saw her. Did about average business and held up well. Spencer Tracy well liked. Timely picture with all the war scares going around. Running time, 87 minutes. Played January 6-7-8.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**MARIE GALANTE:** Spencer Tracy, Ketti Gallian—This is only fair entertainment and entirely too long drawn out. It is a romantic drama, with a bit of mystery that does not connect well. This is not a very good picture for a new star, but Miss Gallian plays her part well. Stepin Fetchit and Ned Sparks add the necessary comedy. This is just program entertainment. Played on late Saturday night show to poor business. Running time, 88 minutes. Played January 26.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—Below average programmer. Some people especially liked it, but the ordinary run of the people thought it was just another picture. Did not seem to like Swanson, as they said that she was too old and all washed up. Nice performance put on by supporting players and some nice singing, but the outdoor scenes were all faked and everybody could see it. Below average business. Bad weather. Running time, 75 minutes. Played January 1-2-3.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**SERVANTS' ENTRANCE:** Janet Gaynor, Lew Ayres—Very good program picture but it did not draw at the box office. Janet Gaynor don't mean a thing any more. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SHE LEARNED ABOUT SAILORS:** Lew Ayres, Alice Faye—I played this in several towns and our customers were pleased. So far this year all I have to do is advertise the show is a Fox, as every Fox picture has been OK.—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**SHE LEARNED ABOUT SAILORS:** Alice Faye Lew Ayres—Very good comedy full of laughs. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**365 NIGHTS IN HOLLYWOOD:** Alice Faye, James Dunn—Fine piece of entertainment. Dunn always popular here.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**WHITE PARADE, THE:** Loretta Young, John Boles—Small town men must drop everything and put this over. Marvelous word of mouth praise. Will merit all effort. Will do surprising business. Lasky delivered with both barrels at last. Now let him keep it up and quit being European and arty. Give us more human pictures of the American scene. Train your own writers. The modern writers are decadents, separated from life and humanity.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

## Majestic

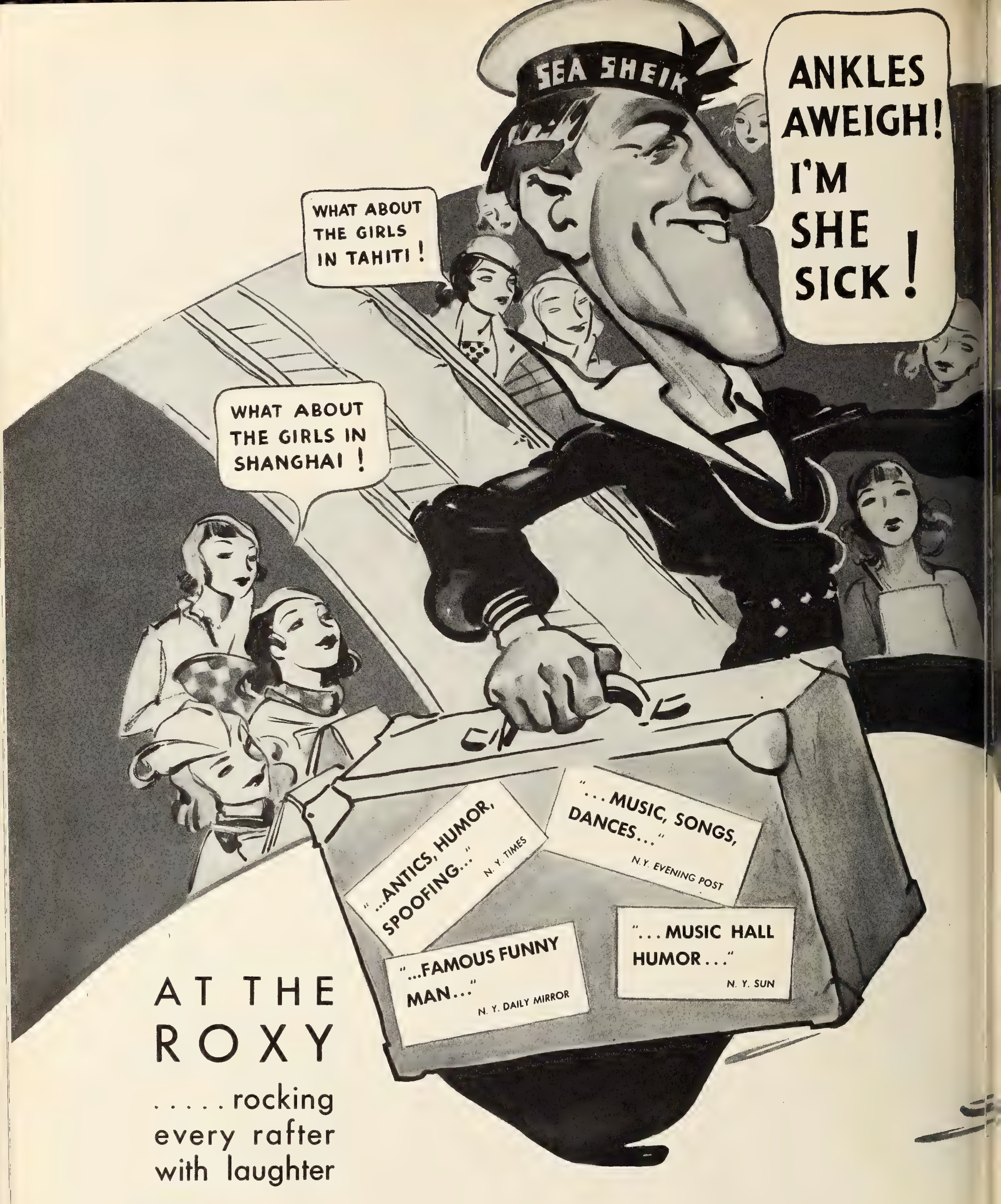
**NIGHT ALARM:** Bruce Cabot, Judith Allen, H. B. Warner—Played this a part of a double bill on Bargain Nights and barely drew film rental. And they sold it to me as a special. The only thing special about it was the rental. A fairly good action picture but have seen a lot better for less money. Running time, 65 minutes. Played January 10-11.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

**TROUBLE BUSTERS:** Jack Hoxie, Lane Chandler—Good western; fair photography and sound. Played January 12.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

## Mascot

**IN OLD SANTA FE:** Ken Maynard, Evelyn Knapp—A surefire western for the small towns. Plenty of hard riding, fighting and shooting. Good story and

(*Continued on following page, column 2*)

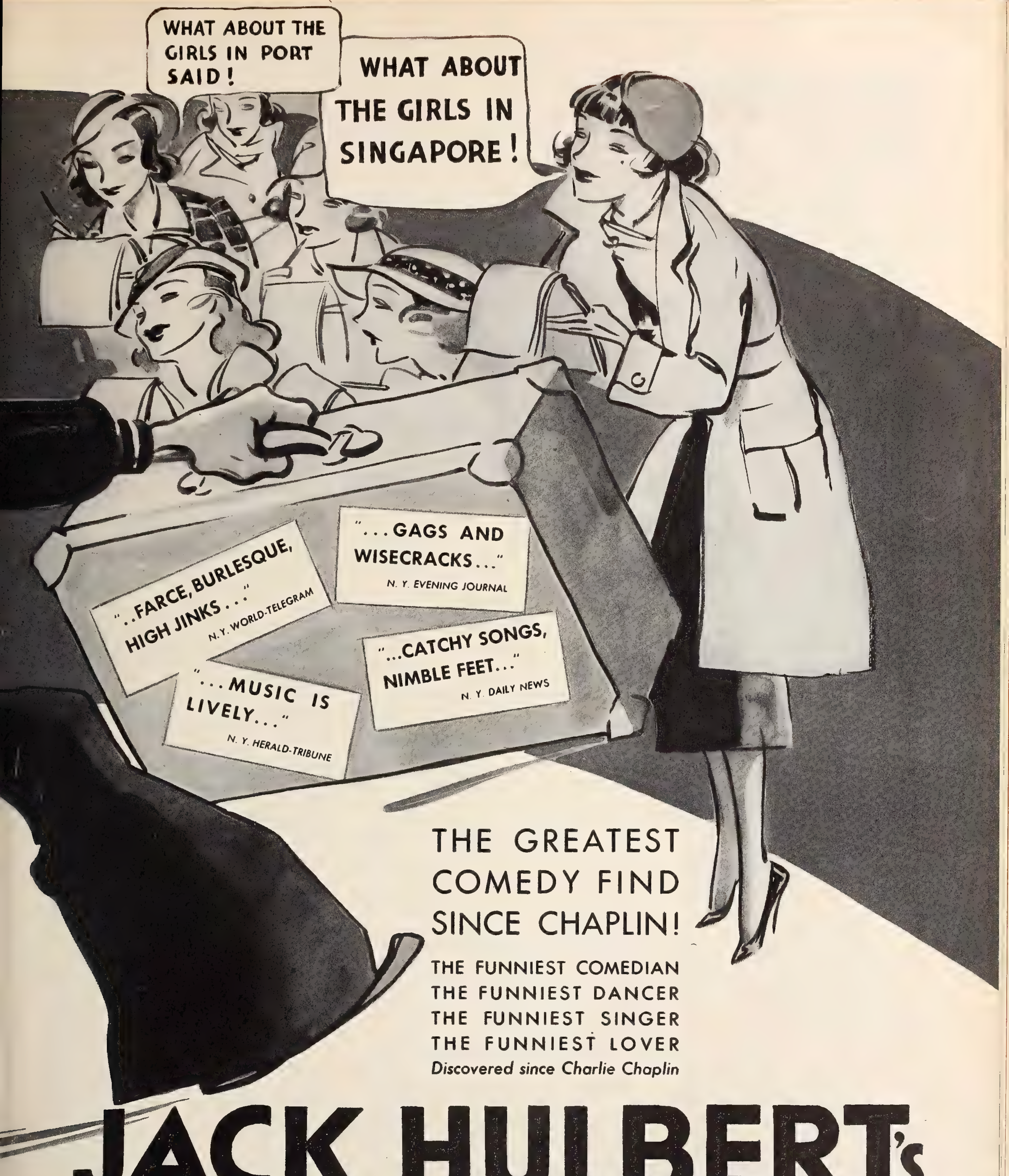

SEA SHEIK
ANKLES AWEIGH! I'M SHE SICK!
WHAT ABOUT THE GIRLS IN TAHITI!
WHAT ABOUT THE GIRLS IN SHANGHAI!
"...ANTICS, HUMOR, SPOOFING..." N. Y. TIMES
"...MUSIC, SONGS, DANCES..." N.Y. EVENING POST
"...FAMOUS FUNNY MAN..." N. Y. DAILY MIRROR
"...MUSIC HALL HUMOR..." N. Y. SUN

# AT THE ROXY

.....rocking
every rafter
with laughter

A GB PRODUCTION

PHYSICAL DISTRIBUTION - FOX EXCHANGES - CANADA, REGAL FILMS, LTD


WHAT ABOUT THE GIRLS IN PORT SAID!
WHAT ABOUT THE GIRLS IN SINGAPORE!
"..FARCE, BURLESQUE, HIGH JINKS..." N.Y. WORLD-TELEGRAM
"...GAGS AND WISECRACKS..." N. Y. EVENING JOURNAL
"...MUSIC IS LIVELY..." N. Y. HERALD-TRIBUNE
"...CATCHY SONGS, NIMBLE FEET..." N. Y. DAILY NEWS

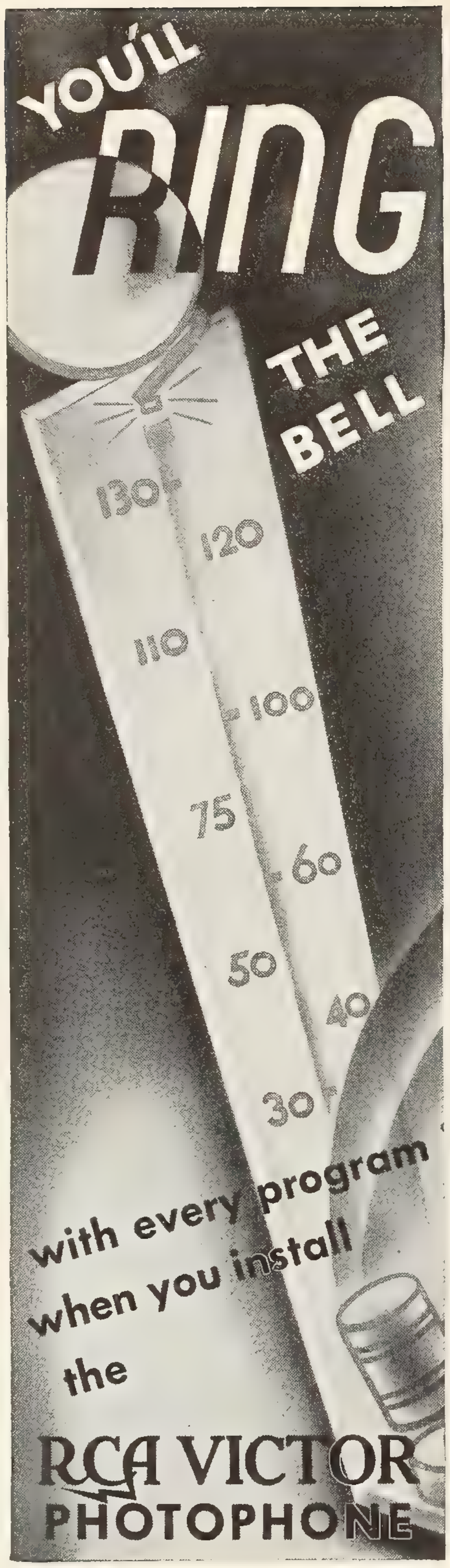
THE GREATEST
COMEDY FIND
SINCE CHAPLIN!

THE FUNNIEST COMEDIAN
THE FUNNIEST DANCER
THE FUNNIEST SINGER
THE FUNNIEST LOVER
*Discovered since Charlie Chaplin*

# JACK HULBERT's

WHIMSICAL · COMICAL · NAUTICAL · MUSICAL

# *JACK AHOY*



OFFERING:

- Unfailing Sound Satisfaction
- A Sound Box Office Attraction
- Complete Ownership
- And RCA Super Service

PHOTOPHONE DIVISION
RCA MANUFACTURING CO., Inc.
Camden, N. J.
A Radio Corporation of America Subsidiary

HIGH FIDELITY

a well produced picture. If you are in a spot where they like westerns give this one your preferred playing time and then stand back and watch them roll in. Did the biggest Sunday gross on this since I played "Roman Scandals." Why, oh why, don't some company produce more westerns like this one and give us small town exhibitors something to make money on. Running time, 65 minutes. Played February 3-4.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

**YOUNG AND BEAUTIFUL:** William Haines, Judith Allen—Not the big musical Mascot led us to think it was. Not in the class of other pictures costing some money here. Just a good program, with some music. No draw second night. Running time, 68 minutes. Played January 22-23.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

## MGM

**BARRETTS OF WIMPOLE STREET, THE:** Norma Shearer, Fredric March, Charles Laughton—Terrible name to tell the dry farmers when they call up and ask what's on. They said "Huh?" When it was repeated they asked what was on at the other theatre. A splendid picture. Great. A better name would not have hurt in the cities and would have helped in the country. Producers should visualize the enormously differentiated audiences they cater to and name for the whole world and *all* classes.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**BIOGRAPHY OF A BACHELOR GIRL:** Ann Harding, Robert Montgomery—Some liked it and others didn't. Comedy predominates, in a picture with practically no action. I would call it average with an appeal more for the mentally inclined than the action fans. Played February 1-2.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**BIOGRAPHY OF A BACHELOR GIRL:** Ann Harding, Robert Montgomery, Edward Everett Horton, Una Merkel, Edward Arnold—An extremely clever but rather sophisticated picture which received good audience response. It is a comedy and has few serious moments, being replete with amusing situations and saucy lines.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**DEATH ON THE DIAMOND:** Robert Young, Madge Evans, Nat Pendleton, Ted Healy, Paul Kelly—A swell baseball mystery picture that pleased. Continued cold cut down attendance. Running time, 72 minutes. Played December 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy—Excellent picture that pleased 100 per cent. Business average. Not the picture that "The Thin Man" was, however. Running time, 80 minutes. Played January 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**HAVE A HEART:** Jean Parker, James Dunn, Stuart Erwin, Una Merkel—As sweet a picture as any exhibitor would care to play. Pleased 100 per cent and drew average business. You won't go wrong with this in a mid-week position. Running time, 82 minutes. Played January 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—This is a very good picture of the comedy type and will please all who like good, clean comedy. There is plenty of action, laughs and romance. "Spanky" McFarland practically steals the whole show. This will make excellent family entertainment and should please everyone. Played on a late Saturday night show to good business. Running time, 76 minutes. Played January 19.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeanette MacDonald—Although this is one of Metro's biggest pictures of 1934, it didn't please our customers as well as some other pictures we have shown. The acting was grand as far as Chevalier and MacDonald are concerned, but being a more or less operetta style it wasn't enjoyed as much as I hoped it would be. Running time, 100 minutes. Played January 13-14.—Sheman Hart, Palace Theatre, Colorado, Texas. General patronage.

**MERRY WIDOW, THE:** Maurice Chevalier, Jeanette MacDonald—Played this Sunday and Monday before Christmas, which most every exhibitor will agree is a tough spot for any film. Got above average business and pleased. Personally, I believed it a swell show and most of the customers agreed. You can't beat the combination of Lubitsch, MacDonald and Chevalier for this type of picture. Properly sold, it will do business anywhere. Running time, 100 minutes. Played December 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**MYSTERY OF MR. X:** Robert Montgomery, Elizabeth Allan—Very entertaining mystery show, but may not please all as the locale is England.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**PACK UP YOUR TROUBLES:** Laurel & Hardy—An old picture that I traded a poor new one for and was thankful. It drew a crowd and every one enjoyed it. Played June 23.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**PAINTED VEIL, THE:** Greta Garbo, Herbert Marshall, George Brent—The picture is well staged and produced with a good story, but there are apparently many that do not like Garbo, for business was down. It is heavy drama as are all of her pictures. There is no comedy relief. I can see where the picture would go over in the larger situations, but pictures of this type draw a certain class as did "Barretts." But this is not enough to much more than pay the running expenses. At that the rank and file liked it better than the "Barretts." Slight business the second night of the run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PAINTED VEIL, THE:** Greta Garbo, Herbert Marshall, George Brent—Although we didn't have the crowd I expected, all were pleased who came to see it. Garbo is still a grand actress and Marshall and Brent are good at any role which they play. Running time, 86 minutes. Played January 20-21.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**PARIS INTERLUDE:** Otto Kruger, Robert Young, Madge Evans, Una Merkel—This picture is a direct slap at decent people and decent ideals. The only character in the picture that tried to be decent was held up to ridicule. All the rest of the characters spend three-fourths of their time drinking; in fact, that seems to be the theme and aim of the picture—to make heroes and heroines out of drunken sots. I couldn't help wondering if maybe the breweries had something to do with the writing of the story, and the directing of the picture; if not the breweries, then some one half under the influence of their delectable products. Metro sent us a drinking two-reel to go with this mess, "Apples to You," and I am afraid it will be months before we can get any one but drunks to enter our theatre again. Played January 27.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**OUTCAST LADY:** Constance Bennett, Herbert Marshall—Outcast is right. One that should never have been left on the exhibitor's doorstep. Overacted, affected Constance Bennett was an acute pain to most of our audience. Not worth running if you expect to keep your patrons coming, which shows that Metro is no smarter than a lot of others. The clucks you pay for and when they get something that is worth running it's percentage. The code is all wrong on this cancellation business. It ought to be not less than 20 per cent and outright cancellation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**OUTCAST LADY:** Constance Bennett, Herbert Marshall, Hugh Williams—A splendidly produced picture that flopped at the box office. No appeal whatever for our class of trade. Business below average. Running time, 79 minutes. Played December 20-21.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**OUTCAST LADY:** Constance Bennett, Herbert Marshall, Hugh Williams—A mighty good picture. Story entertaining. Fine acting by star and all the cast, but did not draw film rentals. Played on a double bill.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**SONS OF THE DESERT:** Laurel and Hardy—Played just before Christmas and business was terrible. Was well pleased with the show and plan to bring it back after the roads open up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**VIVA VILLA:** Wallace Beery—I consider this one of the biggest and finest pictures ever produced. Any theatre can be proud to present it.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

## Monogram

**BEGGARS IN ERMINE:** Lionel Atwill, H. B. Walthall, Betty Furness—An excellent story of the steel mills. Good shots of mill interior, as well as a good human interest background. Rain and cold kept the people at home. Good any day. Played January 7-8.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**GIRL OF THE LIMBERLOST, A:** Marian Marsh, Ralph Morgan—This kind of a picture helps pay for the losses on some of the big shot pictures. The big boys sure hate to admit that the independents can make good pictures like this one. Best draw since showing "Cabbage Patch." Thanks, Monogram. Played January 27-29.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—Hats off to Monogram for one of the best pictures of the year. If Monogram keeps this up, they will produce better pictures than most of the major companies. This is a drama, based on the book of the same name, and should be a box office natural. The acting is splendid and also the direction, but we failed to do any business, due to bad weather. Pleased all who saw it. Running time, 86 minutes. Played January 24-25.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan, Louise Dresser—A wholesome picture which offers genuine entertainment to every member of the family. The audience response was splendid.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**HAPPY LANDING:** Ray Walker, Jacqueline Wells—A better than average program picture from Monogram. Pleased the Bargain Night crowd. Business average. Running time, 63 minutes. Played Decem-

# WE DON'T DOUBT YOU, MR. STROMBERG!

**Comes a** telegram from Mr. Hunt Stromberg, producer at the M-G-M Studios.

●

**Mr. Stromberg** calmly announces the GREATEST MUSICAL SINCE TALKIES BEGAN!

●

**Those are** big words, but we're inclined to believe Mr. S. because he gave us the advance tip-off on such others of his pictures as *"Thin Man", "Penthouse", "Chained", "Hideout", "Treasure Island", etc.*

●

**Here are** his exact words:

> "NAUGHTY MARIETTA, STARRING JEANETTE MACDONALD AND NELSON EDDY IS IN THE BAG. REALLY GREAT PICTURE. IN MY ESTIMATION AND OTHERS WHO PRIVATELY SAW ROUGH CUT TODAY MOST SENSATIONAL MUSICAL SINCE PICTURES BEGAN. SHOOT THE WORKS. THE SKY'S THE LIMIT."

●

**We've been so** excited about "David Copperfield"; "Sequoia"; Wallace Beery's "West Point of the Air"; Helen Hayes, Robert Montgomery in "Vanessa—Her Love Story"; Clark Gable, Connie Bennett in "After Office Hours"; Jean Harlow, Bill Powell in "Reckless" that we hesitated to talk about "Naughty Marietta".

●

**But now** we've done it. You've heard what Mr. S. thinks about it. You can check us up if *we're* wrong, because *we're* going to check up on Mr. S.

ber 18-19.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**HAPPY LANDING:** Ray Walker, Jacqueline Wells—This action program picture pleased our patrons and was deserving of its praise, as it is well made and has capable leads.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

**KING KELLY OF THE U. S. A.:** Guy Robertson, Irene Ware—A very light program picture. Too light for our Saturday crowd. Mythical kingdom stuff is out here. Running time, 66 minutes. Played January 19.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**MOONSTONE, THE:** David Manners, Phyllis Barry—A very mediocre mystery picture that did not please. Business below average. Running time, 62 minutes. Played January 8-9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**REDHEAD:** Bruce Cabot, Grace Bradley—A nice program picture. Cabot doesn't talk clear, though the girl, Redhead, talks very plain. We cut the price and let all redheads in free, as the paper was weak on it. Running time, 70 minutes. Played January 29.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**REDHEAD:** Bruce Cabot, Grace Bradley, Regis Toomey—A picture that is a very poor draw and will not please. Too slow and drags in too many spots. Had picture been properly directed and tempoed, might have proved more satisfactory. Running time, 76 minutes. Played January 1-2.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**TRAIL BEYOND, THE:** John Wayne, Verna Hillie—Monogram westerns are okay—good sound. photography and plenty of action. Running time, 59 minutes. Played January 19.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

## Paramount

**BELLE OF THE NINETIES:** Mae West, Roger Pryor, John Mack Brown, Katherine De Mille, Duke Ellington and his Orchestra—I cannot say that I see anything wrong with this one. My opinion is that Mae West is the greatest show girl of them all. However, I showed this picture four days first part of week to just average business and not a single one of my customers ventured to tell me it is a good picture. Some did tell me they were disappointed. I hope Paramount will make an uncensored picture with Mae West and make it big so that the new picture will live down the results of this one. Mae West is entitled to a break and I hope she gets it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Joseph Schildkraut, Gertrude Michael—Very well made and should be a credit to the industry, but not appreciated. Business only fair.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—Nice picture and everybody that saw it seemed to like it. Did not have much of a crowd as the weather was too cold. Young people will go for this one in a big way. Swell dance number in the department store scene by two youngsters. About average business. Running time, 83 minutes. Played January 25-26.—Rex Flint, Lake Theatre, Baker, Mont. Small town and country patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—Went over very good. Lots of laughs and action, plenty of suspense.—Jack Greene, Geneseo Theatre, Geneso, Ill. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner, Lanny Roos, Helen Mack, Jack Oakie—A lot of them came to see Penner. The picture has a fair story and some spectacular chorus sequences, but this Penner is a one-line comedian, and while a few liked him, the most of our audience didn't go for him on the screen at least. He is not versatile enough in my opinion to make a screen comedian. He may be all right if you don't see his actions, but the general opinion of our adult audience was that they would not care to see him again. Curiosity brought them, evidently.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Hack, Mary Brian—A swell musical show that did above average business and pleased the crowd. It is a natural. Moves at a fast pace with plenty of good music and laughs. Worth the best spot on any program. Running time, 78 minutes. Played January 13-14.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**LADIES SHOULD LISTEN:** Cary Grant, Frances Drake, Edward Everett Horton, Charles Ray—While it had laughs, still the patrons did not seem to care for it. Not enough change of scenery. Have played lots worse pictures.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**LEMON DROP KID, THE:** Lee Tracy, Helen Mack, Baby LeRoy—A very good program picture that pleased those who saw it. It did not draw, however. Evidently Tracy is through. Business slightly below average. Running time, 67 minutes. Played January 15-16.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**LITTLE MISS MARKER:** Shirley Temple, Adolphe Menjou—We had a chance to date this before it was released, but passed it up as we thought the title didn't mean anything. After it came out we couldn't get a week-end date until December. This Temple person has something that is more than a gift. This little tot makes this picture Paramount's best show for last season.—L. V. Bergtold, Opera House Kasson, Minn. General patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker, Anna May Wong—Nice little picture, above the average.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**MENACE:** Paul Cavanagh—They won't write home about this one. Just a "fill-in" picture. Running time, 6 reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—A picture that pleased all classes and got not only the regulars into the theatre, but also those people who seldom attend. Excellent work by Miss Lord, together with perfect direction, made this a picture that will be long remembered by the theatre-going public. Business above average. Running time, 73 minutes. Played December 16-17.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—Will agree with all the other exhibitors' favorable reports on this splendid production. Clean. Splendid acting by entire cast. Extra good tonic for box office. Nothing but praise on this one. Running time, 73 minutes. Played January 6-8.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—Very good picture of the "Classic" variety. Business ordinary, no draw.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, W. C. Fields, Zasu Pitts, Kent Taylor, Evelyn Venable—A real, honest-to-goodness small town wow. A down-to-earth story, superlatively cast, directed and played. Highbrow and roughneck, grown-ups and kids all went for it in a big way, and listen, brothers, it will pull them in a bit more than you expect. Thanks, Paramount, for a topnotcher. Running time, 9 reels.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**NOW AND FOREVER:** Gary Cooper, Caroline Lambord, Shirley Temple—This picture should gross the exhibitor plenty of money and will if advertised right. The acting was marvelous and Shirley Temple proved to be a drawing card for the children. Cooper and Lombard make a good team. This picture will more than please the public. Running time, 82 minutes. Played January 20-21.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper, Carole Lombard—Although we played this one late, it did satisfactory business and pleased. Business above average. Running time, 82 minutes. Played January 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**OLD-FASHIONED WAY, THE:** W. C. Fields,—The lowest weekend gross in seven years due entirely to weather condition. The show isn't quite as good as the other Fields we have run. Perhaps we say this because we got so lonesome watching the show.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**ONE SUNDAY AFTERNOON:** Gary Cooper, Fay Wray—Only a fair program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett, Charles Ruggles, Mary Boland—A delightful picture that pleased about 85 per cent. Picture did average business. The only drawback to this one was its setting and costumes. Gave it extra advertising, but failed to build the business to what I expected. Played December 30-31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**SITTING PRETTY:** Jack Haley, Jack Oakie, Ginger Rogers—Set for last June we postponed it several times and finally played in December. This pleased more than any of the numerous musicals Paramount produced last season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**THIRTY DAY PRINCESS:** Sylvia Sidney, Cary Grant—Nice little program picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**TO THE LAST MAN:** Randolph Scott, Esther Ralston, "Buster" Crabbe, Shirley Temple—An old one, but we hadn't played it A good western.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**WAGON WHEELS:** Randalph Scott, Gail Patrick—This picture gave splendid satisfaction and drew much extra business. This picture will please those who do not usually care for westerns. Running time, 60 minutes. Played January 25-26.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—An excellent Zane Grey western that pleased the holiday crowd. Too short, but it pleased most of the patrons and got the business. Business above average. Running time, 60 minutes. Played December 25-26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack, Helen Morgan, David Holt—A picture that, although we gave it extra advertising, didn't draw. Cold hurt some, but did not account for all the lack of business. David Holt nothing like the sensation he was supposed to be. Business below normal. Running time, 66 minutes. Played December 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

## RKO Radio

**ADVENTURE GIRL:** Joan Lowell—I thought RKO went the limit when they turned out "Down to Their Last Yacht," but this one is worse. No characters talk. Some woman dialogues it, newsreel style, while the scenes flicker by. We didn't hide when they came out, as I have used up all the hiding places since signing RKO contract. Don't play it if your customers like talking pictures. This one is not. Running time, 69 minutes. Played January 31.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**AGE OF INNOCENCE, THE:** John Boles, Irene Dunne—Rather a hard one to report on. Undoubtedly a good show as far as your better class is concerned and suitable for a Sunday date. Much more entertaining to lady patrons than to the men and children that prefer thrills and action. If your patronage is made up mostly of country folk I would advise passing it up.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**AGE OF INNOCENCE, THE:** Irene Dunn, John Boles—Excellent picture of its type. However, setting of major part of the film caused adverse comment. Running time, 80 minutes. Played January 18.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General and small town patronage.

**AGE OF INNOCENCE, THE:** Irene Dunne, John Boles—This is a very good picture of its type, but did not click at the box office. It is a typical John Boles show and the story is based on the novel of the same name. It is a drama and strictly a woman's picture. It is adult entertainment and is sure to please the ladies. Played one day to poor business. Running time, 76 minutes. Played January 23.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—Showed to four days good business first part of week. This is a perfect picture and the characters seem to step right out of the book. This is classed as one of the best this year and rightfully so.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—A wonderfully fine picture that should really please every one. The only persons who might not appreciate it are the young fellows, whose opinion doesn't matter anyway. A distinct film achievement in its simplicity, a story so well told, most excellent photography. Can't see where it could possibly miss. Running time, 8 reels. Played January 6-7.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—A pip of a picture. In my opinion, better than "Little Women." The best picture from RKO this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**BACHELOR BAIT:** Pert Kelton, Stuart Erwin—Double billed it, but it's plenty good enough to run as a single feature.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**COCKEYED CAVALIERS:** Wheeler and Woolsey—Drew almost expenses against a heavy snowstorm. We didn't expect to get enough to pay the express charges. A costume picture that was well received. W. and W. may be slipping, but they are a long ways from being washed up here. We always can count on these boys to bring us business that is more than satisfactory.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**COCKEYED CAVALIERS:** Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Noah Beery—Another bit of Wheeler-Woolsey nonsense that drew well the first day, then went into a grand tailspin. What is the matter with Wheeler and Dot Lee? They don't seem to have that sweet something that makes you like to have them ga ga at each other any more. It would have been the same to me had the boar eaten both of them. Running time, too much.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—A good picture of its kind. Too much dancing for about 50 per cent of the ordinary people. Did not do so good at the box office. Not near the picture "Flying Down to Rio" was. Running time, 107 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—I was out of town, but the operator said the picture pleased. Running time, 64 minutes.—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness, Grant Mitchell—Average program picture that pleased. Business average. Running time, 65 minutes. Played January 26.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**GRIDIRON FLASH:** Eddie Quillan, Betty Furness—A good football story and the work of the star very good. Satisfied them we got in to see it.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**HAT, COAT AND GLOVE:** Ricardo Cortez, Barbara Robbins, John Beal—A well-produced mystery picture that drew average business. Running time, 65 minutes. Played December 27-28.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**HIS GREATEST GAMBLE:** Richard Dix—Basketball, President's ball, and most car roads closed gave us an awful beating on this. The picture drew several nice comments and Dix's voice records better in this than in his previous shows.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey, "Spanky" McFarland—"Spanky" takes the cake. Our audiences always go for the little fellows and this time was no exception. Business was normal and the patrons well satisfied with the offering. Played February 2.—Arcade Theatre, Sodus, N. Y. Family patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—One of the best Wheeler and Woolsey have made and it is not full of smut and dirty talk. That goes to show that they can make pictures clean and just as entertaining. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**KENTUCKY KERNELS:** Wheeler and Woolsey—The best picture this team has ever produced. It kept the audience in laughter from beginning to end. A clean picture. The dirty cracks from Woolsey are missing in this one. Drew little better than average Sunday and Monday business, but I think this was due to the fact that their last few pictures haven't been so good. A few more like this should bring them back. Running time, 75 minutes. Played January 27-28.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea, Fay Wray—Our only real criticism of this picture is that there was some unnecessary drinking, even for a sophisticated picture such as this was. Not a Saturday night picture, still we had normal business and the patrons seemed well pleased. Played January 19.—Arcade Theatre, Sodus, N. Y. Family patronage.

**RICHEST GIRL IN THE WORLD:** Miriam Hopkins, Fay Wray, Joel McCrea, Reginald Denny—Another one of those mushy, lovey dovey, love chatter. Silly, no action, no comedy, sophisticated. No good for small town pictures. Lost plenty on it. Absolute flop the second night. Running time, 76 minutes. Played January 23-24.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

**RICHEST GIRL IN THE WORLD, THE:** Miriam Hopkins, Joel McCrea—One of the best entertaining pictures we ever played. The star great and all the cast good. We did not do the business the picture deserved to do. Churches, schools and lodges all in the show business. Beno games and anything to queer the theatres, and they are doing it. Played January 27-28-29.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—A whiz bang for action and it certainly has box office plenty. Suitable for last part of week position on your program and you need not be afraid of it as it is well done.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**SILVER STREAK, THE:** Sally Blane, Charles Starrett—Here is a picture that gave complete satisfaction to my audience, to myself, to my box office and all concerned.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**THEIR BIG MOMENT:** Slim Summerville, Zasu Pitts—Different from the former pictures from this pair. Good entertainment and did average business at the box office. But did not draw any extra patronage as I thought it would. Running time, 65 minutes. Played January 20-21.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

**TWO ALONE:** Jean Parker, Tom Brown—Here is one I paid for last summer and used this winter, and if ever a program picture was made for the small town this is it. Small town exhibitors, take my advice and grab this one. It is entertaining every foot of the way, and I was heaped with praises after the showing and for days afterwards. The kind of picture the simple folks love and the critics hate.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**WEST OF THE PECOS:** Richard Dix, Martha Sleeper—Well done, RKO! Not as much action as the average western picture, but a good show that seemed to please. Drew extra business. Running time, 7 reels. Played February 1-2.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

## State Rights

**DEATH PARADE, THE:** Colonel Albert L. Rule—Booked this picture on the strength of the review in February 3, 1934, Herald issue and am glad I did, as it is a splendid picture. It is produced by the same man who made "The Big Drive," but I believe it is a much better picture. Had it booked for two days; business was so good we held it an additional day. Book it. They will come in and see it, all classes, and the mouth-to-mouth advertising will surprise you. Running time, 75 minutes. Played January 29-30-31.—James Augustine, Spa Theatre, Hot Springs, Ark. General patronage.

**FIGHTING THROUGH:** Reb Russell—A good western. Where westerns are liked, if there is such a place, use it. Running time, 60 minutes. Played January 24.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

## United Artists

**BORN TO BE BAD:** Loretta Young, Cary Grant—One of the reasons they kick at the "Movies" and also why they stay home sometimes. No excuse for this, and from a company that can do what 20th Century has proved it can do, it's all the more inexcusable. A nasty, senseless, inane production. All concerned should have known better—and they tell us we don't have to play a thing like this, but try and get out of it. Just another black mark for the producer and the theatre. Running time, 8 reels. Played January 2-3.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**COUNT OF MONTE CRISTO,** THE: Robert Donat, Elissa Landi—Very fine business on a very fine picture that will get money anywhere in the civilized world. Donat is a great actor and one of the few foreigners that will make good on the American screen. Understand he is to be "Anthony Adverse." Best possible choice in two continents for that role. Terrible press book, mats execrable, no mention of "world is mine," no big scenes in mat. Name "Dumas" all but suppressed.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**MIGHTY BARNUM, THE:** Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson, Janet Beecher—Here is a mighty fine picture. A real evening's entertainment. Wallace Beery is good, except in the banquet scene. No person, either living or dead, could possibly be as dumb as he, but barring this ridiculous scene, it is very good and will please above the average. Virginia Bruce is wonderful in the part of Jenny Lind. Her song, "Believe Me If All Those Endearing Young Charms," is the best ever recorded on film. She has a wonderful voice and some smart producer will make a great star out of her some day. Buy the picture at a fair price and it will give satisfaction all around.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**MIGHTY BARNUM, THE:** Wallace Beery, Adolphe Menjou, Virginia Bruce, Rochelle Hudson, Janet Beecher—I can't say too much about this picture in entertaining value. I call it 100 per cent picture in entertainment. It has everything in it to entertain the mass of people. No actor could have done more with the character of Barnum than Beery did and the whole cast was fine. Direction extra. If you ain't booked it, buy it and it will satisfy all the old folks, anyway. Played February 3-4.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**OUR DAILY BREAD:** Tom Keene, Karen Morley—A flop. Keene wooden in the leading role. Directors should not be social propagandists. Press book bad. Press department tried to make this a gangster picture. They know two kinds of pictures, gangster and sex. All human activity must be billed as one or the other. Broadway and Hollywood have the same sleazy rented dinner clothes attitude toward life.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

## Universal

**BLACK CAT, THE:** Boris Karloff, Bela Lugosi, David Manners, Jacqueline Wells—Here is a thriller for all ages, that will go good especially in places where something spooky and chilly is liked. Excelent for weekend showing. Matinee draw about average, even with a stage show for the night. Played January 9.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**CHEATING CHEATERS:** Fay Wray, Cesar Romero—Only a fair program picture, that meant nothing at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CHEATING CHEATERS:** Cesar Romero, Fay Wray—A very good crook story. Played on a double bill and satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**EMBARRASSING MOMENTS:** Chester Morris,

(*Continued on following page*)

*• profitable*
*• practical*
*• time-saving*
*• accurate*
*• simple*

THEATRE ACCOUNTING

***a method book that is also an account ledger***

**It performs two services: (1) It is a complete text on the proper way to keep your theatre accounts of expenses and receipts and (2) it contains enough pages for a full year's bookkeeping. Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Its use is becoming more widespread each day.**

**Exhibitors who are already using this system are reminded to order their 1935 book at the earliest moment so as to permit no break in the daily continuity of your accounts-keeping.**

**Those exhibitors who have not yet changed over to this new method should do so at once—to guard against losses, avoid income tax troubles, guarantee your profits—and to do it effortlessly, a few minutes a day.**

***Order Now***

THEATRE ACCOUNTING

***by William F. Morris, C.P.A.***

***Sufficient to care for 12 months' records.***

**$3.00 - Postage Prepaid**

QUIGLEY
Bookshop
1790 Broadway New York

Marian Nixon, Walter Woolf—A riot of laughter throughout. Morris as the practical joker turns in a grand performance, ably supported by Marian Nixon. Good Friday serial day attraction. Played January 18.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**LET'S BE RITZY:** Lew Ayres, Patricia Ellis—This is a clean, wholesome picture that will please every one. Our patrons were pleased and told us so. Running time, 68 minutes. Played January 15-16.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**MAN WHO RECLAIMED HIS HEAD:** Claude Rains, Joan Bennett—Here is a picture you can't over-advertise. More comments on this one than on any other picture this winter. Something different. —L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**ROCKY RHODES:** Buck Jones—Although the business was not as good as might have been expected, the fair crowd liked this western better than most of the Buck Jones pictures because the necessary comedy enlivened it. Jones added to his following by this picture. It was also the first night of the Jones' serial, "The Red Rider." Played January 12.—Arcade Theatre, Sodus, N. Y. Family patronage.

**ROMANCE IN THE RAIN:** Roger Pryor, Heather Angel—A nice little show that was put in the highest price allocation. No particular draw so we had nothing left paying expenses. The best we can say is that it is a good little program show.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**ROMANCE IN THE RAIN:** Roger Pryor, Heather Angel, Victor Moore, Esther Ralston—Boys, here is a dandy picture. It sure has about everything to make a good evening's entertainment. It's a little old, but what of it? My people came to see it and liked it.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

**RUSTLERS' ROUNDUP:** Tom Mix—Good all-around western entertainment and I believe Tom's last show. Mix should make some more; he is still a great draw for the small tanks.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Elizabeth Young, Lois Wilson, Binnie Barnes—One of the best Universal program pictures we have played. Nothing big, but pleasing.—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

**THERE'S ALWAYS TOMORROW:** Frank Morgan, Lois Wilson, Binnie Barnes—Dad gets the break in this one after the family realizes that he is the head of the family. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**THERE'S ALWAYS TOMORROW:** Binnie Barnes, Frank Morgan, Lois Wilson, Elizabeth Young—I consider this one of the finest program pictures produced during the past year. It has a human, down-to-earth story whose simplicity makes it all the more dramatic. Binnie Barnes, the British importation, seems wholly American and has a likable personality. This film is suitable for the entire family.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

## Warner Bros.

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed—We showed this on Bank Night and I can truthfully say that this picture is 60 minutes of laughs from start to finish. Kibbee is excellent in his role and there isn't a dull moment in the picture. Running time, 60 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**BORDERTOWN:** Paul Muni, Bette Davis, Margaret Lindsay—A fine picture. Pleased all that saw it and built up second day. Muni especially good and in a sympathetic role helped out. Setting good and looked like the real thing around the bordertowns like Tia Juana. Fine performance from Bette Davis. Starts out slow, but after it gets to moving, keeps their interest. If your fans like the players, you can't go wrong on this one. Running time, 90 minutes. Played December 30-31.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—A good mystery picture. Running time, 72 minutes. Played January 22-23.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—We played this picture on Bargain Nights and was a surprise to all. Our patrons expected to see a draw-and-draw-out detective story. Instead they were greatly pleased and it held their attention every moment. Warren William is going fine as a lawyer and detective. Running time, 75 minutes. Played January 22-23.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

**DAMES:** Ruby Keeler, Dick Powell, Joan Blondell —Now here is one that will please all who see it; and if they don't, or didn't see it, well, it's just the exhibitor's fault. Not too much music, not too much dancing and back-stage nothing. There is comedy, a story and everything that goes for good entertainment. Punch this one; it will stand it.—Lamar Guthrie, Rogue Theatre No. 3, Tipton, Okla. Small town and rural patronage.

**DESIRABLE:** Jean Muir, George Brent—An extra good program picture. Fine story and splendid acting by the whole cast. Played January 24-25.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**FIREBIRD, THE:** Verree Teasdale, Ricardo Cortez—A very good program picture. Played on a double bill and satisfied.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**HAUNTED GOLD:** John Wayne—A good western. Something different from the usual western. Running time, 64 minutes. Played January 5.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**I AM A THIEF:** Ricardo Cortez, Mary Astor—This one is a dandy mystery melodrama. It has plenty of adventure. It is a very interesting picture, and will rate as good entertainment. Running time, 64 minutes. Played January 30-31.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**KANSAS CITY PRINCESS:** Glenda Farrell, Joan Blondell—I thought only a fair picture, but it seemed to please the above average attendance, so maybe it is better than fair. Running time, 65 minutes. Played January 16-17.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**KANSAS CITY PRINCESS:** Joan Blondell, Glenda Farrell, Robert Armstrong, Osgood Perkins—A very funny program picture. Gave good satisfaction.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MADAME DU BARRY:** Dolores Del Rio, Victor Jory—Can't say much for this one. Not much interest in it. And while it has gorgeous costumes of the period type, also sets that are to be marveled at, still it is what the folks stay away from. No draw whatever.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**MADAME DU BARRY:** Dolores Del Rio, Reginald Owen, Victor Jory, Osgood Perkins, Verree Teasdale, Anita Louise—Grandly produced picture that failed to draw. Not a small town picture. Business below average. Running time, 77 minutes. Played January 23-24.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General—small town patronage.

**MADAME DU BARRY:** Dolores Del Rio, Victor Jory—No good for theatres in United States. Should go good in Europe.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**SECRET BRIDE, THE:** Barbara Stanwyck, Warren William—A very good picture, that pleased. It is interesting drama which includes romance. Warren William good. Running time, 64 minutes. Played January 23-24.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**ST. LOUIS KID:** James Cagney—OK entertainment. Would have chalked up a nice gross if the storm hadn't hit on the second day of the run. This one should satisfy any audience. Played January 19-20.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**SWEET ADELINE:** Irene Dunne, Donald Woods—A flop due in part to the terrible mats in the press book. Press department evidently doesn't know that Irene Dunne is not a Warner star as they must have thought it was their sole task to sell her. No big scenes in mats or cuts. Terrible lobby photos. Irene Dunne is no box office. "Sweet Adeline" good name. Always in weak script in cuts and on photos when it should have been played up. Why does the press department think they named it "Sweet Adeline"?—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

**SWEET ADELINE:** Irene Dunne, Donald Woods—Good picture, though men did not seem to care for it. Fine swing scene and new faces in the chorus. Good comedy shots help to keep the picture moving. Title misled the majority of people as they thought it concerned the song of that name. Did not do above average business. Running time, 82 minutes. Played January 27-28-29.—Rex Flint, Lake Theatre, Baker, Mont. Small town and country patronage.

## Short Features

### Columbia

**MICKEY'S MEDICINE MAN:** Mickey McGuire Comedy—Kept the house in uproar of laughter. Plenty good, especially the little boy who does the Hula dance. Should advertise. Running time, 20 minutes.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**PUNCH DRUNKS:** 3 Stooges—Here's one that really broke records for good old "belly laffs." These mugs are just plain goofy, but the laffs are there and how our weekend crowd enjoyed them. Running time, 2 reels.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**SCREEN SNAPSHOTS:** No. 2—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SHOEMAKER AND THE ELVES, THE:** Color Rhapsodies—One of the best cartoons we have ever had. The color work is very good and the subject matter pleasing to young and old. Running time, 8 minutes.—G. A. VanFradenburg, Valley Theatre, Manassa, Col. Farming patronage.

### Educational

**AGGRAVATING PAPA:** Plenty of good laughs in this comedy, also the Andy Clyde comedies. Running time, 19 minutes.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**GOLD GHOST, THE:** Buster Keaton—I've often thought that a really funny two-reel comedy was a thing of the past. Here's one that has the laughs. Smartly handled all the way through and plenty of belly laffs for the customers. Honestly, this is a wow for a weekend show, particularly. Run it—they'll like it. Running time, 2 reels.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**HOUSE WHERE I WAS BORN, THE:** Song Hit Stories Series—This offers only fair entertainment, featuring Sylvia Froos and Frank Luther singing several old-time selections. Not as good as the last one, but will pass for one day. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**JUST A CROWN:** Terry-Toons—A very clever little cartoon. We are always delighted with Terry-Toons.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**MOUNTAIN MELODY:** Song Hit Stories—Very good singing. A good short subject. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**NIFTY NURSES:** Musical Comedies—At last a really good two-reeler from Educational. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**PALOOKA FROM PADUCAH:** Buster Keaton—Another really funny two-reel comedy from Buster Keaton. The wrestling stuff will get them, and what I mean, it's a good 2-reel laff-getter. More power to you, Buster. Haven't had you on our screen for some time, but this one and "The Gold Ghost" made a hit with our folks. Running time, 2 reels.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**PARDON MY PUPS:** Shirley Temple—Here is a wonderful little short subject that is a drawing card in itself. It is good enough to bolster up any kind of a poor picture. Our audiences were delighted and so were we.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

### First Division

**THRONE OF THE GODS:** Lowell Thomas—A long-drawn-out travelogue about the same thing from beginning to end. Why they produce such things I can't understand. Pay for it and forget about it. Running time, 30 minutes.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

### Fox

**MAGIC CARPET SERIES:** We are putting in one of these travelogues each week and consider them interesting and educational.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**NAVIES OF THE WORLD:** Adventures of the Newsreel Cameraman—This is a honey. It is both interesting and entertaining. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

### MGM

**APPLES TO YOU:** Musical Comedy Series—I sat through 20 minutes in disgust, and felt like going home and cancelling every one of our Metro shorts. Nothing but drinking and idiocy, and not even a laugh, or a single good thought. Running time, 20 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**BENNY FROM PANAMA:** Musical Comedies—Very good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**BUM VOYAGE:** Todd-Kelly—Very good Todd-Kelly comedy with plenty of amusing situations.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**FIRST ROUND-UP, THE:** Our Gang—This is a very good comedy from Our Gang that seemed to please both young and old. This is just the type of material for Our Gang and please give them more like this. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GOOFY MOVIES:** These are just fair. Seems to hold interest, and are at times realy amusing.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**HONKY-DONKEY:** Our Gang—Very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**I'LL BE SUING YOU:** Todd-Kelly—This is about average entertainment from this comedy team. A few laughs and that is about all. Metro should secure

# AND HATS OFF TO AMERICA'S SHOWMEN!

FROM SCREENLAND MAGAZINE, APRIL ISSUE.

"David Copperfield" is receiving more tributes than any picture of recent years.

●

Editorials are being written about it. Critics are pouring out their hearts in praise of it.

●

We reprint on this page the high honor which has been bestowed upon it by Miss Delight Evans, editor of Screenland Magazine. It is one of many similar honors and Leo happily extends his thanks to all.

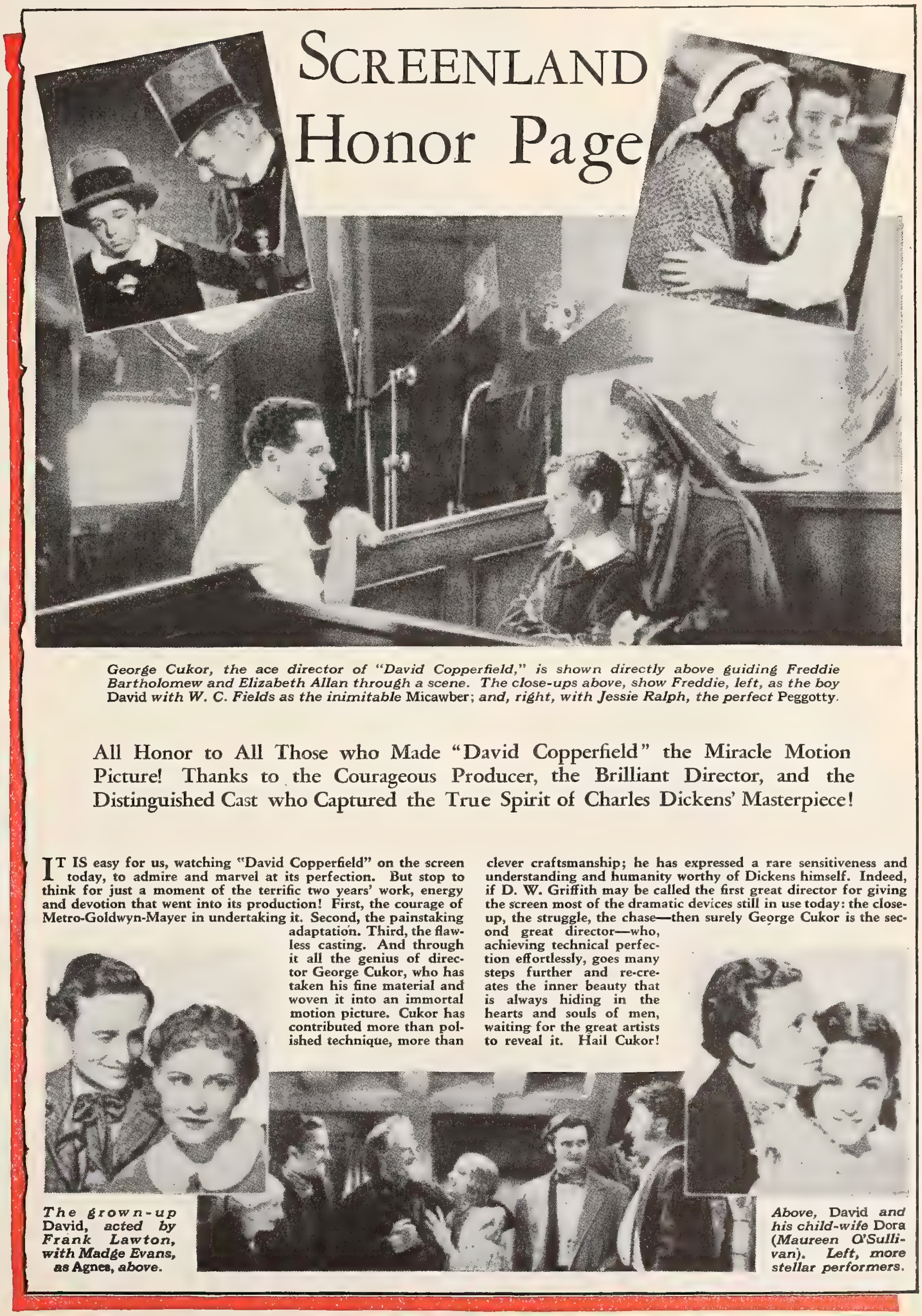
●

He takes this opportunity to express his deepest appreciation to his exhibitor friends for their brilliant presentation of his beloved picture to the public. Not in years has there been so thorough and so successful an exploitation of a motion picture. The record of extended runs is greater than on any previous M-G-M picture.

●

Happily indeed a great motion picture wins its true reward in patronage at the box-office!

*Produced by David O. Selznick; Directed by George Cukor; Adaptation by Hugh Walpole; Screen play by Howard Estabrook.*



## SCREENLAND
## Honor Page

*George Cukor, the ace director of "David Copperfield," is shown directly above guiding Freddie Bartholomew and Elizabeth Allan through a scene. The close-ups above, show Freddie, left, as the boy* David *with W. C. Fields as the inimitable* Micawber; *and, right, with Jessie Ralph, the perfect* Peggotty.

All Honor to All Those who Made "David Copperfield" the Miracle Motion Picture! Thanks to the Courageous Producer, the Brilliant Director, and the Distinguished Cast who Captured the True Spirit of Charles Dickens' Masterpiece!

IT IS easy for us, watching "David Copperfield" on the screen today, to admire and marvel at its perfection. But stop to think for just a moment of the terrific two years' work, energy and devotion that went into its production! First, the courage of Metro-Goldwyn-Mayer in undertaking it. Second, the painstaking adaptation. Third, the flawless casting. And through it all the genius of director George Cukor, who has taken his fine material and woven it into an immortal motion picture. Cukor has contributed more than polished technique, more than clever craftsmanship; he has expressed a rare sensitiveness and understanding and humanity worthy of Dickens himself. Indeed, if D. W. Griffith may be called the first great director for giving the screen most of the dramatic devices still in use today: the close-up, the struggle, the chase—then surely George Cukor is the second great director—who, achieving technical perfection effortlessly, goes many steps further and re-creates the inner beauty that is always hiding in the hearts and souls of men, waiting for the great artists to reveal it. Hail Cukor!

*The grown-up David, acted by Frank Lawton, with Madge Evans, as Agnes, above.*

*Above, David and his child-wife Dora (Maureen O'Sullivan). Left, more stellar performers.*

better story material for their shorts. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**IT HAPPENED ONE DAY:** Charley Chase—And it is funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MIDSUMMER MUSH:** Charley Chase—This is about average entertainment from Charley Chase. There are plenty of laughs, but entirely too much repetition of comedy situations. However, it will please the average fan. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MOTORCYCLE COSSACKS:** Oddities Series—Mexican cops do trick stuff on their motorcycles. Pete Smith announces. It helps balance the program. —John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**SPEAKING OF RELATIONS:** Irvin S. Cobb—This is one of the best Metro shorts we have played in some time. Cobb is very good and this is a bit different from the usual run of slapstick shorts. Let's have more like this. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SPITE FLIGHT:** Willie Whopper—This is a fairly good cartoon comedy that pleased. These cartoons are not as good as some of the others, but as a whole they offer good entertainment and please. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**TOYLAND BROADCAST:** Happy Harmonies Series—Colored cartoon. Very fine one-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

## Paramount

**POOR CINDERELLA:** Betty Boop—Extraordinarily beautiful cartoon and the old fairy story is most tastefully told. A real asset to any program. Running time, 1 reel.—H. Reeve, Mission Theatre, Menard, Texas. Small town patronage.

**SOCIETY NOTES:** Headliners—Terrible or worse. Would like to crown the director like the "dook" was crowned in the fadeout of picture. Would suggest Hollywood provide nice round padded cells for directors that produce such silly contraptions. Running time, 10 minutes.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

**WATER RODEO:** Grantland Rice Sportlight Series —A good one of motor boat thrills.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**WE AIM TO PLEASE:** Popeye the Sailor—Okay Popeye.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

## RKO Radio

**AUTOBUYOGRAPHY:** Headliners—A good funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**DUMBBELL LETTERS:** No. 7.—No good for small towns.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**FIDDLIN' FUN:** Cubby the Bear Cartoons—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**IN-LAWS ARE OUT:** Edgar Kennedy—A funny comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**SUNSHINE MAKERS, THE:** Rainbow Parade Cartoons—My patrons liked it. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**THIS BAND AGE:** Headliner Series—A very fine musical two-reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

## United Artists

**FATHER NOAH'S ARK:** Silly Symphonies—Very good. Much better than the rest of the cartoon comedies. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## Universal

**ANNIE MOVED AWAY:** Oswald Cartoons—Only fair. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**FADS AND FANCIES:** Mentone No. 13.—One of the best Mentones I have ever run. Grab it, boys! It's good. Running time, 2 reels.—Bob Schwall, State Theatre, Ipswich, S. D. Small town patronage.

**GOLDILOCKS AND THE THREE BEARS:** Oswald Cartoons. Pretty good. Running time, 6 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**JOLLY LITTLE ELVES:** Cartune Classics—A very good color cartoon; in fact, some of my patrons told me it was the best cartoon I had shown for some time. Running time, 8 minutes.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

**SKY LARKS:** Oswald Cartoons—These Oswalds don't seem to get the laughs. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**STRANGER THAN FICTION SERIES:** All these are excellent. Well liked by the kids, too.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**WHAT A BUSINESS:** Smith and Dale—Not the best, but a very good Mentone musical. These Mentones have been very good. The best part of this one is the dance music by the Russian Revels. Running time, two reels.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

## Vitaphone

**ALL SEALED UP:** Ben Blue—Good entertainment. Good paper on it. Well liked by my patrons. Running time, 20 minutes.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**AT THE RACES:** Edgar Bergen—Bergen and his wooden-headed boy. Great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**HERE COMES FLOSSIE:** Ben Blue—This is a very good comedy of the slapstick variety and should please every one. This is the best short of Blue and here's hoping the others will be as good. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**ISHAM JONES AND ORCHESTRA:** Melody Masters—Good entertainment number.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

**MR. AND MRS. JESSE CRAWFORD:** Pepper Pot —A good Pepper Pot. These Pepper Pot series are good. Running time, 7 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**MY MUMMY'S ARMS:** Harry Gribbon—An average comedy. Running time, 19 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

**My MUMMY'S ARMS:** Harry Gribbon—Comedy very funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**MYSTERIOUS KISS, THE:** Broadway Brevities Series—A good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**NO CONTEST:** Ruth Etting—This musical short is swell. It is a real pleasure to run a two-reeler as good as this one. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**NOT TONIGHT, JOSEPHINE:** Broadway Brevities Series—Great entertainment of the musical type and pleased all of my patrons. This is all in beautiful colors and the settings and costumes are marvelous. Frank McHugh plays his part well and adds much to the entertainment. Let's have more like this. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**OH SAILOR BEHAVE:** El Brendel—A not too funny comedy.—J. Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**OPERATOR'S OPERA, THE:** Donald Novis, Dawn O'Day, Eton Boys—Was disappointed in this. We paid for special advertising and advertised well in advance, thinking we were getting something, but it was a suggestive leg show in places, and I was sorry we put it on.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**OUT OF ORDER:** Ben Blue—A really good Big V comedy. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.
patronage.

**PAREE, PAREE:** Dorothy Stone, Bob Hope—Entertaining musical that pleased our patrons. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PAREE, PAREE:** Dorothy Stone—A very good musical two-reeler. It will add quality to any program. Running time, 20 minutes.—Harold Haubein, Cozy Theatre. Lockwood, Mo. Small town patronage.

**PAREE, PAREE:** Broadway Brevities Series—A good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**PEPPER POTS:** The Pepper Pots are really better than some of the Broadway Brevities. However, all are good except a few of the operetta type.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**PHIL SPITALNY AND HIS MUSICAL QUEENS:** Melody Masters—This is an excellent musical short and your patrons will like it if they like music.—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

**POP GOES YOUR HEART:** Merrie Melodie Series —This is one of the loveliest one-reels we have ever shown. The color is beautiful, not gaudy and irritating as so many colored shorts have been, and the subject is clever and interesting. Music delightful. Running time, 9 minutese.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**SONGS THAT LIVE:** Pepper Pot—Only fair. Running time, 10 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

**VACATION DAZE:** Big V Comedies—An average comedy. Running time, 20 minutes.—Harold Haubein, Cozy Theatre, Lockwood, Mo. Small town patronage.

## Serials

### First Division

**YOUNG EAGLES:** Boy Scouts—If you have bought this serial pay for it and forget it, for it will ruin your business. Have played six episodes. It started out bad and gets worse every week. No cast, no story, no nothing, but just a lot of film wasted. Two reels each episode.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

### Universal

**RED RIDER, THE:** Buck Jones—Building up every chapter. Wish it was 20 chapters. Running time, 19 minutes.—Garnett Stancil, Opera House, Fort Payne, Ala. Small town patronage.

**TAILSPIN TOMMY:** Maurice Murphy, Noah Beery, Jr.—A very good and interesting serial; plenty of action and stunts. Have played three episodes and business is holding up good. I have yet to see a company that can produce better serials than Universal. Two reels each episode.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

## Stanley Mortgages New Jersey Theatres

The Stanley Company, Jersey City, N. J., has obtained a $1,000,000 mortgage through the New York Trust Company on several New Jersey houses and covers money borrowed on notes. The sum is to be paid in weekly amounts until the principal falls due on January 3, 1936.

The theatres so mortgaged are: Fabian, Hoboken; Montauk, Passaic; Playhouse, Passaic; Warner, Newark; Lincoln, Union City; Roosevelt, Union City; Ritz, Elizabeth; Oritani, Hackensack; U. S., Hoboken; Capitol, Passaic; Beacon, Elizabeth; Montauk lobby, Passaic, and the Lincoln lobby, Union City.

## Warner "Clue Club" to Promote Mystery Films

In an effort to promote the 12 mystery films which are being released by Warner-First National at the rate of one each month, the home office advertising and publicity department of the company has grouped these films into the "Clue Club" series, with special exploitation planned through the medium of prizes, tieups and accessories for the exhibitor, prizes to be awarded for the best exploitation.

One of the tieups is with the "Black Mask," mystery magazine, involving local Clue Clubs, a miniature mystery contest based on the month's film and a full page advertisement in "Ranch Romances," affiliated magazine. Two vacation cruises to Bermuda will be the exhibitor prizes. The films include "White Cockatoo," "Case of the Curious Bride," "While the Patient Slept," "Florentine Dagger," "Case of the Lucky Legs," "Patient in Room 18," "Murder by an Aristocrat," "Case of the Velvet Claws" and "Green Cat."

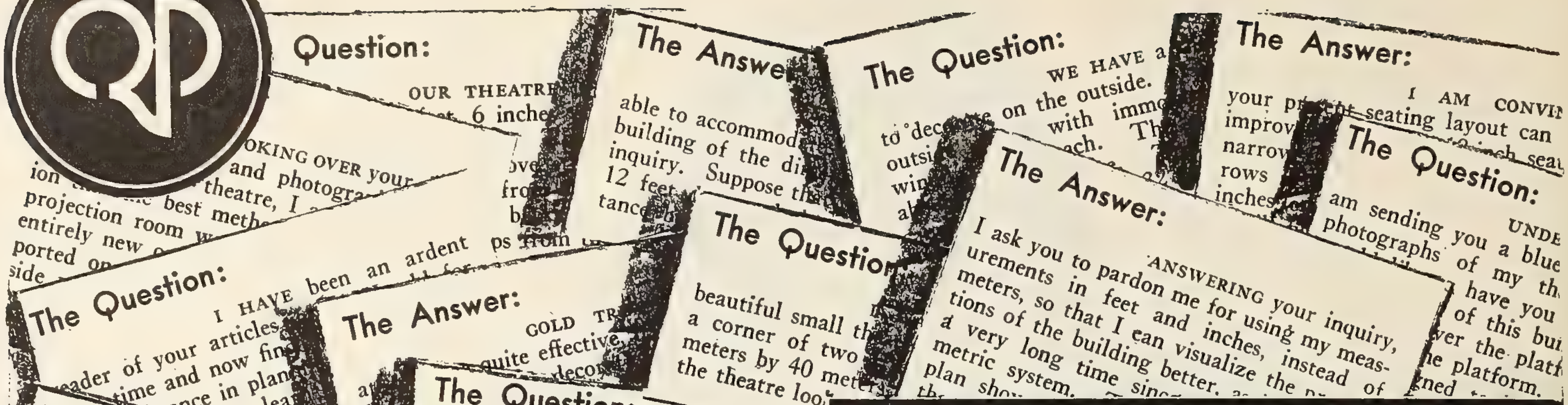
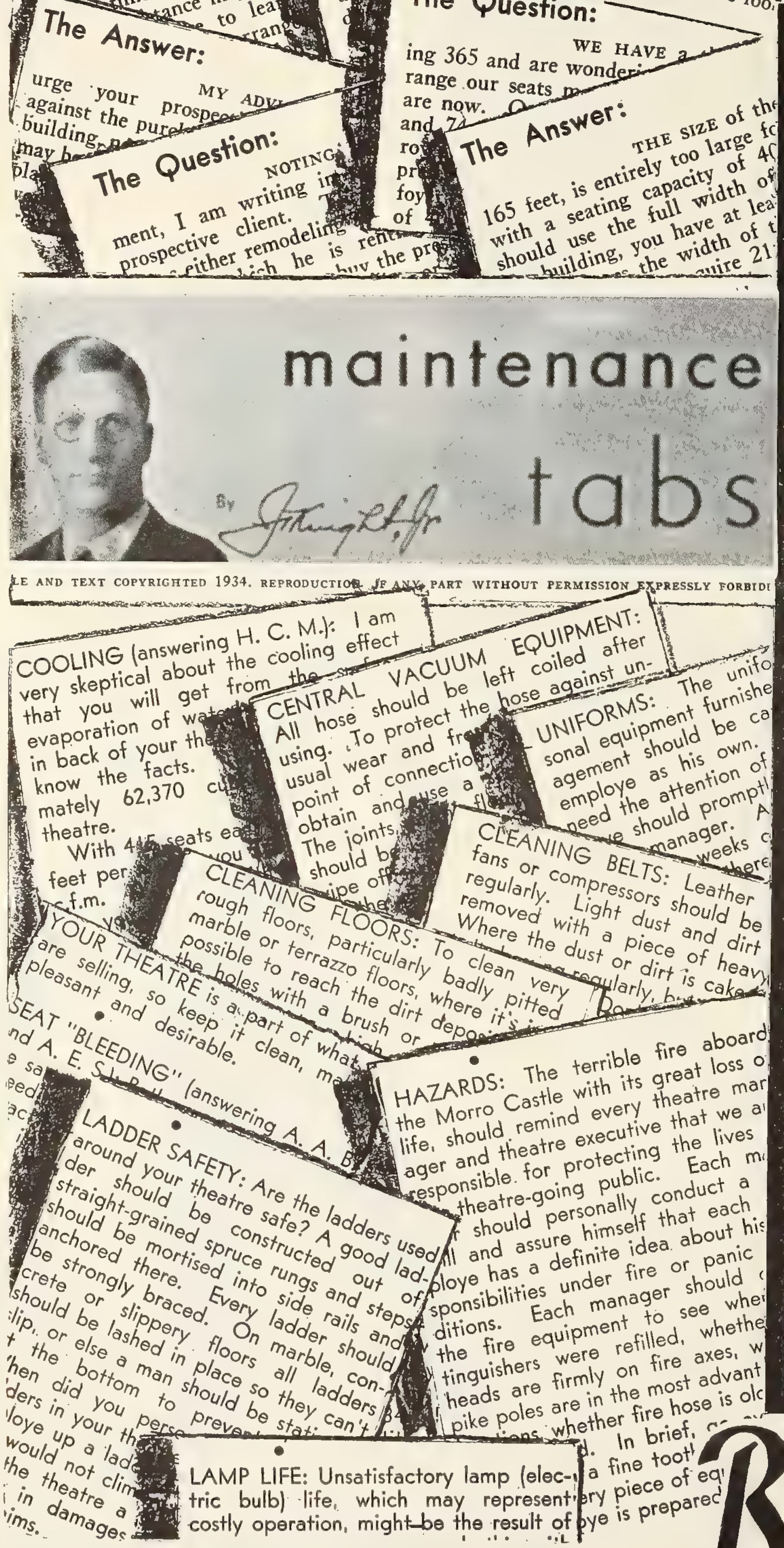
### Resolute Finishes Western

Resolute has completed production of "Gunfire," second of a series of westerns featuring Rex Bell.

# “I'LL BE SEEING YOU!”

**The 15th Annual Convention of M. P. T. O. A. is happily timed with the gay New Orleans Mardi Gras. The business program of this year's Convention is of such vital importance that it has already assured the attendance of outstanding film men from every phase of the industry.**

**THE FACTS:** 15th Annual Convention for members, friends and guests of M. P. T. O. A. at Roosevelt Hotel, New Orleans, La., February 25th to 28th followed by Mardi Gras, March 1st to 6th. Reduced railroad fares and hotel rates Wire hotel direct.

Question:

OUR THEATRE ... 6 inche...

...OKING OVER your ... and photogra... theatre, I ... best meth... projection room ... entirely new ... ported on ... side

The Answer:

able to accommod... building of the di... inquiry. Suppose th... 12 feet ... tance...

The Question:

WE HAVE a ... on the outside. ... with imm... ach.

The Answer:

I AM CONVI... your present seating layout can ... improv... narrow... rows ... inches...

The Question:

UNDE... am sending you a blue... photographs of my th... have you ... of this bui... the platf... platform.

The Answer:

ANSWERING your inquiry, I ask you to pardon me for using my measurements in feet and inches, instead of meters, so that I can visualize the ... tions of the building better. ... a very long time since ... metric system. ... plan sho...

The Question:

I HAVE been an ardent ... reader of your articles ... time and now fin... tance in plan... to lea... rang...

The Answer:

GOLD TR... quite effective ... deco...

The Question:

beautiful small th... a corner of two ... meters by 40 meters ... the theatre loo...

The Answer:

MY ADVI... urge your prospec... against the purch... building ... may be ... pla...

The Question:

WE HAVE a ... ing 365 and are wonder... range our seats ... are now. ... and 74 ... ro... pr... foy... of ...

The Question:

NOTING ... ment, I am writing in ... prospective client. ... either remodeling ... which he is rent... buy the pre...

The Answer:

THE SIZE of the ... 165 feet, is entirely too large fo... with a seating capacity of 40... should use the full width of ... building, you have at lea... the width of t... require 21...

maintenance tabs

By Gio Leo Sumy Rt. Jr.

...LE AND TEXT COPYRIGHTED 1934. REPRODUCTION OF ANY PART WITHOUT PERMISSION EXPRESSLY FORBIDD...

COOLING (answering H. C. M.): I am very skeptical about the cooling effect that you will get from the ... evaporation of wat... in back of your the... know the facts. ... mately 62,370 cu... theatre.

With 445 seats ea... feet per ... c.f.m.

CENTRAL VACUUM EQUIPMENT: All hose should be left coiled after using. To protect the hose against unusual wear and fr... point of connectio... obtain and use a ... The joints ... should be ... pipe off ...

UNIFORMS: The unifo... sonal equipment furnishe... agement should be ca... employe as his own. ... need the attention of ... should prompt... manager. ... weeks ... there...

CLEANING BELTS: Leather fans or compressors should be regularly. Light dust and dirt removed with a piece of heavy ... Where the dust or dirt is cake... regularly, ...

CLEANING FLOORS: To clean very rough floors, particularly badly pitted marble or terrazzo floors, where it's ... possible to reach the dirt depo... the holes with a brush or ...

YOUR THEATRE is a part of what ... are selling, so keep it clean, ma... pleasant and desirable.

SEAT "BLEEDING" (answering A. A. B. ... and A. E. S. ...

LADDER SAFETY: Are the ladders used around your theatre safe? A good ladder should be constructed out of straight-grained spruce rungs and steps should be mortised into side rails and anchored there. Every ladder should be strongly braced. On marble, concrete or slippery floors all ladders should be lashed in place so they can't slip, or else a man should be stati... the bottom to preven... When did you perso... ders in your th... loye up a lad... would not clim... the theatre a... in damages ... ims.

HAZARDS: The terrible fire aboard the Morro Castle with its great loss o... life, should remind every theatre man... ager and theatre executive that we a... responsible for protecting the lives ... theatre-going public. Each m... should personally conduct a ... and assure himself that each ... ploye has a definite idea about his ... sponsibilities under fire or panic ... ditions. Each manager should ... the fire equipment to see whe... tinguishers were refilled, whethe... heads are firmly on fire axes, w... pike poles are in the most advant... whether fire hose is ol... In brief, ... a fine toot... ery piece of eq... ye is prepared

LAMP LIFE: Unsatisfactory lamp (electric bulb) life, which may represent ... costly operation, might be the result of ...

# DOLLAR VALUE

Questions like these — and answers like these — represent but a small part of the daily contribution of Better Theatres in the service of good theatrical housekeeping. MAINTENANCE TABS and PLANNING THE THEATRE are departments of constant practical value in all types of theatre operation. These departments represent the highest type of personal service.

Service to the industry does not stop with production and distribution of the magazine but goes on every day of the year in a variety of ways worth thousands of dollars to more than 14,000 readers. . . . Better Theatres' service covers every function of the physical theatre.

# Better Theatres

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## THE VICE PRESIDENT HONORS US

**Vice President John Nance Garner has graciously consented to personally present at his Washington offices the 1934 Quigley Grand Awards to Managers Bill Hendricks and Morris Rosenthal. The presentation will be made Friday in Washington.**

**The honor that Mr. Garner confers does not necessarily mark an unusual accomplishment of Motion Picture Herald to signalize the ever-widening importance of the Competitions in the sphere of the motion picture. We feel rather that in so doing the Vice President takes this opportunity to indicate his approval of the ceaseless battle against the forces of depression waged by theatremen of this country who by encouraging merchants in other lines to cooperate on mutually profitable exploitations are aiding national business to a speedy and healthy recovery.**

▽ ▽ ▽

## REASON TO BRAG

As has been observed, the relations of a manager with his local press—his standing in community affairs, usually determine the prestige of his theatre. And further substantiation of this now comes to us from ad chief Charley Winchell, of Minnesota Amusement, who forwards tear sheets from Huron, S. D., and Duluth, Minn., which have to do with showmen of that circuit.

The first devotes a half column lamenting the departure of Byron McElligott and recites that manager's accomplishments at the State in Huron which brought him a well deserved promotion. The Duluth tear sheet carries a picture and recounts the election of Manager Harry Billings to the chamber of commerce presidency in the nearby city of Virginia.

Of McElligott's newspaper send-off, Minnesota Amusement's head man John J. Friedl stated the article indicated the importance of managers establishing themselves in their localities. To Billings, Friedl wrote congratulations, offered assistance.

Says Winchell: "We have always bragged about our manpower in this Division—thus we pass these stories on to you with pride." Which is probably the reason why Minnesota Amusement has that kind of manpower.

▽ ▽ ▽

Describing the economic status of her unemployed boy friend, one of the gals was heard to remark that at present the young man was "without a sponsor." Another indication of the spreading influence of the radio?

## THE RICHARDSON BOOK

Theatremen will greet with anticipation the announcement of the forthcoming sixth edition of the inimitable F. H. Richardson's "Hand Book of Projection," with a complete sound section written by Aaron Nadel. "Rich" of course needs no introduction to our readers. He has been around for many fruitful years and his writings in Motion Picture Herald and Better Theatres are a constant source of practical and authoritative information for showmen as well as projectionists. Nadel is also established as an important figure in the field of sound and an author of no small repute.

Managers today who do not possess at least a working knowledge of their projection equipment are obviously handicapped and for those who aim to know more, the Richardson book is highly recommended.

▽ ▽ ▽

## VIEWING IT PRACTICALLY

There is food for thought in Gene Curtis' statement with which on a following page he precedes the first of three articles from his pen on the usages of radio in theatre advertising. Says the able sales promotion chief of Famous Players-Canadian:

" . . . Although we realize that it is our own worst competition, yet we must recognize the position of radio as an advertising and entertainment force and utilize this opposition . . . by turning it to our advantage in selling theatre tickets."

While we do not look with favor upon studio and theatre cooperation that makes possible any further inroads of radio entertainment upon box office receipts, there is no denying that this medium may be employed to some extent for profit. Gene's viewpoint may not be entirely palatable, but it is nonetheless practical.

▽ ▽ ▽

The ticket stub indicated she had been in the house about an hour, says Warren Slee, telling of the matron who wanted a refund because she had seen the picture. Queried as to why the request had not been made sooner, the patron gave the unique excuse that she was wearing her reading glasses and thus it had taken her all that time to recognize the familiar feature.

A-Mike Vogel

WILL ROGERS
WILL ROGERS

LEGISLATORS SEE PICTURE AT CAPITOL. Manager Jerry Zigmond, of the Paramount Theatre, Lincoln, Neb., reports the showing of "County Chairman" in the legislative chamber of the House of Representatives in the State Capitol of Nebraska. Portable equipment was used and above shot shows the layout with ace plug for the picture.

## "If You Can't Beat 'Em, Then Jine 'Em"

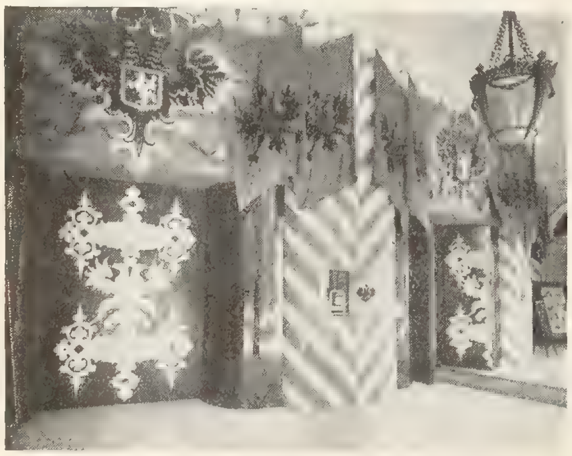
When Tom Simmons, Dunlap Theatre, Clarksville, Ark., learned that the Ford dealers were contemplating running industrial shorts in a local community hall in direct opposition to his show, he called on the agency and sold them the idea of using the short in conjunction with theatre's regular program. Not only did the auto people fall in line, but paid for a quarter page ad.

*Make 1935 Your Award Year*

## Gold Edits Movie Organ

With a reported circulation of over 12,000 copies, the "Calumet Revues," an eight-page house organ of the Calumet, Hammond, Ind., pays its way according to Manager-Editor Melvin Gold. Merchants' ads take care of the nut, aside from mat costs.

*Make 1935 Your Award Year*



COAT-OF-ARMS. Royal Russian coat-of-arms was planted on "Scarlet Empress" at the Coliseum, in Barcelona, by M. T. Messeri, Paramount manager in Spain.

## Newspaper-Radio Vote Contest Clicks for Gross

Mickey Gross managed to stir up a lot of what it takes with a radio contest on "One Night of Love" at the Orpheum, Sioux City, Iowa, in which entrants sang one chorus of song hit from the picture. Slant was tied in with local paper by means of entries run in advance and stories to build up interest. Stunt was put on night before opening and next day paper also ran a coupon good for 100 votes, readers being asked to fill these in for those they favored on the contest program. Cash prizes were given and winners appeared on stage opening night.

Stores were tied in with coop ads on Grace Moore, and others ran windows, one plugging the display in heralds distributed house to house. Walgren's, the drug chain, gave autographed photos of the star, carrying publicity on this in stores, windows, ads, and radio program.

Mickey obtained cooperation from principals by receiving permission for distribution of literature at schools, and superintendent's recommendation of the picture was announced over school program.

*Make 1935 Your Award Year*

## Esberg Promotes Toy Auto for Giveaway

Manager A. Esberg and publicist Jack Chalman, at the Aztec, San Antonio, Texas, tied up with toy manufacturer for the "Barnum" date and promoted miniature auto, driven by midget who toured principal streets and school neighborhoods, distributing "lucky bucks." Each fake bill contained number and opening day holder of lucky number won the auto.

# *Feldman Broadcasts Airplane Screening*

Reported to be a first time is the stunt put over by Joe Feldman, ad head of Harry Kalmine's Warner Theatres Pittsburgh division, whereby a combination broadcast and screening of "Devil Dogs" was held during the run of a regular passenger air-liner between Washington and Pittsburgh. The flight was arranged as an advance tie-up on the openings of the picture in both spots, Frank La Falce taking care of affairs from the Capital, with Mort Blumenstock supervising.

General McDougal, Senator Guffey and Gene Vidal, were some of the celebrities who took part, their comments and some of the dialog broadcast while the screening took place at 5,000 feet. Newspapers in both cities gave the stunt generous coverage.

*Make 1935 Your Award Year*

## Harman Makes Up "Lily" Style Layout

A five-column layout and story was netted by Manager Homer H. Harman on the angle he thought up of planting a feature on Claudette Colbert's measurements in conjunction with his date on "Gilded Lily" at the Shubert-Rialto, in St. Louis.

Homer sold the idea to one of the dailies on the thought that the star's measurements would be of interest to women readers, especially since Claudette rates so high in that territory. Bill Pine, at the Paramount studios obtained the necessary figures and these were included in a still of Colbert in gym costume on weighing scale.

This shot was planted in the center of the layout and flanked on each side by photos of the star in costumes she wears in the picture, the styles described at length in the accompanying story, which of course included the title and other pertinent information which had to do with the perfection of the star's physical proportions and highlights of the picture.

All in all, it was an excellent piece of work, and Homer passes it along for duplication in other spots.

*Make 1935 Your Award Year*

## Star Attends Theatre Party

Frankie Darro, star of Mascot's "Little Men," made personal appearances recently in Los Angeles, distributing candy and stamp albums, the latter in a tieup to stimulate interest in the stamp clubs, named after him, being organized throughout the country. Accompanying photo shows the star doing the Santy.

*Frankie Darro Distributing Stamp Albums*

## *Diapers Identify Jones' "Quint" Date*

Well, there's all ways of doing it, and Manager Johnny Jones, Southern-Columbus, Ohio, forwards his campaign on the Dionne Quintuplets short to show how he utilized a "must not" that probably got him more than if he had been free to do as he wished on the showing.

Due to contractual restrictions, exhibitors were not allowed to use any stills or photographs of the quintuplets in their advertising. However, one of the Columbus papers had the exclusive on the photos, and the editors were willing to listen to reason.

So Johnny rounded up five diapers and hung them on a line from his marque, which of course tied in perfectly with his newspaper copy. And to make sure that the town would know about the gag, the paper ran a three-column head and story, with shot of the stunt.

Jones states further that as there are to be additional reels of the famed youngsters, the same tieup can be arranged, especially where a local paper has the exclusive on the Dionne photos.

*Make 1935 Your Award Year*

## Solomon Plants Toy Quints In Infants' Wear Window

Speaking of the Dionne youngsters, Dick Wright, Warner Theatres Ohio district manager, reports a window that attracted in Massillon, where five-and-ten tied in with Irv Solomon, of the Lincoln, in that spot.

Toy bed was set up and in it were planted five "quint" dolls. Copy at head and foot tied in the date at the theatre reading: "We carry a full line of infants' wear, for one or five." Rest of display was given over to baby clothes.

*Make 1935 Your Award Year*

## Uses Egyptian Statues To Exploit "Cleopatra"

Over in Spain where those theatremen manage to inject a whale of a lot of unusual color into their exploitations, there was quite a campaign put on for "Cleopatra" at the Coliseum, in Barcelona, by M. T. Messeri, Paramount manager in Spain.

For instance, the unusual display out front (see photo) that included reproductions of statues of Egyptian kings and decorations of the picture's period. Egyptian friezes and hieroglyphics rounded out an out-of-the-ordinary effect. Same idea was carried out in foyer and for street bally, Messeri put out three brilliantly painted chariots.

*Messeri's Egyptian "Cleo" Front*

# CRULL, DEARTH SHARE HONORS FOR JANUARY

### New York Theatreman Awarded Quigley Silver; Bronze Goes to British Columbia Entrant

by A-MIKE VOGEL

The expanse of a continent separates the two winners of the Quigley plaques for the first month of the 1935 Competitions. The State of New York joins the Dominion of Canada, both for the second time since the inception of the Award project, in taking down the Big Prizes.

Manager Harry W. Crull, Valencia Theatre, Jamaica, Long Island, is awarded the Quigley Silver for his campaign on "Flirtation Walk." Manager J. Lloyd Dearth, Capitol Theatre, Vancouver, British Columbia, is designated for the Quigley Bronze for his campaign on "Kid Millions."

That's how they finished by the decision of the judges for January: W. G. Van Schmus, managing director, Radio City Music Hall; Harry H. Thomas, president, First Division Pictures, and John Dowd, director of advertising and publicity, RKO Theatres. The majority vote established Crull at the top, but only by a slight margin, Dearth breaking the tape just a step behind. Their campaigns as usual will be reported in our next issue.

## *First Mentions*

HARRY BLACK, Manager
Rialto, Glens Falls, N. Y.

ROSCOE DRISSEL, Manager
Loew's, Wilmington, Del.

## *Honorable Mentions*

LOUIS CHARNINSKY, Manager
Capitol, Dallas, Texas

SAM GILMAN, Manager
Loew's, Harrisburg, Pa.

E. H. MCBRIDE, Manager
Loew's State, Syracuse, N. Y.

E. J. MELNIKER, Manager
Grand, Atlanta, Ga.

LESTER POLLOCK, Manager
Rochester, Rochester, N. Y.

GEORGE ROTSKY, Manager
Palace, Montreal, Canada

STEVE SOUTTAR, Manager
Auditorium, Marshall, Mo

LOUIS STEIN, Manager
Stanley, Newark, N. J.

DWIGHT VAN METER, Manager
Aldine, Wilmington, Del.

R. D. WALSH, Manager
New Layafette, Buffalo, N. Y.

### The Race Was Close

On the whole, the competition for January was very keen, with not too much to choose from all down the line. For instance, the two First Mention winners for the month were always in hailing distance. They menaced the top men right along, and were dangerous to the very finale.

Manager Harry Black, now with the New England Poli Theatres, scored a First for his entry on "County Chairman," put on while he was at the Rialto, Glens Falls, N. Y. Manager Roscoe Drissel, who has been clicking consistently in the Competitions, was also rated a First for his campaign on "David Copperfield," at Loew's, Wilmington, Del.

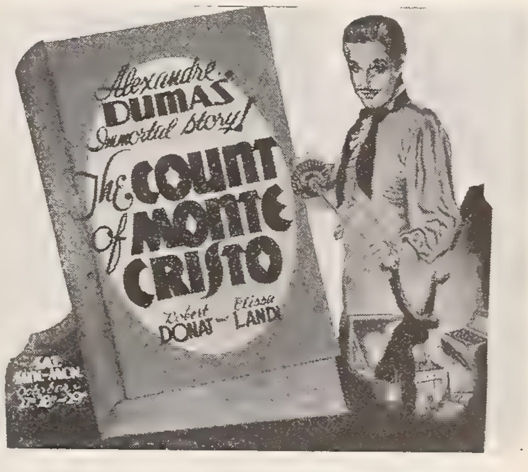
The January Honorable Mention list for January is headed by Louis Charninsky, of Dallas, Texas; Sam Gilman, of Harrisburg, Pa.; and Dwight Van Meter, also of Wilmington, Del. Seven other Honorables are also on the list, the full listing of all those finishing in honor rank being detailed in column to left.

As has been told, two monthly plaques are being awarded in 1935, a silver for first, and a bronze for second. This was decided upon due to the great number of neck-and-neck finishes during 1934, and the above ratings in January immediately justifies this move.

Sheepskin certificates in diploma form for the Firsts and Honorables are also a 1935 innovation, and these imposing documents are now going forward to the winners.

The February drive is now in full swing. Entries are already being received. Who'll cop the two plaques this month?

*Make 1935 Your Award Year*



**LOBBY DISPLAY.** Oversized "Monte Cristo" book display created by Paul Andrews, Art Director, Halifax Theatres, Daytona Beach, Fla., supervised by J. L. Cartwright.

## Boucher Stages Fashion Show and Drawing Contest

Hooking up with one of the largest department stores in Hagerstown, Md., Frank Boucher at the Maryland Theatre put on a fashion show of no mean proportions in connection with his "British Agent" date. Store paid for special stage setting and orchestra. Accompanying photo shows models with latest creations.

Frank went still further and contacted art departments of high school to put on a drawing contest awarding prizes for the best sketches submitted on the fashion show held at the theatre. Stories broke in all papers, Boucher acting as judge on the committee.

*Make 1935 Your Award Year*

## Patchen Tells 'Em

E. A. Patchen, publicist, Lincoln Theatres, Lincoln, Neb., for his ad on "What Every Woman Knows" used the personal slant with copy reading "am I on the spot, year in and year out. I talk 'colossal' terms and now we are showing, etc., etc., and words fail me." Ad was signed "the Press Agent."

*Make 1935 Your Award Year*

## Makes Ad Exchange

What he reports as a satisfactory exchange of advertising was that arranged by Tom McCoy, Imperial Theatre, Ottawa, Can., who obtained a full page in radio club journal with 30,000 circulation, in exchange for screen mention.

*Make 1935 Your Award Year*

## Schools Aid Planck

Working upon the assumption that the present generation knows nothing of actual warfare, George Planck, Nittany Theatre, State College, Pa., for his "All Quiet on the Western Front" revival, sent letters to the college heads asking that they bring the engagement to the attention of all students by posting notice on bulletin boards. George reports very satisfactory results.

*Make 1935 Your Award Year*

## Gilman Tacks "Fine" Cards All Over Town

Night before opening, Sam Gilman, Loew's Theatre, Harrisburg, Pa., had boys cover every available lamp post and fence with cards copy reading "you deserve to be fined if you don't see 'Kid Millions,' etc., etc." Sam also promoted dairy for free ice cream to all kids attending show and donors went along on promoting an Eddie Cantor sundae week.

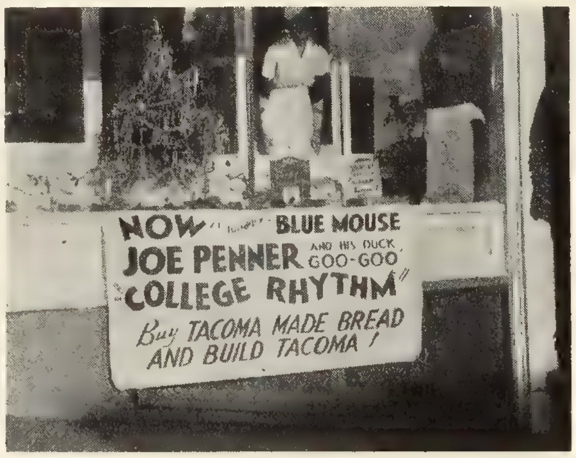
Five and ten music department had pluggers singing hits from picture and store was covered with Cantor music sheets. Front was dressed with animated Cantor head over box office with rolling eyes.

*Make 1935 Your Award Year*

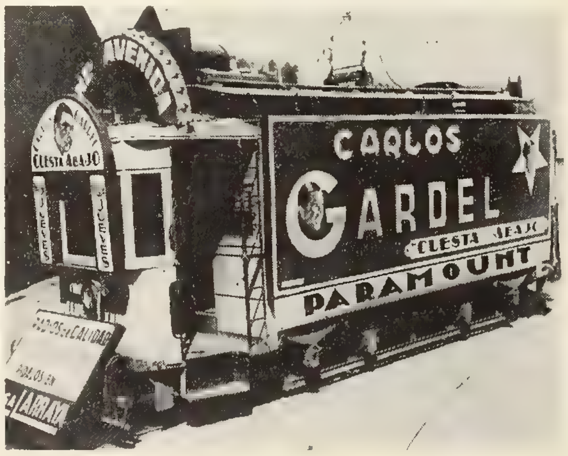
*Boucher's Style Show Models*

I'M GOING TO BE FIRST IN LINE TO SEE
MAE WEST
BELLE OF THE NINETIES
STARTS FRIDAY
6 PM

*Deering's Stooge Waits for Mae*


NOW BLUE MOUSE
JOE PENNER AND HIS DUCK GOO-GOO
"COLLEGE RHYTHM"
Buy TACOMA MADE BREAD AND BUILD TACOMA!

*Stevenson's Bakers Plug "Rhythm"*



*How Argentinians Do It*

## Argentinians Exploit Spanish Picture

Spanish language pictures are plentifully exploited down in the Argentine, according to Al Deane, of Paramount, who tells us of a citywide campaign put on in Buenos Aires for "Cuesta Abajo," playing day-and-date in 10 local houses. Accompanying photo shows street car bally carrying loudspeaker which played the hit numbers from the picture sung by the Spanish star, Carlos Gardel.

Same picture received a lot of buildup in Mendoza, another Argentine city, where Senor J. Cetram, of the Gran Theatro Avenida, staged a street parade with boys displaying theatre banners. Special front was also used on the date in this spot.

## Deering Ties In "Belle" On Paper Photo Stunt

Crowds gathered at Manager Francis Deering's State, Memphis, were camera'd by leading daily on opening night of "Belle of Nineties," shots being published following day. Individual heads were circled in white and to those who identified themselves, two dollar prizes were given.

Accompanying photo shows "chair warmer" firmly and patiently ensconsed in his seat at curb three days before, waiting for picture to open. Meals were served him and radio provided him with "entertainment." Telephone and light poles carried tack cards and teaser one-sheet of Mae's shadow was glued to lobby floor two weeks before.

*Make 1935 Your Award Year*

## Holden "Apologizes" For Misframe Trailer

Earle Holden, Capitol Theatre, Atlanta, Ga., let his operators start his campaign on "Lemon Drop Kid" by running 10 feet of trailer upside down and when laughter subsided a "pardon us" clip was shot with copy "we're so excited because we're playing, etc., etc." House recently reopened and merchants congratulatory ads were run on co-op. page.

*Make 1935 Your Award Year*

## Merchants Congratulate Delis

When the Palace, Canton, Ohio, celebrated a second anniversary, local merchants assisted George Delis with co-op ad page, displays carrying congratulatory copy.

*Make 1935 Your Award Year*

## Gates Engineers "Whoduz" Contest

Arnold Gates, Park, Cleveland, Ohio, for his "Student Tour" date tied in with bus company and schools for sightseeking trip around Cleveland as prizes on a "Whoduz" contest. Ten questions were listed in newspapers such as "whoduz sell hand-made linen pillow cases at, etc., etc.," and winners were entitled to bus trip and tickets to show, answers found in ads scattered throughout paper.

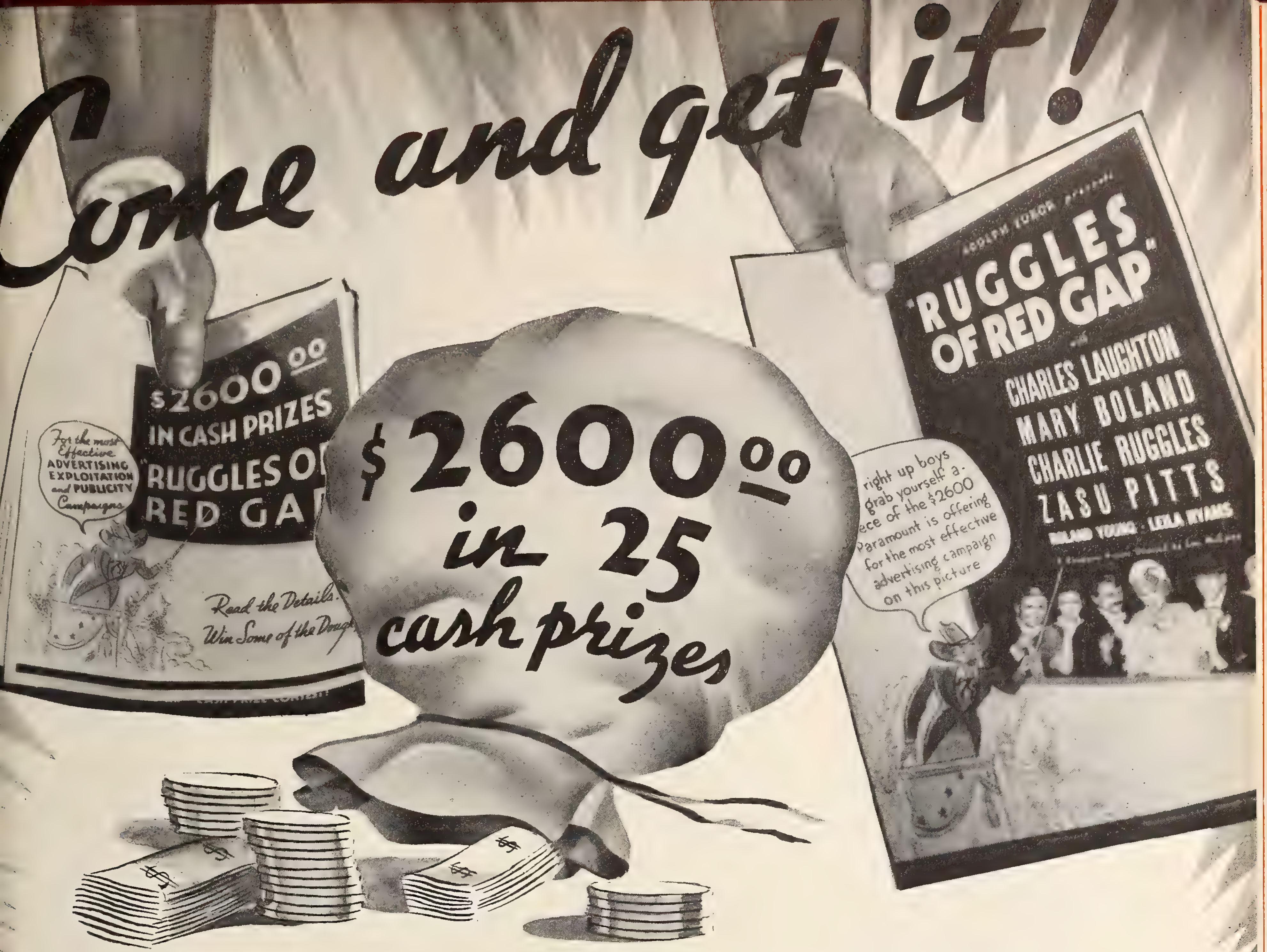
Contest among tap dancing pupils was arranged with tickets to children turning in greatest number of names and addresses of those to whom they had spoken of the engagement at the Park. Neat way of swelling mailing list, incidentally.

*Make 1935 Your Award Year*

## Tacoma Joins Stevenson To Greet "Goo Goo"

Following the "College Rhythm" press book suggestion, Rex Stevenson, Blue Mouse Theatre, Tacoma, Wash., arranged for Penner's duck to be shipped from Hollywood. Wire acquainting him of its arrival was blown up and used in lobby. Miss Tacoma, together with local personalities and newspaper photogs, met "Goo Goo" at the station. Pictures and stories broke dailies.

Rex also tied in with bakers' association who declared a Tacoma Bread Week and every baker in town carried theatre plug (see photo). Man on street led duck around and handed out promoted duck soup candy bars. Youngsters on corners with toy ducks distributed gratis life savers in imprinted envelopes yelling "Wanna buy a duck?"


Come and get it!
$2600.00 IN CASH PRIZES "RUGGLES OF RED GA
For the most Effective ADVERTISING EXPLOITATION and PUBLICITY Campaigns
Read the Details! Win Some of the Dough
$2600.00 in 25 cash prizes
right up boys grab yourself a-piece of the $2600 Paramount is offering for the most effective advertising campaign on this picture
ADOLPH ZUKOR presents "RUGGLES OF RED GAP" with CHARLES LAUGHTON MARY BOLAND CHARLIE RUGGLES ZASU PITTS ROLAND YOUNG · LEILA HYAMS

# "RUGGLES OF RED GAP CONTEST"

## Starts February 22 and Ends April 26!

*Everybody has a chance to win one of the 25 Cash Prizes offered by Paramount for the most effective Exploitation Campaign on "Ruggles of Red Gap." Here's what to do:*

1. Get the Special EXPLOITATION MANUAL on the Contest from your Paramount Exchange.
2. Get the PRESS BOOK! . . . It's loaded with sure-fire exploitation ideas!
3. Combine the ticket-selling ideas of both, add your own ingenuity as a showman and put over the most rip-roaring campaign on "Ruggles of Red Gap" your town has ever seen.

*Judges of the Contest:*

JACK ALICOATE, Editor and Publisher, "Film Daily" . . . MAURICE ("RED") KANN, Editor, "Motion Picture Daily" A. MIKE VOGEL, Manager, Round Table Club, "Motion Picture Herald" . . . EPES W. SARGENT, Editor, Exploitation Department, "Variety" . . . CHAS. E. ("CHICK") LEWIS, Editor and Publisher, "Showmen's Trade Review"

*In case of a tie, duplicate prizes will be awarded*

***P.S. Showmen! Listen to this:*** "RUGGLES OF RED GAP GREAT! . . . entertainment for one and all . . . Laughton as Ruggles delivers an astounding performance which should be ranked with his Henry VIII . . . You have everything in your favor . . . Go to it!" —*Hollywood Reporter*

"Laughs galore . . . pronounced effects . . . played for hilarity . . . delightful entertainment."—*Motion Picture Daily*

Paramount Pictures

# "*I Talked with* WALTER DE WITT"

### *There Is No Prescription Which May Be Followed In Operation of Theatre, Lionel H. Keene Is Told*

by WALTER DE WITT,
*City Manager, Loew's, Evansville, Ind.*

Now, then, take a fellow such as myself way out here in the sticks; and in this case, that means where your friends can't enjoy a bowl of tripe or hot biscuits without taking some to the neighbors. I have to be a sociable fellow whether I like it or not, but if you don't like it, the sticks are no place for you. Being a "big shot" just isn't in the cards. If Mrs. Fane's Baby is Stolen, you have to cry on every one's shoulder and by this same token, if Bob Suits is going to marry little Eva Tinkleberry, then you have to rejoice with the rest of the populace. Every one must be able to tell you how to run your theatre and you have to be able to tell them that they are 100 per cent right no matter what the suggestion may be. This is not diplomacy, it's just darn good reasoning—for the customer is always right, at least the first and second time.

## Is Against First Person Attitude

Being nurse maid or caretaker of a half million dollars worth more or less of theatrical property is not just a cinch, but neither is it any harder than one chooses to make it. I can't answer for any one but "yours truly" and I have always considered it an all important duty first, last and always to be 100 per cent loyal to the company I happen to be serving. There are numerous instances arising daily which require sound business judgment, and it is up to the manager to decide just what is best. Usually decisions are made and carried out without thought of anything other than a routine job. The manager feels and knows his responsibility to his firm, and as a rule there are few hardships, trying and unpleasant undertakings which the manager will not attempt, if he feels that his company will profit by his actions.

I have never favored a first person attitude of "blow your own horn" complex. It has been always my ambition to serve well those who have confidence in my executing the charge of duties. Criticism never hurt any one, providing it was of a constructive nature; but I have known the "oil" to be spread too thick and to cause that portion of the anatomy located midway between the ears to spread beyond a healthy state. In my opinion, it is not entirely unjust to sing a man's praise, but too much may prove fatal. To me the greatest praise is that which remains unheralded and unsung.

## Stresses Consideration of Staff

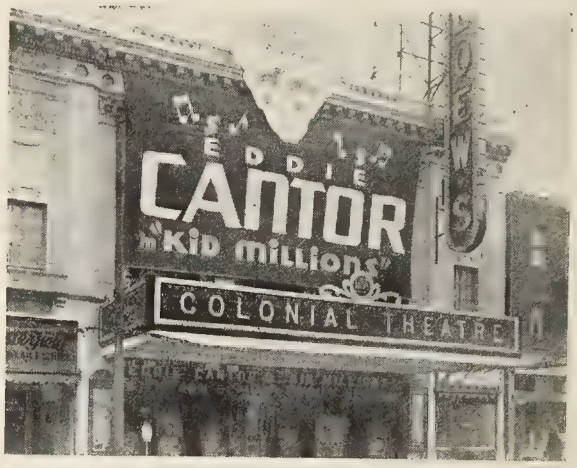
Consideration for those about you, with whom you work and with whom you deal, is perhaps the common sense method of operating any business. There is perhaps no prescription which may be followed in the operation of a theatre. It is the one business different from any other. Each new show is a new piece of merchandise, and how that merchandise is sold is largely up to the manager. Common sense exploitation should be paramount in every instance. I am inclined to believe that in the majority of cases shows are over exploited. A great deal of money is wasted in this fashion because managers are over-anxious to make a showing. Heralds, for instance, unless they are of an unusual novelty type, are wasted money and energy. I have seen the streets in the vicinity of theatres (not only the one where I am located) simply littered with printed pieces which patrons have had pushed upon them only to be dropped one moment later in the gutter. House-to-house distribution has its good points, but I doubt seriously whether the business derived from such a method of exploitation warrants the cost.

I am constantly bombarded with questions concerning such and such a picture, which strains to the utmost my memory of what I have read in a meager way in trade papers. This is often something that has to do with a picture that is being considered for production. Generally the person asking the question can tell who the stars are, and the nature of the story. So what? Simply this: persons making such inquiries derive their information from fan magazines which the manager does not see or with which he has no time to familiarize himself. An argument to that is that the manager should know what it is all about. I disagree with that point in that if the manager is deeply enough interested in what he has at hand for the purpose of selling his wares at the present time, his attention is not wandering to something so remote as a contemplated picture which has not even reached the production stage and will not be released for some time to come.

## Blasts Fan Mag. "Hooey"

I can never bring myself down to a movie fan magazine follow-upper, for the reason that I do not think it is necessary to the well being and operation of the theatre. Questions put to the manager regarding coming production should be well enough fixed in the manager's mind to answer intelligently certain facts pertaining to the picture or pictures in question; but to go into detail about "who is married to who and do they have any children" is pure "hooey." It may be well remembered that the general show going public or prospective customers as it were, are well enough informed on whether the picture or show you have for sale will be found to their liking. You can't fool them with a lot of fancy exploitation and press matter. The principle of such exploitation is to let Mr. and Mrs. Public know when and where the picture is playing—how this is done is largely the individual manager's problem; but I'll lay a wager that those or at least the majority of patrons who turn out for the show will know plenty as to whether they will like it or not before their mind is made up to see the performance.

---



*Suits' Giant Animated Display*

# "Kid Millions" Stunts From Round Tablers

Bob Suits, Colonial Theatre, Reading, erected an attractive banner and 25 foot by 14 foot head of Cantor over his marquee (see photo). Eyes were animated and could be seen from great distance. Cashiers' chairs in restaurants carried small cards with copy "we recommend today, etc., etc."

## In Columbus, Ohio

The press book Turkey Talk Contest was staged with leading market by Russell Bovim at Loew's United Artists, Columbus, Ohio. Store used picture of Cantor holding turkey in all their ads. Montgomery Ward free kiddie show put on in store auditorium and Russ immediately stepped forward with "Kid Millions" hats for each child attending. Bovim also staged parade to theatre, kids carrying banners and chanting "we want Cantor."

Columbus Auditorium in conjunction with radio station gives a square dance every Saturday night, so Russ offered loving cup from Eddie Cantor for winning couple which was awarded from stage of theatre.

## And in Bridgeport, Conn.

Matt Saunders, at the Poli, arranged orphan show with ice cream company distributing window streamers to dealers in Bridgeport and vicinity and tickets to all children attending show entitling them to cream at dealers. Delivery trucks carried banners. Dolls were given in coloring contest, as were Cantor "phoney" money to all school children. Door hangers placed on all stores on Sunday with "closed" copy.

## To Baltimore, Md.

With Herb Morgan, publicist at the Century, where Mayor Jackson proclaimed "ice cream week." Booth was erected in lobby to distribute gratis cones to all kids attending during the week. Fake Cantor money was given to cashiers at busy counters in downtown area who passed out the "phonies" with change. Sound bally consisted of bannered ice cream company's float of huge cream brick and carton with recording amplifier playing tunes.

## Ending at Houston, Texas

With W. V. Taylor at the State, tying up local banks with window display copy and heralds reading "You too can 'Kid Millions' if you have a savings account with us." Five and ten's used two song pluggers singing hits and stores were decorated with special three sheets.

### *NEW MEMBERS—IF YOU PLEASE!*

Don't become impatient if your framed Membership Certificate is slow in reaching you. It takes between three and four weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.

Second — They must be signed.

Third—They must be framed.

Fourth—Packed, labeled and shipped.

Fifth—Time necessary for transit.

## Morrison Has "College Rhythm" Guessing Contest

Mel Morrison, Strand, Dover, N. H., promoted a slicker from local clothier and had "College Rhythm" lettered all over the coat, which was displayed in lobby with tickets awarded to those coming closest to guessing number of times title was written on coat.

Chief usher was dressed in football togs with title on pants. Imprinted milk caps further spread playdates and boy dressed as Penner with sign on back led duck through streets.

*Make 1935 Your Award Year*

## Fifth Anniversary Party Staged by Dashkin

A fifth anniversary party with all the trimmings was engineered by Manager Irving Dashkin for the Savoy Theatre, Jamaica, N. Y., entire house decorated with pennants, streamers and flags. Accompanying photo shows 10-foot birthday cake which revolved on turntable displaying stills. Top of cake had five lighted candles, one for each year, which were given a realistic touch with addition of oozing wax effect.

*Dashkin's Revolving Anniversary Display*

# THEATRE RADIO ADVERTISING

### *In First Article of His Series Canadian Publicist Discusses: 'What Type of Program Is Best?'*

by GENE CURTIS,
*Sales Promotion Director*
*Famous Players Canadian Corp., Ltd.*

Today radio is recognized as a very effective medium to supplement newspaper advertising for theatres. Although we realize that it is our own worst competition, yet we must recognize the position of radio as an advertising and entertainment force and utilize this opposition which is going to exist anyway, by turning it to our own advantage in selling theatre tickets.

When considering the use of radio the first question is "What Type of Program Is Best?" These can be grouped in six general classes including Spot Announcements, Musical Programs, Hollywood Gossip, Dramatizations, Electrical Transcriptions and Exploitation Tie-ups.

### Spot Announcements

Most theatres using "spots" favor regular straight announcements at a certain time every day. These are best with other items of local importance such as a news broadcast, farm reports to reach rural patrons, or on a regular program of shopping news for women. When paying for "spots" insist that they come on at exactly the same time every day.

Another use of "spots" is to have maybe 10 of them throughout the day to advertise an outstanding attraction, something of particular interest to radio listeners, to quickly publicize a new booking or something of that sort. These are best if you use short announcements sandwiched in with the station identification between popular programs.

Spot announcements are on and off so quickly that they must be scheduled at a time when they will be heard. Haphazard isolated announcements are wasteful.

### Music and Announcements

A wider scope is given on longer programs using music, together with theatre announcements. Many theatres having organs make very good use of them for radio. Other programs originate from studios using a studio organ, piano, orchestra, other local talent or phonograph records. This type includes more entertainment and is over a longer period of time, giving more than one opportunity of having the advertising message heard. Naturally numbers from coming pictures would be used if the features include any music.

Broadcasting direct from the stage of a theatre which has live talent, is often a dangerous practice, for although listeners will hear the applause and laughter of the audience, it has the distinct disadvantage that material as presented on the stage is not usually good radio entertainment. The pickup is apt to be bad and what appeals only to the eyes on the stage is entirely lost on radio. It is always advisable to arrange a test before actually going on the air with a stage broadcast, but the best plan is to pick the most suitable talent from the stage show and have them work from a studio.

The Hollywood program is also popular as it permits the presentation of advertising in a newsy manner. Many managers use the "News of Studio and Screen" publicity sent from the various film studios, together with news items from trade papers and material from press sheets on current attractions. Keep the material clean and when giving gossip about stars, leave out reference to divorces and other troubles into which our stars sometimes get themselves.

Some managers do this broadcasting themselves, which is a good way to establish a personal contact between himself as manager of the theatre and the public. But whether the manager does it himself, or has some one else do it, it is vital that the voice be pleasing and able to hold interest among those listening in.

### Dramatizations of Radio Scripts

This type of program has certain obvious advantages, but on the other hand has certain disadvantages. Scripts are not available on all pictures. It is advisable to study the script to make sure that it will help the picture rather than harm it, as might happen if the script is poorly prepared or if it tells too much of the story. The best radio dramatizations are those which present a highlight from the picture, but leave the listeners guessing so as to make them come into the theatre to get the rest of the story. If the prepared script is too long, or tells too much of the story, it is best to cut out the unnecessary portions.

### Electrical Transcriptions

On some of the bigger pictures, particularly musicals, electrical transcription recordings are available which usually make very good programs, plus the advantage that recordings are made with the actual voices of the stars themselves and with the orchestras that worked in the picture. They can also be used on theatre loudspeakers, and in phonograph record stores.

*The subject of "Exploitation Tie-ups" will be treated separately. In the next issue we will try to answer such questions as "Should I Use Radio," and if so what type of program, length of program, best hours, and checking results.*

*Make 1935 Your Award Year*

## Milliner Creates Garbo Hats for De Witt

One of the highlights of Walter De Witt's campaign on "Painted Veil" at the Victory in Evansville, Ind., was a tieup with milliner who had designer demonstrate the making of Garbo turbans. Stills and theatre copy used in window and store.

The Elks cooperated by plugging Garbo styles, in fashion show put on by lodge, and oriental shop loaned Chinese pieces for attractive lobby display.

## Mayer Ties In Radio With "Little Minister"

Through the cooperation of local broadcasting company, Louis E. Mayer, Mainstreet Theatre, Kansas City, Mo., for his "Little Minister" date ran a contest in which ten questions were asked over the air regarding incidents and personalities in the story. Answers were mailed to station and first two hundred answering correctly were rewarded with Hepburn photographs.

*Make 1935 Your Award Year*

## Brussels "Beer" Bally

R. Poelmans, publicist for M-G-M in Brussels, Belgium, rigged up a novel street bally to exploit "What, No Beer" with a gigantic cask promoted from local brewer. Drivers were typical bartenders with aprons and all the trimmings. Back of bally was 24 sheets of Buster Keaton engaged in the gentle art of guzzling.

*Make 1935 Your Award Year*

## Lamm Presents "Rhythm" Cake to Hospital

A tieup with bakery for large "College Rhythm" cake which was presented to hospital was part of Louie Lamm's campaign on that picture at the Palace, Lorain, Ohio. All bakers' delivery wagons carried display cards and bake shops distributed heralds. Accompanying photo shows Lamm's attractive lobby display.

*Make 1935 Your Award Year*

## Dancing School Puts On Show for Davis

As part of his "6 Day Bike Rider" campaign, Walter Davis, Orpheum, Fort Williams, Ont., tied in with local dancing school on special "Quaker Oats" dance, pupils performing at week-end performances.

Featured window display was cut out of Brown on bike with girl hanging on. Motor driven pedals furnished animation. Leading cafes gave windows with cereal as breakfast suggestion and cards were distributed in schools.

*Make 1935 Your Award Year*

## Kelly's "Heart" Bally

For his "Here Is My Heart" bally, Tom Kelly, Rialto Theatre, Brockton, Mass., mounted a huge red beaverboard heart on truck with Bing Crosby on one side and Kitty Carlisle on the other to tour city and surrounding towns.

*Make 1935 Your Award Year*

## Salmon Celebrates Lincoln's Birthday With Contest

To stimulate the competitive spirit of his kid patronage, Joe Salmon, Riverside Theatre, New York City, in connection with "County Chairman," put on an Abraham Lincoln contest, awarding engraved photos of Lincoln and tickets to first 25 children correctly answering list of questions pertaining to the emancipator's career. Here are the questions: 1. Where was Abraham Lincoln born? What day and year? 2. How did he receive his education? 3. What did he originally study to be? 4. What was he noted for? 5. What was his nick-name? 6. What was the greatest document ever issued in 1862? 7. What was his wife's name? 8. What was the name of the theatre where he was assissinated? 9. By whom was he assassinated? 10. How many presidents preceded him? Name them. 11. What famous speech did Abraham Lincoln make?

Last question was "What is playing at the Riverside." Entry blanks were available from cashier or any member of staff. This same stunt might be worked for Washington's Birthday, or others.

DEVIL DOGS OF THE AIR
CAGNEY
O'BRIEN
BARBARA STANWYCK
THE SECRET BRIDE
RUBINOFF
IN PERSON

*La Falce's Three Way Set Piece*

LAMBIC
DONNE
FORCE

*Poelmans' Beer Street Bally*

*Meet Up With Amsterdam's Mae West*

*Lamm's "Rhythm" Lobby Display*

## Reilly Enlists Patrons' Aid in Choosing Shows

Billy Reilly, Kentucky Theatre, Henderson, Ky., of Col. Howard Waugh's division, recently had four by eight-inch folders distributed to patrons with "help us make February a Month of Hits" copy on front. Inside carried titles of 14 previously played hits with request to check titles for revival showing. Back cover bore list of questions for patrons to enable Reilly to best decide what type show was most enjoyed. Trailer was also used to enlist cooperation.

*Make 1935 Your Award Year*

## Attractive Set Piece

Accompanying photo shows attractive lobby display at the Earle Theatre, Washington, D. C., planned by Frank La Falce, Warner ad head in the Washington district, and his aide, Bill Ewing. Display combined three coming attractions, each panel transparent and illuminated from rear.

*Make 1935 Your Award Year*

## Mae West Impersonator

Assistant publicity director Hans Lous at the Paramount Theatre, Amsterdam, Holland, got behind a fancy dress ball held there in which all guests dressed as Paramount stars. Accompanying photo shows wining miss, who represents Holland's idea of Mae West.

*Make 1935 Your Award Year*

## Swanke Ties In With PTA For Old Time Show

The PTA of Hope, Ark., presented "Souvenirs of Yesterday" at the Saenger Theatre and Manager Art Swanke co-operated by dressing the entire house in old-timey regalia. Stone walks were erected in lobby, oil-burning lamps at gate posts and an antiquated organ for display purposes further carried out the effect. Department store gave window over to old-fashioned styles among which was a dress promoted from one of the locals, worn at Cleveland's inauguration.

Art also got a sweet break when the newspaper came across with a page one editorial with theatre mention on his "One Night of Love" date.

*Make 1935 Your Award Year*

## Journal Mails Photos Of Crawford for Rotsky

George Rotsky, Palace, Montreal, Quebec, Canada, tied in with shopping journal which ran picture on front cover of Joan Crawford as she appeared in "Chained" and invited Crawford fans to write to theatre for autographed pictures of the star. First hundred received the photos and their names were listed in the following week's issue of the journal, and undoubtedly added to George's mailing list. Paper also paid for multigraphing, addressing and mailing of pictures.

Ciggie manufacturer used radio dramatization on their program, notice appearing on radio page. Theatre gave photos of Crawford to department store for distribution with all cosmetic purchases.

On "What Every Woman Knows," George sent letters to all Scottish organizations, and in addition, Scottish night was arranged with choir of 50 singing native ballads.

# personalities

MEYER L. GOLDING
has been transferred from the Uptown, Utica, N. Y., to the Oneida Theatre, in the same town.

▽

HENRY DREYER
will manage the newly reopened Pickwick Theatre in Greenwich, Conn. Henry was formerly at the Gem in Far Rockaway.

▽

WILLIAM BROWN
Marboro Theatre, Brooklyn, N. Y., has left for Miami for a little vacation.

▽

N. D. UTTERBACK
has reopened his new Lyric Theatre at Winfield, Kan.

▽

HOMER MULKEY
has reopened his new Pastime Theatre at Clarendon, Tex.

▽

MORRIS LOWENSTEIN
skipper of the Majestic Theatre, Oklahoma City, has been elected as director of the national MPTOA organization.

▽

MR. AND MRS. FRED SMITH
have leased the Little Theatre, Temple, Texas, from C. J. STEVENS.

▽

FRANK HYDE
is the new skipper of the Strand Theatre, Oldham, S. D.

▽

W. T. McCARTHY
has taken over the managerial chair of the Roxy Theatre, Steele, S. D.

▽

AL FILBEY
is the new owner of the Triangle Theatre at Howard Lake, Minn.

▽

W. JANUSEK
is at the helm of the Melrose Theatre, Melrose, Minn., having recently purchased it from A. P. FULLER.

▽

CHARON AND LEVY
are the new owners of the Rialto Theatre, North St. Paul, Minn.

▽

BILL HAINES
new manager at the Earle, Philadelphia, Pa.

▽

WILLIAM TALLEY
is now managing the Hickory in Charlotte, N. C.

▽

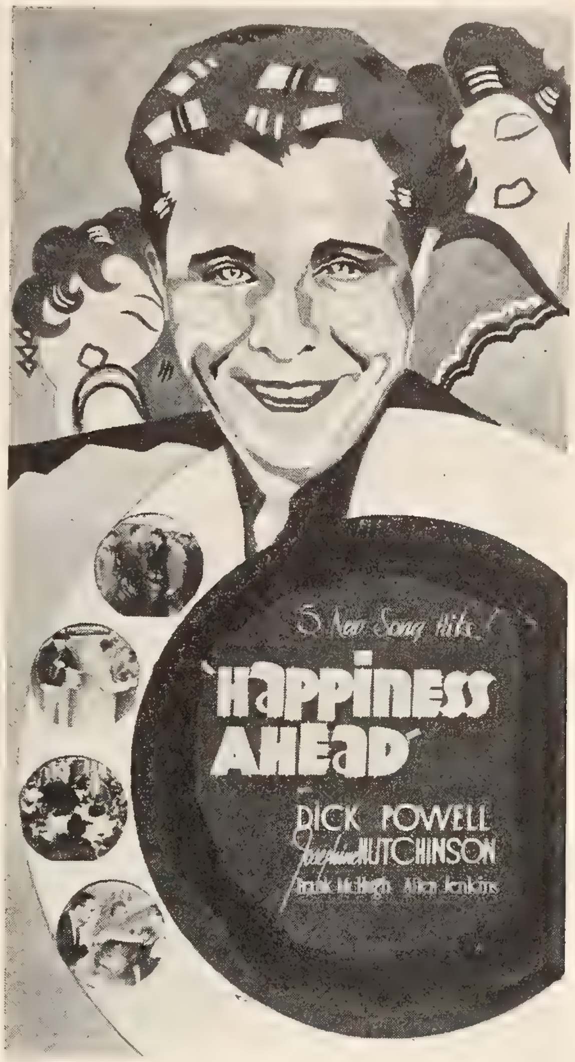
HARRY BLACK
has succeeded HOWARD BURKHARDT at the Poli, New Haven, Conn., the latter relieving H. H. MALONEY at the State, Providence, R. I., resigned because of illness.

▽

AL BUEHRIG
has taken over the management of the State, Boston, Mass., and STAN GOSNELL has been made assistant.

▽

RUSS TERHUNE
is now holding down the managerial fort at the Madison Theatre in Madison, N. J. Lots of luck, Russ.



A new contributor to this page is Paul Condo, artist at the Sheepshead Theatre, Brooklyn, N. Y., who sends along this poster on "Happiness Ahead". Note the stills set in circle.

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

*Please enroll me in the Club and send me my framed certificate.*

*Name* ......................................

*Position* ......................................

*Theatre* ......................................

*Address* ......................................

*City* ......................................

*State* ......................................

*Absolutely No Dues or Fees!*

## *SOME OF OUR NEWLY REGISTERED MEMBERS*

MAX ARNOLD,
*Manager, Morgan, Morgantown, W. Va.*

AL BARTOLOT,
*Manager, Strand, San Pedro, Cal.*

G. L. BERCHER,
*Manager, Opera, Van Buren, Ark.*

W. G. COOKE,
*Co-manager, Garberville Theatre, Garberville, Cal.*

C. W. DAVIES,
*Co-Manager, Garberville Theatre, Garberville, Cal.*

REUBEN V. DE GRUY,
*Manager, Strand, Laurel, Miss.*

E. V. DINERMAN,
*Dir. Adv. & Publicity, RKO, Cincinnati, Ohio.*

ORVILLE FINKBONER,
*Harvard, Harvard, Ill.*

GEOFF. L. GILL
*Pub. Dir. Rex, Adelade, Australia.*

EDD J. HAAS,
*City Mgr. Fox, Wichita, Kan.*

LEWIS J. HARTMAN,
*Manager, Feeley, Hazleton, Pa.*

A. R. HILAND,
*Owner, Hiland, Yreka, Cal.*

R. H. HIGHTOWER,
*Manager, Ritz, Dublin, Ga.*

LESTER W. HUTCHEON,
*Manager, Orpheum, McKees Rock, Pa.*

BEN KRONISH,
*Manager, Halsey, Brooklyn, N. Y.*

LAWRENCE L. LANDY,
*Manager, Alhambra, Cleveland, O.*

EARL M. LEWY,
*Manager, Gayety, Chicago, Ill.*

MICHAEL MINDAY,
*Manager, 68th Street, N. Y. C.*

GLEN RIGGINS,
*Manager, Ellanay, El Paso, Tex.*

V. E. SANTOLINO,
*Manager, Capitol, Guatemala, C. A.*

ED SIEGAL,
*Manager, Ritz, Pittsburgh, Pa.*

MARK SOLOMON,
*Manager, Embassy, Mt. Vernon, N. Y.*

JAMES H. TOBIN,
*Assistant, Warner, Worcester, Mass.*

GEORGE H. TUCKER,
*Manager, Capitol, Portsmouth, Va.*

HARRY AMBLER WRIGHT,
*Asst., Grand, Vineland, N. J.*

# TRAVELERS

Norman Moray, Vitaphone sales executive, left New York for nationwide tour.

Gary Cooper and his wife, Sandra Shaw, arrived in New York from Hollywood.

Sailing on the *S. S. Virginia* for California were: Helen Broderick to join RKO; Herbert Allen, president of Columbia Pictures of Canada; Louis Rosenfeld, president, Theatre Holding Company, Canada.

Adolph Zukor, president; George Schaefer, general manager, and Russell Holman, production executive of Paramount, arrived on the Coast from New York.

Jack Schlaifer, special GB sales representative, arrived in Los Angeles.

Charles D. Hilles, Paramount bankruptcy trustee, arrived in Florida from Broadway.

R. B. Wilby, Paramount theatre manager in the South, was in New York.

Spyros Skouras, Charles P. Skouras and Charles Buckley, Skouras Theatres executives, arrived in New York from Los Angeles. Elmer Rhoden returned to Kansas City.

Hyman Rachmil arrived in California from New York.

Walter Abel, Broadway stage player, arrived in Hollywood to join Radio.

M. A. Lightman, Tri-State theatre owner, returned to Memphis from New York.

Hardie Albright will return to Hollywood from New York over the weekend.

Harry Shiffman left New York for a Bermuda honeymoon.

Charles J. Giegrich, of Celebrity Productions, left New York for an exchange tour.

John Lodge, Fox player, returned to New York from Movietone City.

Herbert McIntyre, RKO's southern division manager, was in New York.

Walter Vincent, of Wilmer and Vincent, sailed from New York for Nassau.

Harry Brandt, New York circuit owner, returned to New York from Miami.

J. J. Unger returned to New York from the Midwest.

Neil Agnew, Paramount sales executive, was in Atlanta from New York.

Judith Allen left New York for Hollywood.

Walter Brown, Chicago executive for Ross Federal Service, was in New York.

Bill Perlberg, Columbia studio casting director, return to the Coast from New York.

Dorothy Arzner, Columbia director, returned to Hollywood from New York.

Sailing on the S. S. *Ile de France*, for Europe, were: Margaret Sullavan, William Weyler, director; Gilbert Miller, stage producer: Marcel Arahard, French playwright; Bernice Pekers, songwriter; Jean Tapernoux, independent distributor in America of French films, and Carroll Dodge Dunning, of Los Angeles.

## Cooper Engages in Modernization Program

J. H. Cooper Enterprises have embarked on a program of theatre construction and modernization, it is revealed in Kansas City by Robert O. Boller, theatre architect. The company has a house under construction in Pueblo, Colo., seating 1,000 and costing $75,000. Opening is scheduled for January 1. Standard Theatres Corporation, affiliated with Cooper Enterprises, is building an 850-seat theatre in Oklahoma City, costing $60,000, to be completed in April.

The Criterion, Standard Theatres house in Oklahoma City, is being modernized completely, with all new furnishings and equipment, at a cost of $75,000. Joe Cooper of New York, head of Cooper Enterprises, and Pat McGee, general manager of the Standard circuit, were in Kansas City.

## Charles Glett Joins Audio Productions Staff

Charles Glett, producer, has joined Audio Productions, Inc., in a production capacity. The company plans production of an institutional subject for the Public Service of New Jersey. Frank Goldman did the script and Edwin E. Ludig will write the musical accompaniment. A new version of the animated cartoons, "Kool Penguins," has been produced for the Brown & Williamson Tobacco Corporation.

## Spectrum Arranges for Series of Seven Westerns

Spectrum Pictures Corporation has arranged with Ray Kirkwood, Coast producer, for a series of seven westerns, featuring Bill Cody. The first will be "The Cyclone Ranger." "Frontier Days," already released, will make up the total of eight westerns planned. Spectrum has closed with C. Tarbox of F. C. Pictures Corporation, Buffalo, for distribution in that territory of "Frontier Days."

## Seattle Film Board Names East President

New officers of the Seattle Film Board of Trade for 1935, elected last week, are: Neal East, Paramount, president; Al Oxtoby, Warner, vice-president; E. A. Lamb, Radio, secretary-treasurer; J. T. Sheffield, Monogram; H. Edmonds, Fox; N. Walter, Columbia, trustees.

The Northwest Film Club of Seattle elected: L. J. McGinley, Universal, president; Hugh Bruen, exhibitor, vice-president; Eddie Lamb, Radio, secretary-treasurer; Al Rosenberg, Evergreen Theatres; B. F. Shearer, equipment dealer; Neal East, Paramount, trustees.

# SHORT PRODUCT PLAYING BROADWAY

***Week of February 9***

| | | |
|---|---|---|
| CRITERION | | |
| | Autobuyography | RKO Radio |
| MAYFAIR | | |
| | How Am I Doing? | Educational |
| | Buddy the Dentist | Vitaphone |
| | Band Age, The | RKO Radio |
| MUSIC HALL | | |
| | Dumbbell Letters No. 8 | RKO Radio |
| | Parrotville Old Folks | RKO Radio |
| PARAMOUNT | | |
| | Jungle Antics | Paramount |
| | Sporting Sounds | Paramount |
| | Taking the Blame | Paramount |
| RIALTO | | |
| | Baby Be Good | Paramount |
| RIVOLI | | |
| | Mickey's Man Friday | United Artists |
| | Ireland, The Emerald Isle | MGM |
| ROXY | | |
| | I'm a Father | Columbia |
| | Jack Frost | Majestic |
| STRAND | | |
| | Hear Ye! Hear Ye! | Vitaphone |
| | Mr. and Mrs. is the Name | Vitaphone |

# WABASH AVENUE

### CHICAGO

Exhibitors and operators alike are watching with interest the trend of affairs in the local operators union following the slaying of Tom Maloy and the subsequent announcement by George E. Browne, president of the IATSE, that the parent organization will run the local offices for the time being. Browne's statement left little unsaid, indicating a general house cleaning in the local's affairs and some new deal policies docketed for the future.

▽

Irving Mandel of Security Pictures has hit the trail south for a two weeks' Florida vacation with his family.

▽

Henri Ellman of Capitol Film Exchange, in addition to March of Time, has taken on all First Division product for Illinois, Wisconsin, Indiana and Upper Michigan. Ellman will open a Milwaukee branch soon.

▽

Morris Sussman of the Adelphi theatre will march to the tune of the Mendelssohn air when he leads Miss Amelia Oppenheim, daughter of Mr. and Mrs. J. Oppenheim of Cleveland, to the altar next month.

▽

Fox district managers met at the Congress hotel to discuss sales plans and future product. Heading the contingent was John D. Clark, general sales manager. The New York delegation also included Felix Jenkins of the Fox legal staff, who concerned himself with investigation of the Roden and Rubin suits while in town.

▽

Adolph A. Siegfried, who, we are informed, was widely known on the stage as the "man with a thousand faces" and also has the distinction of operating the first theatre in Decatur, Ill., which he relinquished six years ago, passed away in Decatur.

▽

The mystery of the Bennie or the big Bennie mystery came to light after exhibitors had been sniped to virtual distraction by a teaser campaign built around Bennie. The shooting all led up to the fact that March has been designated by the Judell office as Ben Eisenberg month, in honor of the new sales manager.

▽

George Paul is preparing to reopen the Princess theatre on Clark near Van Buren.

▽

Louis Reinheimer is back from a flying jaunt to points south—including South America.

▽

If you see Jack Rose tripping around the third floor of the Standard Oil building don't think he has gone loco. Jack's four and a half year old daughter has just started dancing school and her daddy is trying to learn the steps from her.

HOLQUIST

## Isman Promoted

Mickey Isman, branch manager for Warner in St. John, N. B., Canada, has been promoted to the position of manager of the Montreal branch. Lew McKenzie of the Toronto sales staff has gone to St. John as manager.

## Watt with Small

Nate Watt, for several years assistant to Lewis Milestone, has signed a nine-months contract to act in a similar capacity with Edward Small. The contract permits Mr. Watt to work on outside pictures.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## AMBASSADOR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fighting Trooper, The | Kermit Maynard | Nov. 15 | | |
| Northern Frontier | Kermit Maynard | Jan. 15,'35 | | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| His Fighting Blood | Kermit Maynard | July 26,'35 | | |
| Red Blood of Courage | Kermit Maynard | Apr. 17,'35 | | |
| Sandy of the Mounted | Kermit Maynard | Aug. 26,'35 | | |
| Timber War | Kermit Maynard | May 21,'35 | | |
| Trails of the Wild | Kermit Maynard | June 26,'35 | | |
| Wilderness Mail | Kermit Maynard | Mar. 13,'35 | | |

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopten-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| Title | Star |
|---|---|
| Circumstancial Evidence | |
| Happiness C.O.D. | |
| Shot in the Dark, A | Charles Starrett-Marion Shilling |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Behind the Evidence (G) | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | Feb. 2,'35 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Blind Date (G) | Ann Sothern-Paul Kelly | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Carnival (G) | J. Durante - Lee Tracey - Sally Eilers - Florence Rice | Feb. 10,'35 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryer | Oct. 15 | *85 | Oct. 6 |
| Law Beyond the Range | Tim McCoy-Billie Seward | Feb. 15,'35 | | |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | 67 | Jan. 19,'35 |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 8 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Black Room Mystery | Boris Karloff | | | |
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | | | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| China Roars | | | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Death Flies East | Florence Rice-Conrad Nagel | Feb. 28,'35 | | |
| (See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35) | | | | |
| Eight Bells | Ann Sothern-Ralph Bellamy | | | |
| Frisco Fury | Jack Holt | | | |
| Georgiana | Ann Sothern | | | |
| Gimpy | Jack Holt-Mona Barrie | | | |
| Girl Friend, The | Lupe Velez-Jack Haley | | | |
| Guns of the Law | Tim McCoy-Geneva Mitchell | | | |
| Hot News | Richard Cromwell-Billie Seward | | | |
| I'll Love You Always | Nancy Carroll-George Murphy | | | |
| Lady Beware | | | | |
| Let's Live Tonight | Lilian Harvey-Tullio Carminati | Feb. 22,'35 | | |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | | | |
| Maid of Honor | | | | |
| Revenge Rider | Tim McCoy-Billie Seward | | | |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | | | |
| Sure Fire | Gene Raymond-Ann Sothern | | | |
| Whole Town's Talking, The (G) | Edw. G. Robinson-Jean Arthur | Feb. 22,'35 | *93 | Jan. 26,'35 |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Hei Tiki (G) | (All Native Cast) | | Feb. 1,'35 | 86 | Feb. 9,'35 |

### *Coming Attractions*

| Title | Star | Dist'r |
|---|---|---|
| Convention Girl | Rose Hobart | |
| Ex-Judge | | |
| Flirtation | J. L. Loff, and Ben Alexander | |
| Little Damozel | Anna Neagle | Principal |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal |
| White Heat | Virginia Cherrill | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | 61 | |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |
| Woman in Red, The (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "Northshore" "In the Cutting Room," Dec. 8.) | | | | |

### *Coming Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Alibi Ike | Joe E. Brown | |
| Black Fury (A) | Paul Muni-Karen Morley | |
| (See "In the Cutting Room," Jan. 19,'35) | | |
| Captain Blood | Robert Donat-Jean Muir | |
| Case of the Curious Bride | Warren William | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | |
| (See "In the Cutting Room," Jan. 19,'35) | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | Mar. 16,'35 |
| In Caliente | Dolores Del Rio-Pat O'Brien | |
| (See "In the Cutting Room," Feb. 2, '35) | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | Mar. 2,'35 |
| (See "In the Cutting Room," Dec. 8.) | | |
| Singer of Naples | Enrico Caruso, Jr. | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | Mar. 9,'35 |
| (See "In the Cutting Room," Dec. 29.) | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Baboona (G) 530 | Mr. & Mrs. Martin Johnson | Feb. 8,'35 | 72 | Jan. 26,'35 |
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple-James Dunn | Dec. 28 | 83 | Dec. 15 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker-Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloyd-Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan's Courage (G) 443 | Warner Oland-Drue Leyton | July 6 | 71 | Sept. 1 |
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Lottery Lover (G) 523 | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | Feb. 9,'35 |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. |
| Man Lock (G) 521 | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | *65 | Jan. 19,'35 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman (G) 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | Jan. 26,'35 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames-Victor Jory | Aug. 24 | 68 | Nov. 24 |
| She Was a Lady (A) 451 | Helen Twelvetrees - Donald Woods - Ralph Morgan | July 20 | 77 | Sept. 1 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Dante's Inferno | Claire Trevor-Alice Faye | | | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | Mar. 8,'35 | | |
| Great Hotel Murder 522 | Edmund Lowe-Victor McLaglen | Mar. 1,'35 | | |
| It's a Small World | Spencer Tracy-Wendy Barrie | | | |
| Life Begins at 40 533 | Will Rogers | Mar. 22,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Little Colonel 531 | Shirley Temple-L. Barrymore | Feb. 22,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Man Eating Tiger (tent.) | Lew Ayres-Claire Trevor | Mar. 15,'35 | | |
| One More Spring (G) 529 | Janet Gavnor-Warner Baxter | Feb. 15,'35 | 90 | Feb. 9,'35 |
| Redheads on Parade 536 | J. Boles-Claire Trevor-Alice Fay | | | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | June 7,'35 | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |

# (THE RELEASE CHART--CONT'D)

## GB PRODUCTIONS

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Iron Duke, The 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy 3404 | Jack Hulbert | Jan. '35 | 74 | |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 20 |
| Lover Divine | Marta Eggerth | | | Oct. 13 |
| (Reviewed under the title "Unfinished Symphony") | | | | |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |

## INVINCIBLE PICTURES

## [Distributed through Chesterfield]

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |
| Symphony for Living | Evelyn Brent, Al Shean | Jan. 20,'35 | 75 | |

*Coming Attractions*

| | | |
|---|---|---|
| Public Opinion | | |
| Room and Board | | |

## LIBERTY PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

*Coming Attractions*

| | | |
|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | |
| I'll Bet You | | |
| Old Homestead, The | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 |
| Sweepstake Annie | Marian Nixon-Tom Brown | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | |

## MAJESTIC

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight | (New York)<br>Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire- | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane | Sept. 14 | 65 | Aug. 11 |

*Coming Attractions*

| | | |
|---|---|---|
| Mutiny Ahead | Neil Hamilton-Kathleen Burke | |
| (See "In the Cutting Room," Jan. 26,'35) | | |

## MASCOT PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 14 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 15 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

*Coming Attractions*

| | | |
|---|---|---|
| Behind the Green Lights | Preston Foster | |

## METRO-GOLDWYN-MAYER

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| David Copperfield (G) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 133 | Jan. 19,'35 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - | | 74 | July 21 |
| | Robert Montgomery | Dec. 28 | 84 | Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Girl from Missouri, The (A) | Jean Harlow-Franchot Tone | Aug. 3 | 74 | July 21 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Hide-Out (G) | Robert Montgomery - Maureen O'Sullivan | Aug. 24 | 82 | Aug. 11 |
| Merry Widow, The (A) | Maurice Chevalier-J. MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night Is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt (G) | Ricardo Cortez-Virginia Bruce | Feb. 15,'35 | 75 | Feb. 9,'35 |
| Society Doctor | Chester Morris-V. Bruce | Jan. 25,'35 | 68 | Jan. 12,'35 |
| (Reviewed under the title "Only 8 Hours") | | | | |
| Straight Is the Way (A) | Franchot Tone Karen Morley-May Robson-Gladys George | Aug. 10 | 59 | July 28 |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |
| Winning Ticket, The (G) | Leo Carrillo-L. Fazenda | Feb. 8,'35 | 70 | Jan. 19,'35 |

*Coming Attractions*

| | | |
|---|---|---|
| After Office Hours | C. Bennett-Clark Gable | Feb. 22,'35 |
| (See "Copy Cats" and "Town Talk" "In the Cutting Room," Dec. 15.) | | |
| Casino Murder Case | Paul Lukas | Mar. 8,'35 |
| Naughty Marietta | J. MacDonald-Nelson Eddy | Mar. 29,'35 |
| Public Enemy No. 2 | Charles Butterworth | Apr. 19,'35 |
| Reckless | Jean Harlow-Wm. Powell | Apr. 5,'35 |
| (See "In the Cutting Room," Dec. 29.) | | |
| Times Square Lady | Robert Taylor | Apr. 12,'35 |
| Vagabond Lady | Robert Young-Evelyn Venable | |
| Vampires of Prague | Lionel Barrymore | Mar. 22,'35 |
| Vanessa: Her Love Story | Helen Hayes-Robt. Montgomery | Mar. 1,'35 |
| (See "In the Cutting Room," Jan. 12,'35.) | | |
| West Point of the Air | Wallace Beery-Robert Young | Mar. 15,'35 |
| (See "In the Cutting Room," Feb. 2, '35) | | |

## MONOGRAM PICTURES CORPORATION

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | Feb. 2,'35 |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Jan. 15,'35 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Jan. 25,'35 | 68 | Jan. 19,'35 |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Sing Sing Nights (A) | Conway Tearle-Mary Doran | Dec. 15 | 60 | Feb. 2,'35 |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 6 |
| Texas Terror | John Wayne | Feb. 1,'35 | 51 | |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress (G) | Minna Gombell-Gavin Gordon | Feb. 1,'35 | 77 | Jan. 26,'35 |

*Coming Attractions*

| | | | |
|---|---|---|---|
| Dawn Rider, The | John Wayne | | |
| Desert Trail | John Wayne-Mary Kornman | | |
| Great God Gold | Sidney Blackmer-Gloria Shea | Apr. 15,'35 | |
| (See "In the Cutting Room," Dec. 15.) | | | |
| Hoosier Schoolmaster, The | | | |
| Mystery Man | Robert Armstrong | Apr. 25,'35 | 65 |
| (See "In the Cutting Room," Jan. 19,'35) | | | |
| Nut Farm, The (G) | Wallace Ford | Mar. 25,'35 | 65 Feb. 9,'35 |
| Rainbow Valley | John Wayne-Lucille Brown | Mar. 15,'35 | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | |

## PARAMOUNT

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421 | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| (See "Code of the West," "In the Cutting Room," Oct. 27.) | | | | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G). 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer-Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| Rocky Mountain Mystery 3428 | R. Scott-Chas. "Chic" Sale | Feb. 1,'35 | 63 | |
| (See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | | | | |
| Rumba (A) 3429 | George Raft-Carole Lombard | Feb. 8,'35 | *70 | Feb. 2,'35 |
| Wagon Wheels (G) 3408 | Randolph Scott-Gail Patrick | Sept. 21 | 57 | Sept. 8 |
| Wings in the Dark (G) 3424 | Cary Grant-Myrna Loy | Feb. 1,'35 | 75 | Jan. 19,'35 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

*Coming Attractions*

| | | |
|---|---|---|
| All the King's Horses 3430 | Mary Ellis-Carl Brisson | Feb. 22,'35 |
| (See "In the Cutting Room," Jan. 12,'35.) | | |
| Car 99 | Fred MacMurray | Mar. 1,'35 |
| (See "In the Cutting Room," Jan. 12,'35.) | | |
| Crusades, The | Loretta Young-Henry Wilcoxon | |
| Devil Is a Woman, The (A) | Marlene Dietrich-Cesar Romero | Mar. 15,'35 |
| (See "Caprice Espagnole," "In the Cutting Room," Nov. 17.) | | |
| Hold 'Em Yale | Patricia Ellis-Larry Crabbe | |
| How Am I Doin'? | Mae West | |
| Love in Bloom | Joe Morrison-Dixie Lee | Mar. 15,'35 |
| (See "Win or Lose" "In the Cutting Room," Jan. 12,'35.) | | |
| McFadden's Flats | Betty Furness-Richard Cromwell | Mar. 22,'35 |
| (See "In the Cutting Room," Jan. 26,'35) | | |
| Milky Way, The | Jack Oakie-Adolphe Menjou | |
| Mississippi | Bing Crosby-Joan Bennett | Mar. 8,'35 |
| (See "In the Cutting Room," Jan. 12,'35.) | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | |
| Ruggles of Red Gap (G) 3431 | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 15,'35 |
| (See "In the Cutting Room," Nov. 17.) | | |
| Stolen Harmony | George Raft | Mar. 29,'35 |
| (See "In the Cutting Room," Feb. 2.) | | |
| Two on a Tower | Tullio Carminati-Mary Ellis | |

## PRINCIPAL

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

## RKO RADIO PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 82 | Sept. 8 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 76 | Aug. 25 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | Jan. 19,'35 |
| Down to Their Last Yacht (G) 4138 | Sidney Blackmer-Sidney Fox | Aug. 31 | 64 | Sept. 29 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | Jan. 26,'35 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Richest Girl in the World, The (A) 504 | Miriam Hopkins-Joel McCrea-Fay Wray-Reginald Denny | Sept. 21 | 76 | Sept. 15 |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Captain Hurricane | James Barton-Helen Westley | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Dog of Flanders | Frankie Thomas-Helen Parrish | Mar. 22,'35 | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Feb. 1,35 | *78 | Dec. 15 |
| Gigolette | Adrienne Ames-Ralph Bellamy | Feb. 15,'35 | | |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Laddie | John Beal-Gloria Stuart | Mar. 29,'35 | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Murder on a Honeymoon (G) | Edna May Oliver-J. Gleason | Feb. 22,'35 | *72 | Feb. 2,'35 |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | Mar. 8,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Spring in Paris | Anne Shirley | | | |
| Star of Midnight | William Powell-Ginger Rogers | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Calling All Cars (G) | Jack LaRue | Empire Films | Jan. 25,'35 | 67 | Jan. 26,'35 |
| Cowboy Holiday (G) | Big Boy Williams | Syndicate | Jan. 1,'35 | 57 | Jan. 26,'35 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Clive of India (G) | Ronald Colman-Loretta Young | Jan. 25,'35 | *90 | Jan. 26,'35 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Scarlet Pimpernel, The (G) | Leslie Howard-Merle Oberon | Feb. 15,'35 | 95 | Jan. 26,'35 |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric March | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | May 6,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere | Maurice Chevalier-Merle Oberon | Feb. 22,'35 | | |
| (See "Folies Bergere de Paris" "In the Cutting Room," Jan. 12,'35) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Crimson Trail, The 8083 | Buck Jones | Feb. 18,'35 | 58 | |
| Good Fairy, The (G) 8003 | Margaret Sullavan-H. Marshall | Feb. 18,'35 | 98 | Feb. 9,'35 |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 16 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 8 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | 87 | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | *75 | Jan. 19,'35 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton- | Oct. 15 | *73 | Oct. 6 |
| Rendezvous at Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room." Nov. 17.) | | | | |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Straight from the Heart 8036 | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 17 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red (G) 8082 | Buck Jones | Nov. 12 | 60 | Jan. 26,'35 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | Apr. 15,'35 | | |
| (See "In the Cutting Room," Dec. 1.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York 8023 | Lyle Talbot-Heather Angel | Mar. 11,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mister Dynamite 8012 | | Apr. 1,'35 | | |
| Night Life of the Gods (G) 8008 | Alan Mowbray | Mar. 4,'35 | *75 | Jan. 12,'35 |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | Mar. 18,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Sing Me A Love Song 8026 | | Apr. 22,'35 | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Feb. 25,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Werewolf of London, The 8015 | Henry Hull | | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon | Oct. 6 | *60 | Aug. 25 |
| Bordertown (A) 806 | Paul Muni-Bette Davis | Jan. 5,'35 | 90 | Feb. 2,'35 |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) [illegible] | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Devil Dogs of the Air (G) | James Cagney-Pat O'Brien | Feb. 9,'35 | 86 | Feb. 9,'35 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell-Glenda Farrell | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| Right to Live (G) | George Brent-J. Hutchinson | Jan. 26,'35 | 68 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The (G) | B. Stanwyck - Warren William | Dec. 22 | 64 | Feb. 9,'35 |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |
| White Cockatoo (G) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | 70 | Jan. 26,'35 |

### *Coming Attractions*

| | | | | |
|---|---|---|---|---|
| Dinky | Jackie Cooper-Mary Astor | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | Mar. 30,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish in Us, The | James Cagney-Pat O'Brien | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | | | |
| Night at the Ritz, A | William Gargan-Patricia Ellis | Mar. 23,'35 | | |
| (See "King of the Ritz" "In the Cutting Room," Jan. 26,'35) | | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |
| Traveling Saleslady | Joan Blondell | | | |
| Wanderlust | Aline MacMahon-Guy Kibbee | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | Gaumont British | | 85 | Jan. 5,'35 |
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Chapayev (A) | | Amkino | Jan. 12,'35 | 95 | Jan. 26,'35 |
| Cornflower (Hungarian Dialogue) | Irene Agai | Danubia Pictures | Jan. 11,'35 | 80 | |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Dirty Work (G) | Ralph Lynn | Gaumont-British | | 80 | Jan. 26,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman (Hungarian Dialogue) | Tiber Von Halmay | Danubia Pictures | Oct. 10 | 84 | |
| Fathers Knows Best (Hungarian Dialogue) | Szoke Szakall | Danubia Pictures | Jan. 18,'35 | 80 | |
| Forbidden Territory, The | Gregory Ratoff | Gaumont British | | 87 | Nov. 24 |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lady in Danger (A) | Tom Walls | Gaumont British | | 63 | Dec. 29 |
| Lorna Doone (G) | John Loder | ABFD British | | 80 | Feb. 2,'35 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | Gaumont British | | 80 | Dec. 29 |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Heart Is Calling (G) | Jan Kepura | Gaumont British | | 90 | Feb. 2,'35 |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| My Song for You | Jan Kiepura | Gaumont British | | | Nov. 10 |
| My Wife the Miss (Hungarian Dialogue) | Irene Agai-Paul Javor | Danubia Pictures | Aug. 26 | 79 | |
| Old Curiosity Shop, | Elaine Benson | Assoc. British | | 85 | Feb. 2,'35 |
| One Night | Ingert Bjuggren | Scandinavian | | 80 | Feb. 9,'35 |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept 22 |
| Phantom Light, The (G) | Gordon Harker | Gainsborough GB | | 75 | Feb. 9,'35 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March (Hungarian Dialogue) | Paul Javor | Danubia Pictures | Nov. 12 | 89 | |
| Roadhouse (G) | Violet Loraine | Gaumont British | | 75 | Dec. 29 |
| Shepherd's Lover | (German Feature) | Frank Norton | Feb. 17,'35 | 118 | |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Such Is Life | (Greek Feature) | Frank Norton | Jan. 19,'35 | 119 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 85 | |
| Ten Minute Alibi (A) | Phillips Holmes | British Lion | | 80 | Feb. 9,'35 |
| They Are Looking Up (G) | Cicely Courtneidge | Gaumont-British | | 100 | Feb. 9,'35 |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec 1 |
| Victor and Victoria (G) | Renate Mueller | Ufa | Jan. 26,'35 | 84 | Feb. 2,'35 |
| Wandering Jew, The (A) | Conrad Veidt | Olympic Pictures | | 83 | Jan. 19,'35 |

# (THE RELEASE CHART--CONT'D)

# SHORT FILMS

*[All dates are 1934 unless otherwise stated]*

## CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| COMICOLOR CARTOONS | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Mary's Little Lamb | Apr. 14,'35 | 1 rl. |

## COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| BROADWAY COMEDIES | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| His Old Flame | Jan. 25,'35 | 20 |
| Charlie Murray | | |
| Horse Collars | Jan. 10,'35 | 20 |
| (3 Stooges) | | |
| I'm A Father | | |
| Andy Clyde | | |
| In the Dog House | Dec. 1 | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 20 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 20 |
| (3 Stooges) | | |
| One Too Many | Dec. 28 | 20 |
| Leon Errol | | |
| Perfectly Mismated | Nov. 20 | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Shivers | Dec. 24 | 20 |
| Harry Langdon | | |
| Three Little Pigskins | Dec. 8 | 20 |
| (Stooge Comedy) | | |
| COLOR RHAPSODIES 1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Dec. 12 | 7 |
| Holiday Land | Nov. 9 | 7 |
| Make Believe Revue, The | Feb. 22,'35 | 7 |
| Shoemaker and the Elves | Jan. 20,'35 | 7 |
| KRAZY KAT KARTOONS 1934-35 | | |
| 1. The Trapeze Artist | Sept. 1 | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | Feb. 1,'35 | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | Dec. 21 | |
| LAUGHING WITH MEDBURY | | |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury in the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | 10 |
| Among the Cacoons | Nov. 9 | 10 |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | Jan. 11,'35 | 10 |
| In the Old Days | | 10 |
| LIFE'S LAST LAUGHS 1934-35 | | |
| No. 1— | Sept. 15 | 10 |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | 10 |
| No. 4— | Dec. 12 | 10 |
| No. 5— | Jan. 4,'35 | 10 |
| MUSICALS | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| SCRAPPY CARTOONS | | |
| Gloom Chasers, The | Jan. 18,'35 | 7 |
| Happy Butterfly | Dec. 20 | 7 |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | 7 |
| Gold Getters | | |
| Graduation Exercises | | |
| SCREEN SNAPSHOTS | | |
| No. 1— | Sept. 29 | 10½ |
| No. 2— | Oct. 26 | 10½ |
| No. 3— | Nov. 23 | 10½ |
| No. 4— | Dec. 21 | 10½ |
| No. 5— | Jan. 18,'35 | 10½ |
| SPICE OF LIFE 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Dec. 13 | 10 |
| No. 4— | Dec. 31 | 10 |
| No. 5— | Jan. 30,'35 | 10 |
| WORLD OF SPORT | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 9 | 10 |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | Dec. 12 | 10 |
| When Men Fight | Jan. 4,'35 | 10 |

## DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| QUEST OF PERFECT WOMAN SERIES (TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| SEMI-FEATURES AND SHORTS | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

## EDUCATIONAL

[Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| ANDY CLYDE COMEDIES | | |
| Half Baked Relations | June 1 | 19 |
| BATTLE FOR LIFE | | |
| Nature's Gangsters | June 15 | 7 |
| BING CROSBY SPECIALS | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| CORONET COMEDIES | | |
| An Ear For Music | Mar. 15,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 18 |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| FROLICS OF YOUTH | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 21 |
| MARRIAGE WOWS SERIES | | |
| Domestic Bliss-Ters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| MERMAID COMEDIES | | |
| No Sleep on the Deep | Apr. 6 | 21 |
| MUSICAL COMEDIES | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| ROMANTIC JOURNEYS | | |
| Paradise of the Pacific | June 1 | 9 |
| SONG HIT STORIES | | |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Jan. 18,'35 | 9 |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| STAR COMEDY SPECIALS | | |
| Dog-Gone Babies | July 6 | 20 |
| STAR PERSONALITY COMEDIES | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 21 |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| TERRY-TOONS | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | 6 |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice In Council | Aug. 24 | 6 |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| Old Dog Tray | Mar. 21'35 | 1rl. |
| South Pole or Bust | Dec. 14 | 6 |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 6 |
| Why Mules Leave Home | Sept. 7 | 6 |
| TOM HOWARD COMEDIES | | |
| Wrong Bottle, The | July 13 | 16 |
| TREASURE CHEST | | |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| Chums | Feb. 1,'35 | 1 rl. |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| YOUNG ROMANCE | | |
| Moon Over Manhattan | Feb. 15,'35 | 17 |
| Three Cheers for Love | Dec. 14 | 19 |

## FIRST DIVISION

| | | |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

## FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| ADVENTURES OF THE NEWSREEL CAMERAMAN | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| Casting for Luck | | 10 |
| MAGIC CARPET SERIES | | |
| The Coast of Catalonia | | 8 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| MOVIE TINTYPE SERIES | | |
| The Heart of Valeska | Mar. 9 | 10 |

## MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| HUMAN SIDE OF THE NEWS (EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| MELODY MAKERS | | |
| Fields and McHugh | | 9 |
| ORGANLOGUES | | |
| What's In a Name | | 8 |
| RAIN SONGS | | |
| Irving Kaufman-Lew White | | |
| SPECIAL | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

## METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| ALL-STAR COMEDIES | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| CRIME DOESN'T PAY | | |
| No. 1—Buried Loot | | 19 |
| CHARLEY CHASE | | |
| Chases of Pimple Street | Dec. 22 | 20 |
| Fate's Fathead | Nov. 17 | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | Sept. 8 | 18 |
| You Said A Hatful | Oct. 13 | 19 |
| IRVIN S. COBB | | |
| Ballad of Paducah Jail | Oct. 20 | 19 |
| Nosed Out | Sept. 15 | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | Nov. 24 | 16 |
| FITZPATRICK TRAVEL TALKS | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | Sept. 15 | 9 |
| Ireland, The Emerald Isle | Dec. 8 | 8 |
| Rainbow Canyon | Feb. 2,'35 | 8 |
| Switzerland, The Beautiful | Oct. 13 | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | Jan. 5,'35 | 7 |
| Zion, Canyon of Color | Nov. 10 | 8 |
| GOOFY MOVIES | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | Sept. 8 | 10 |
| No. 8 | Oct. 6 | 9 |
| No. 9 | Nov. 3 | 10 |
| No. 10 | | 1 rl. |
| HAPPY HARMONIES (Harman-Ising) | | |
| 1—The Discontented Canary | Sept. 1 | 9 |
| 2—Old Pioneer | Sept. 29 | 8 |
| 3—A Tale of the Vienna Woods | Oct. 27 | 9 |
| 4—Bosco's Parlor Pranks | Nov. 24 | 9 |
| 5—Toyland Broadcast | Dec. 22 | 8 |
| 6—Hey, Hey, Fever | Jan. 9,'35 | 9 |
| 7—When the Cat's Away | Feb. 16,'35 | 9 |
| LAUREL & HARDY | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | Jan. 5,'35 | 20 |
| MUSICAL COMEDIES | | |
| Music In Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| MUSICAL REVUES | | |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | Oct. 27 | 17 |
| Spectacle Maker, The | Sept. 22 | 20 |
| Star Night at the Cocoanut Grove | Dec. 1 | 21 |
| What Price Jazz? | | 18 |
| ODDITIES | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | Nov. 17 | 11 |
| Donkey Baseball | | |
| Motorcycle Cossacks | Jan. 12,'35 | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | Sept. 22 | 9 |
| Pro Football | | 9 |
| Rugby | Dec. 15 | 10 |
| Strikes and Spares | Oct. 20 | 9 |
| Taking Care of Baby | Aug. 25 | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| Windy | | |
| OUR GANG | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | Nov. 3 | 18 |
| Shrimps for a Day | | |
| Mike Fright | Aug. 25 | 18 |
| Wash-ee Iron-ee | Sept. 29 | 17 |
| TODD-KELLY | | |
| Bum Voyage | Dec. 15 | 20 |
| Done In Oil | Nov. 10 | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid In Hollywood | May 19 | 20 |
| One Horse Farmers | Sept. 1 | 18 |
| Opened by Mistake | Oct. 6 | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | 19 |
| WILLIE WHOPPER | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

## MONOGRAM

| | | |
|---|---|---|
| PORT O' CALL SERIES | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

## PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| BETTY BOOP CARTOONS | | |
| Baby Be Good | Jan. 18,'35 | 7 |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Quiet Please | Mar. 15,'35 | |
| Taking the Blame | Feb. 15,'35 | 1 rl. |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | 7 |
| COLOR CLASSICS | | |
| An Elephant Never Forgets | Dec. 28 | 7 |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| Song of the Birds | Mar. 1,'35 | |
| HEADLINERS | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Cab Calloway's Jittering Party | Mar. 1,'35 | |
| Feminine Rhythm | Feb. 8,'35 | 1 rl. |
| Ina Ray Hutton and Her Melodears | | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Ladies | | |
| Million Dollar Notes | Feb. 8,'35 | |
| Red Nichols and his World Famous Pennies | | |
| Mr. W's Little Game | June 8 | 10 |
| Alexander Woollcott | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Song Writers of the Gay Nineties | Mar. 2,535 | |
| Yacht Club Boys Garden Party | Dec. 28 | 10 |
| PARAMOUNT PICTORIAL (NEW SERIES) | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias—Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | 10 |
| No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | 10 |
| PARAMOUNT VARIETIES | | |
| No. 7— | Feb. 1,'35 | 10 |
| No. 8— | Mar. 1,'35 | |
| No. 9— | Mar. 29,'35 | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Jan. 25,'35 | |
| Jungle Antics | Feb. 22,'35 | 1 rl. |
| Laugh These Off | Mar. 22,'35 | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Manhattan Rhythm | Mar. 8,'35 | |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | 11 |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Screen Souvenirs No. 3 | Feb. 8,'35 | |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | 11 |
| POPEYE THE SAILOR | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Be Kind to Animals | Feb. 22,'35 | 1 rl. |
| Beware of Barnacle Bill | Jan. 25,'35 | 7 |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | 7 |
| SCREEN SONGS | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| SCREEN SOUVENIRS | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| No. 1 | | 1 rl. |
| No. 2 | | 1 rl. |
| No. 3 | | 1 rl. |
| **PARAMOUNT SOUND NEWS** | | |
| Two Editions Weekly | | |
| **GRANTLAND RICE SPORTLIGHTS (NEW SERIES)** | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | 10 |
| No. 7—King of the Everglades | Jan. 25,'35 | 10 |
| No. 8—Feline Athletes | Feb. 22,'35 | 1 rl. |
| **TWO-REEL COMEDIES** | | |
| Making the Rounds<br>Pallette-Catlett | July 6 | 21 |
| New Dealers, The<br>Pallette-Catlett | Apr. 6 | 20 |
| News Hounds<br>Pallette-Catlett | June 1 | 20 |
| No More Bridge<br>Leon Errol | Mar. 16 | 21 |
| Oil's Well<br>Chic Sale | May 4 | 22 |
| Old Bugler, The<br>Chic Sale | Jan. 5 | 20 |
| Petting Preferred | Apr. 27 | 10 |
| Pleased to Meet Cha! | Mar. 22,'35 | |
| Sporting Sounds | Mar. 22,'35 | |
| Up and Down<br>Franklyn Pangborn | Mar. 2 | 21 |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| **CONFLICTS OF NATURE SERIES** | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| **BLONDE and RED HEAD SERIES** | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| **CHICK CHANDLER COMEDIES** | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| **CHARLIE CHAPLIN SERIES (Re-Issues)** | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| **CLARK & McCULLOUGH SERIES** | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Odor in the Court | Aug. 2 | 21½ |
| **CUBBY THE BEAR CARTOONS** | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| **DUMBBELL LETTERS** | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| **EASY ACES** | | |
| Pharaohland | Feb. 22,'35 | 9 |
| **FOUR STAR COMEDIES** | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| **HEADLINER SERIES** | | |
| No. 6—Well Cured Ham | June 22 | 19 |
| **HEADLINER SERIES (1934-35)** | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| **EDGAR KENNEDY COMEDIES** | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| **MUSICALS** | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape<br>Bert Lahr | Jan. 26 | 2 rls. |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| **MUSICOMEDIES SERIES** | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| **PATHE NEWS** | | |
| Released twice a week | | |
| **PATHE REVIEWS (1933-34)** | | |
| Released once a month | | |
| **PATHE TOPICS** | | |
| Released seven times a year | | |
| **RAINBOW PARADE CARTOONS** | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 | 7 |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| **SOGLOW'S "THE KING" CARTOONS** | | |
| Cactus King | June 8 | 1 rl. |
| **SPECIALS** | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha<br>Steffi Duna-Don Alvarado<br>(Technicolor) | Aug. 31 | 20½ |
| **TODDLE TALE CARTOONS** | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| **VAGABOND ADVENTURE SERIES** | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Spice | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| | | |
|---|---|---|
| **CENTRAL** | | |
| Child of Mother India | | 30 |
| **FILM EXCHANGE** | | |
| Desert Dangers | | 16 |
| **GENERAL FILMS** | | |
| It's a Bird | | 14 |
| **MARY WARNER** | | |
| Olympic Winter Sports Capital | | 8 |
| **METROPOLITAN LIFE** | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| **MICKEY MOUSE** | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| 11. Mickey's Man Friday | Jan. 17,'35 | 7 |
| **SILLY SYMPHONIES** | | |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| **CARTUNE CLASSICS** | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 9 |
| **GOING PLACES with LOWELL THOMAS** | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 1 rl. |
| **GOOFYTONE NEWS** | | |
| No. 7 | Apr. 30 | 9 |
| **OSWALD CARTOONS** | | |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzie Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Hill Billy | Feb. 1,'35 | 1 rl. |
| Robinson Crusoe Isle | Jan. 7,'35 | 9 |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Two Little Lambs | Mar. 11,'35 | 1 rl. |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| **STRANGER THAN FICTION SERIES** | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 1 rl. |
| No. 7—Novelty | Mar. 4,'35 | 1 rl. |
| **UNIVERSAL COMEDIES** | | |
| At the Mike<br>(Mentone No. 3-A) | Oct. 10 | 20 |
| Demi Tasse<br>(Doane Musical No. 1) | Oct. 3 | 2 rls. |
| Doin' the Town<br>(Mentone No. 9-A) | Jan. 30,'35 | 2 rls. |
| Fads and Fancies<br>(Mentone No. 13) | Aug. 22 | 20 |
| Father Knows Best<br>Sterling Holloway | Feb. 20,'35 | 2 rls. |
| Gus Van and His Neighbors<br>(Mentone No. 2-A) | Sept. 19 | 18 |
| Henry's Social Splash<br>Henry Armetta | Dec. 19 | 21 |
| Hits of Today<br>(Mentone No. 12) | Aug. 15 | 2 rls. |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights<br>Mentone | Dec. 12 | 20 |
| Meet the Professor<br>(Mentone No. 10-A) | Feb. 13,'35 | |
| Night in a Night Club, A<br>(Mentone No. 1-A) | Sept. 2 | 18 |
| Oh What a Business<br>(Mentone No. 5-A) | Nov. 28 | 2 rls. |
| Picnic Perils<br>Sterling Holloway | July 18 | 21 |
| Revue A la Carte<br>Tom Patricola<br>(Mentone No. 8) | Jan. 16,'35 | 17 |
| Soup for Nuts<br>(Mentone No. 11) | June 27 | 2 rls. |
| Sterling's Rival Romeo<br>Sterling Holloway | Nov. 14 | 2 rls. |
| Tid Bits<br>(Doane Musical No. 2) | Oct. 24 | 2 rls. |
| Well, By George<br>(Mentone No. 4-A)<br>Georgie Price | Oct. 31 | 20 |
| Whole Show, The<br>(Mentone No. 7-A)<br>James Barton | Dec. 26 | 20 |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| **BIG V COMEDIES** | | |
| No. 19—My Mummy's Arms<br>Harry Gribbon | July 28 | 19 |
| No. 20—Daredevil O'Dare<br>Ben Blue | Aug. 11 | 19 |
| 1934-35 | | |
| All Sealed Up<br>Ben Blue | Sept. 15 | 19 |
| His First Flame<br>Shemp Howard-Daphne Pollard | | |
| Oh Sailor Behave<br>El Brendel | Sept. 29 | 17 |
| Smoked Hams<br>Shemp Howard-Daphne Pollard | Oct. 20 | 18 |
| So You Won't T-T-T-Talk<br>Roscoe Ates | Nov. 3 | 20 |
| Out of Order<br>Ben Blue | Nov. 17 | 19 |
| Vacation Daze<br>Jenkins & Donnelly | | 2 rls. |
| Dizzy and Daffy<br>Dizzy and Daffy Dean | Dec. 15 | 19 |
| Once Over Lightly<br>Roscoe Ates | Jan. 12,'35 | 2 rls. |
| Radio Scout<br>El Brendel | Jan 26,'35 | 19 |
| High, Wide and Hansom<br>Herb Williams | Feb. 9,'35 | 2 rls. |
| **BROADWAY BREVITIES** | | |
| No. 26—Darling Enemy<br>Gertrude Niesen | June 9 | 19 |
| No. 27—Who Is That Girl?<br>Bernice Claire-J. Harold Murray | June 16 | 20 |
| No. 28—King for a Day<br>Bill Robinson | June 30 | 19 |
| No. 29—The Song of Fame<br>Ruth Etting | July 7 | 19 |
| No. 30—The Winnah<br>Arthur and Florence Lake | July 21 | 20 |
| No. 31—The Mysterious Kiss<br>Jeanne Aubert | Aug. 4 | 19 |
| No. 32—The Policy Girl<br>Mitzi Mayfair-Roscoe Ails | Aug. 11 | 20 |
| 1934-1935 | | |
| Syncopated City<br>Hal LeRoy-Dorothy Dare | Sept. 1 | 20 |
| Paree, Paree<br>Dorothy Stone-Bob Hope | Sept. 8 | 21 |
| Good Morning Eve<br>Leon Errol<br>(Technicolor) | Sept. 22 | 19 |
| No Contest<br>Ruth Etting | Oct. 6 | 21 |
| Off the Beat<br>Morton Downey | Oct. 18 | 20 |
| The Flame Song<br>Bernice Claire-J. Harold Murray | Oct. 27 | 19 |
| Gem of the Ocean<br>Jeanne Aubert | Nov. 19 | 20 |
| Gypsy Sweetheart<br>Winifred Shaw-Phil Regan | Mar. 2,'35 | 2 rls. |
| Hear Ye! Hear Ye!<br>Vera Van and the Yacht Club Boys | Dec. 22 | 2 rls. |
| See, See, Senorita<br>Tito Guizar-Armida | Jan. 12,'35 | 2 rls. |
| What, No Men?<br>El Brendel-Phil Regan<br>(Tehnicolor) | Jan. 5,'35 | 21 |
| Soft Drinks & Sweet Music<br>George Price-Sylvia Froos | Dec. 8 | 20 |
| Show Kids<br>Meglin Kiddies<br>Tad Alexander | Jan. 5,'35 | 20 |
| Radio Silly<br>Cross & Dunn | Jan. 9,'35 | 2 rls. |
| Cherchez La Femme<br>Jeanne Aubert | Feb. 2,'35 | 2 rls. |
| In the Spotlight<br>Hal LeRoy & Dorothy Lee | Feb. 22,'35 | 2 rls. |
| Mr. & Mrs. Melody<br>Ilomay Bailey—Lee Seems | Mar. 16,'35 | |
| **LOONEY TUNES** | | |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detective | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-1935) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| No. 4—Buddy's Theatre | | 1 rl. |
| No. 5—Buddy's Pony Express | | 1 rl. |
| **MELODY MASTERS** | | |
| 1934-1935 | | |
| Mirrors<br>Freddy Rich & Orchestra | Sept. 8 | 11 |
| Phil Spitalny and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies<br>Harry Horlick | Jan. 26,'35 | 10 |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| **MERRIE MELODIES** | | |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| No. 5—I Haven't Got a Hat | | 1 rl. |
| **SEE AMERICA FIRST**<br>**E. M. NEWMAN** | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 | |
| **PEPPER POT** | | |
| No. 24—At the Races<br>Edgar Bergen | July 21 | 10 |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live<br>Gus Edwards | Nov. 10 | 9 |
| Two Boobs in a Balloon<br>Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In<br>Radio Reel No. 2 | Dec. 8 | 10 |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part<br>Radio Reel No. 3 | Feb. 9,'35 | 1 rl. |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars<br>Radio Ramblers | Mar. 22,'35 | |
| Billy Hill | Mar. 16,'35 | |
| Eggs Marks the Spot<br>Radio Reel No. 4 | Mar. 30,'35 | |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles<br>Boy Scouts | July 1 | 2 rls.<br>(each) |

## MASCOT

| | | |
|---|---|---|
| Burn 'Em Up Barnes<br>Jack Mulhall-Lola Lane-Frankie Darro | June 16 | 2 rls.<br>(each) |
| Lost Jungle, The<br>Clyde Beatty | June 13 | 2 rls.<br>(each) |
| Law of the Wild<br>Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | Sept. 5 | 2 rls.<br>(each) |
| Mystery Mountain<br>Ken Maynard-Verna Hillie | Dec. 3 | 2 rls.<br>(each) |
| Phantom Empire<br>Gene Autry-Frankie Darro | Feb. 23,'35 | 2 rls.<br>(each) |

## PRINCIPAL

| | | |
|---|---|---|
| Chandu on the Magic Island<br>Bela Lugosi, Maria Alba | | |
| Return of Chandu, The<br>Bela Lugosi-Maria Alba | Oct. 1 | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| | | |
|---|---|---|
| Red Rider, The<br>Buck Jones<br>(15 episodes) | July 16 | 20<br>(each) |
| Rustler's of Red Dog<br>John Mack Brown<br>(12 episodes) | Jan. 21,'35 | 20<br>(each) |
| Tailspin Tommy<br>Maurice Murphy-Noah Berry, Jr. | Oct. 29 | 20<br>(each) |
| Vanishing Shadow, The<br>Onslow Stevens-Ada Ince | Apr. 23 | 20<br>(each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

HAVE SEVERAL USED ARCTIC NU-AIR blowers on hand at low prices. Write for details to Arctic Nu-Air Division, U. S. Air Conditioning Corp., 2115 Kennedy St., N. E., Minneapolis, Minn.

WISE EXHIBITORS KNOW WHERE TO BUY those good guaranteed rebuilt Simplex and Powers projectors, reflector lamps, rectifiers, Mazda equipment, sound accessories, parts, supplies. Quality bargains always. Free catalog. Play safe with MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Established 25 years.

## EQUIPMENT EXCHANGE

MORTGAGE DUE? — WE PAY "SPOT" FOR used equipment—trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

## PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C. O. D. BERLIN PRINT, Berlin, Md.

125 2-COLOR LETTERHEADS, 125 ENVELOPES, $2.29 delivered. SOLLIDAYS, Knox, Ind.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

"BOYS WELL PLEASED—MANY THANKS!" says Franklin, Family Theatre, Halifax, N. S. "Well pleased with everything." Why not send your orders to S.O.S.? S. O. S. CORP., 1600 Broadway, New York.

MAZDA BULB USERS, IMPROVE YOUR projection 100% with low intensity light! Remember your patrons want projection. Trades considered. CROWN, 311 W. 44th St., New York.

NEW REFLECTOR ARC LAMPS OR RECTIFIERS, $49.50—replace inefficient Mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

TWO USED HOLMES PORTABLE TALKIES two Powers 6B 30 amp. lamphouses. Cash bargains. BOX 186, Bryson City, N. C.

CHAIRS — CHAIRS — CHAIRS — CHAIRS. New, used, rebuilt. Parts, Firmastone. Anything and everything. Patch-a-seat. Lowest prices. GENERAL SEATING CO., Chicago.

SOUTH CAROLINA STATE CHOOSES SOS—SOS Cinemaphone Wide Fidelity, $179.70 up complete! Soundheads, $59.50 up; unified control amplifiers, $39.50 up; trades taken. S. O. S. CORP., 1600 Broadway, New York.

## NEW EQUIPMENT

NEW TYPE SUPREX LAMPS, 45 AMPERES, 30 volts, high intensity brilliancy at low cost. You Hi-lo users, here is your chance to save money. Write us your troubles in detail. Will give you this information free. INFORMATION BUREAU, CROWN, 311 West 44th St., New York.

OFFERING SIXTY NEW SOUND SCREENS AT 29c square foot—Beaded, Chromolite or Ortho-Krome. Wire for yours. S. O. S. CORP., 1600 Broadway, New York.

NEW DE COSTER 309 SPEAKER EXCITER horn complete, $50. GRAND THEATRE, Union City, Ind.

SAVE A THIRD OR MORE ON YOUR REPAIR parts. ARGUS MFG. CO., Cleveland, O.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECTION" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books compete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

## SOUND EQUIPMENT

ONLY 500 LEFT—ABSOLUTELY FREE.—SEND for booklet explaining "tweeters," "woofers" and other baffling secrets. BOX 516, MOTION PICTURE HERALD.

PROFESSIONAL TEST LOOPS—COPYRIGHTED instructions, 9,000 cycle, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitally necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

## THEATRES FOR SALE

FOR SALE: THEATRE, NEW EQUIPMENT, 240 seats in a live town of 1,000 population drawing from six other towns of about equal size. Terms if desired. Write or wire. H. R. KNOWER, Hillsboro, Wis.

THEATRE COUNTY SEAT. C. C. CAMP, Government Project, Box 1.

THEATRE FOR SALE—250 SEATS, SMALL towns surrounding. Write or wire. LAKESIDE THEATRE, Lake Village, Ark.

## WANTED TO BUY

PIPE ORGANS — WILL BUY GOOD USED chamber instruments, cash. RAY SEVERENS, 1101 Bellefontaine, Lima, O.

## POSITIONS WANTED

SOUND PROJECTIONIST, ELECTRICIAN, wants position. Twelve years' experience, sober, locate anywhere. HAROLD POPE, Dierks, Ark.

SOUND PROJECTIONIST — EXPERIENCED, unmarried, young, will go anywhere. BOX 517, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST WANTS POSITION in Pacific Coast theatre. M. KLEINSMITH, Canby, Ore.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

# *In eight of*

# "1934's BEST TEN"

OF the ten pictures chosen as 1934's best in the *Film Daily's* nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

## EASTMAN *Super-Sensitive Panchromatic Negative*

# DAVID COPPERFIELD

Greatest Extended Run Hit in the history of motion pictures!

**CLARK GABLE**
**CONSTANCE BENNETT**
## AFTER OFFICE HOURS

Successor to "Forsaking All Others"
Washington, D.C., premiere sensational!

# SEQUOIA

(SEE-QUO-YAH)

1935's Exploitation Triumph!
Nominated among Year's Ten Best!

**JEANETTE MacDONALD**
**NELSON EDDY**
in VICTOR HERBERT'S STAGE HIT
## NAUGHTY MARIETTA

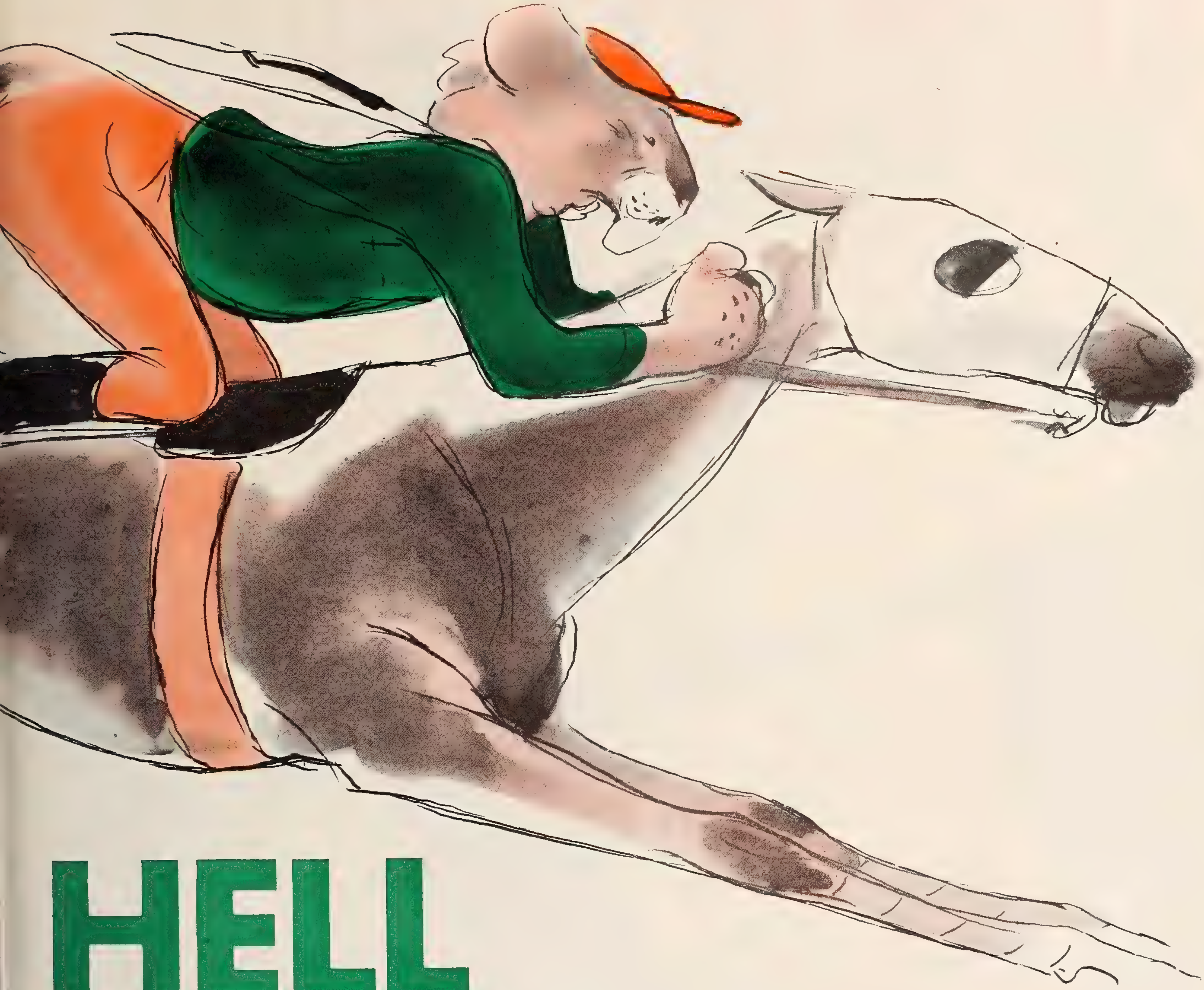
Coast advance notices predict greatest musical of all time.

**WALLACE BEERY**
*and Giant Cast in*
## WEST POINT OF THE AIR

Thrilling successor to "Hell Divers" and just as BIG!

**JEAN HARLOW**
**WILLIAM POWELL**
## RECKLESS

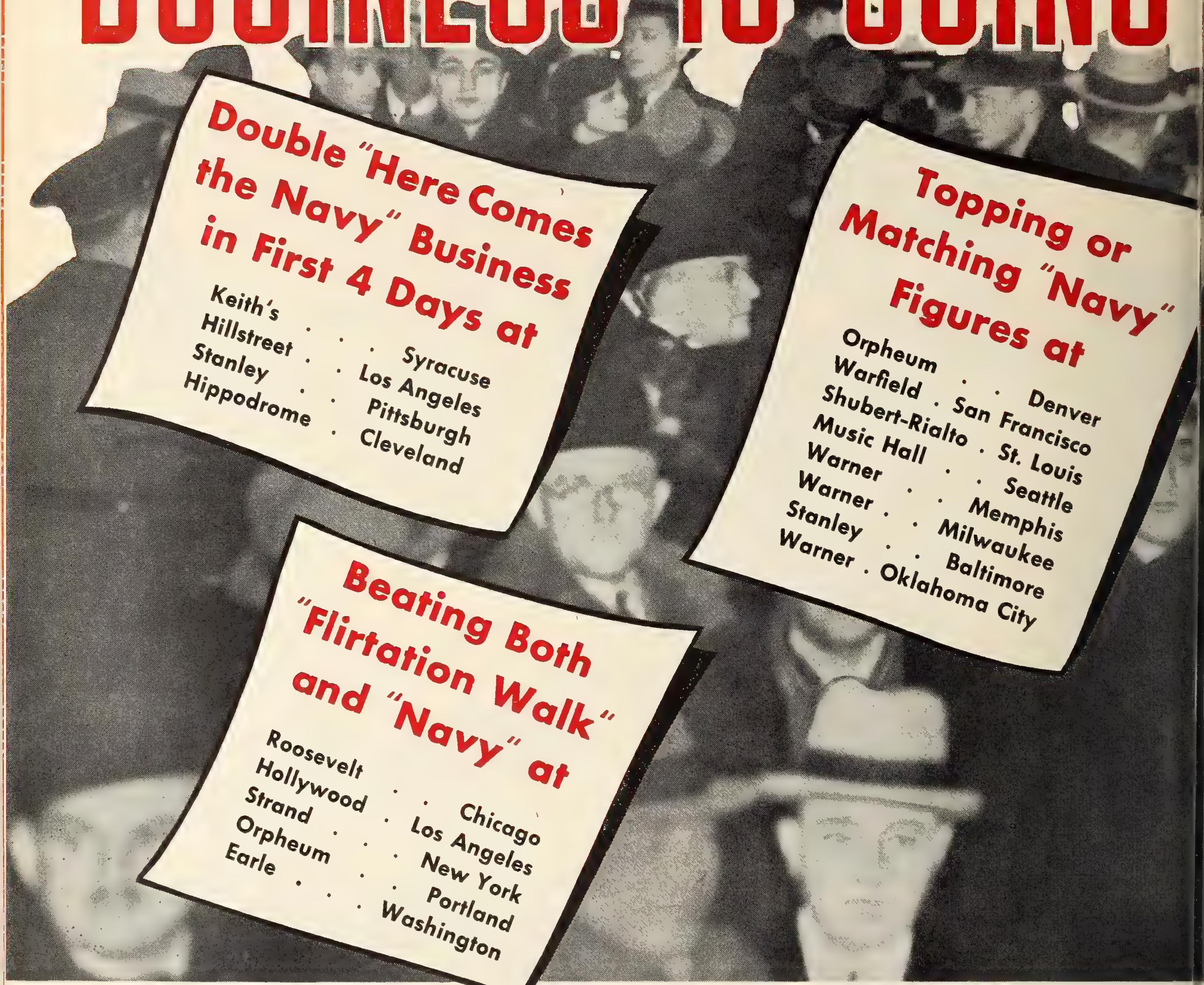
Unique musical melodrama. Jerome Kern melodies. Biggest Song and Spectacle Show M-G-M ever produced!



# HELL BENT!

The eyes of the entire industry are on your pal Leo. Never in the annals of Metro-Goldwyn-Mayer *(and what annals!)* has Leo hit such a winning stride. Keep your dough on the leaping lion. This is only *February* of 1935!

# BUSINESS IS GOING



## Double "Here Comes the Navy" Business in First 4 Days at

Keith's . . . Syracuse
Hillstreet . . Los Angeles
Stanley . . Pittsburgh
Hippodrome . Cleveland

## Topping or Matching "Navy" Figures at

Orpheum . . Denver
Warfield . San Francisco
Shubert-Rialto . St. Louis
Music Hall . . Seattle
Warner . . Memphis
Warner . . Milwaukee
Stanley . . Baltimore
Warner . Oklahoma City

## Beating Both "Flirtation Walk" and "Navy" at

Roosevelt . . Chicago
Hollywood . Los Angeles
Strand . . . New York
Orpheum . . Portland
Earle . . . Washington

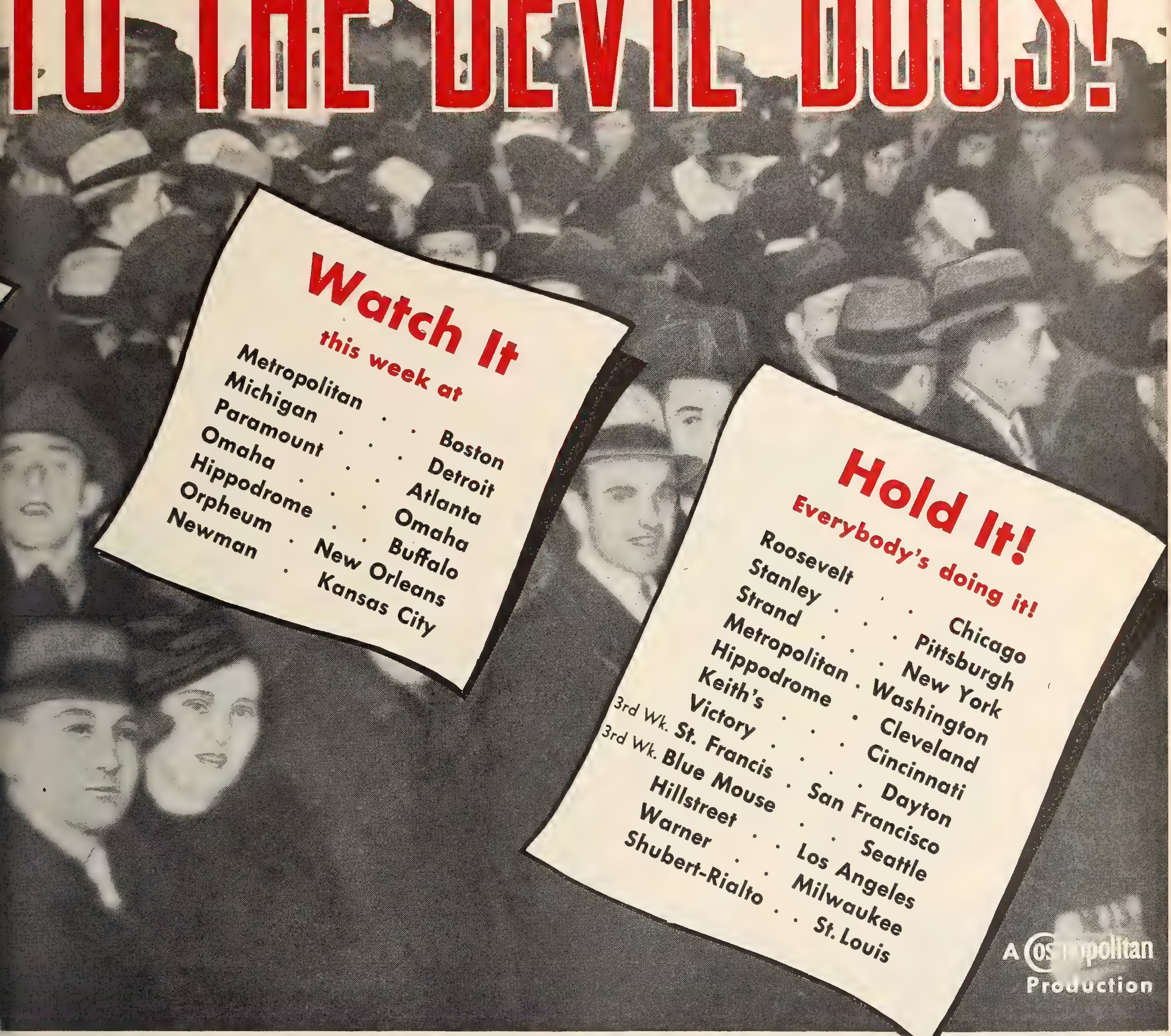
## Everywhere–America's Biggest Attraction

# "DEVIL DOGS

## Starring JAMES CAGNEY • PAT O

From the same Company that's bringing you Rudy Vallee in "Sweet Music"—
Kay Francis in "Living on Velvet" with Warren William and George Brent—

# TO THE DEVIL DOGS!



## Watch It
### this week at

| | |
|---|---|
| Metropolitan | Boston |
| Michigan | Detroit |
| Paramount | Atlanta |
| Omaha | Omaha |
| Hippodrome | Buffalo |
| Orpheum | New Orleans |
| Newman | Kansas City |

## Hold It!
### Everybody's doing it!

| | |
|---|---|
| Roosevelt | Chicago |
| Stanley | Pittsburgh |
| Strand | New York |
| Metropolitan | Washington |
| Hippodrome | Cleveland |
| Keith's | Cincinnati |
| Victory | Dayton |
| 3rd Wk. St. Francis | San Francisco |
| 3rd Wk. Blue Mouse | Seattle |
| Hillstreet | Los Angeles |
| Warner | Milwaukee |
| Shubert-Rialto | St. Louis |

A Cosmopolitan Production

**Since The World's Fair! . . Warner Bros.'**

# OF THE AIR"

**BRIEN Directed by Lloyd Bacon**

"Gold Diggers of 1935"—Jolson and Keeler in "Go Into Your Dance"—
Paul Muni in "Black Fury"—Dolores Del Rio in "In Caliente"

# PLAN *now*...

## FOR EXTENDED RUNS ON THESE FOX HITS!

GLANCE at the details and convince yourself that the exhibitor who doesn't date them in for extra playing time is cheating his bank account. And ...while you're at it...slap yourself on the back for being a FOX showman!

**JANET GAYNOR** **WARNER BAXTER**
in
### ONE MORE SPRING

With Walter King, Jane Darwell, Roger Imhof, Grant Mitchell, Rosemary Ames, John Qualen, Nick Foran *and* Stepin Fetchit. Produced by Winfield Sheehan. Directed by Henry King. From Robert Nathan's best-selling novel. Screen play and dialogue by Edwin Burke.

**SHIRLEY TEMPLE**
**LIONEL BARRYMORE**
in
### The LITTLE COLONEL

*A* B. G. DeSylva Production. With Evelyn Venable, John Lodge *and* Bill Robinson. Directed by David Butler. Screen play and adaptation by William Conselman. Based on the story by Annie Fellows Johnston.

### GEORGE WHITE'S 1935 SCANDALS

With ALICE FAYE, JAMES DUNN, NED SPARKS Lyda Roberti, Cliff Edwards, Arline Judge, Eleanor Powell, Benny Rubin, Emma Dunn, GEORGE WHITE. Entire production conceived, produced and directed by George White. Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman.

**WILL ROGERS** in
### LIFE BEGINS AT 40

With Rochelle Hudson, Richard Cromwell, George Barbier, Jane Darwell, Slim Summerville, Sterling Holloway. Produced by Sol M. Wurtzel. Directed by George Marshall. Suggested by the book by Walter B. Pitkin. Screen play by Lamar Trotti.

### The GREAT HOTEL MURDER

with
**EDMUND LOWE** **VICTOR McLAGLEN**

Rosemary Ames, Mary Carlisle, Henry O'Neill, C. Henry Gordon. Produced by John Stone. Directed by Eugene Forde. Screen play by Arthur Kober. Story by Vincent Starrett.

FOX

# MOTION PICTURE HERALD

Vol. 118, No. 8 February 23, 1935

## NEW TUNE

OFFICIAL Washington has heard and said a lot about the motion picture industry, including babies' salaries in Hollywood, block booking, sin and shame, ad lib., all complaints and plaints, always something wrong.

But last week Motion Picture Herald's ebullient A-Mike Vogel, of the Managers' Round Table section, led an expedition to Washington for the presentation of the Quigley Grand Awards for showmanship by the Vice-President of these United States, before an array of the nation's first rank statesmen.

Perchance in some degree such events can be expected to convey to official Washington a suggestion that the motion picture is an industry entitled to serious consideration for other purposes than taxation and publicity-seeking legislation.

△ △ △

## WE AGREE

THE other day, February 13, to be precise, as we usually are, we picked up the day's issue of our versatile contemporary, The Film Daily, and in a column of comment by Mr. Don Carle Gillette we read:

> *The unprejudiced, unfettered and clear-eyed motion picture critics of the country will always constitute the best court of standards for judgment of films, acting, direction and the cinema in general.*

That reminded us of something, and sent us into a Film Daily file, until we came eventually to a column entitled "Critics" signed by Mr. Jack Alicoate, under date of January 29, in which he remarked:

> *In the first place, nothing can be done about critics. In general they are like poor relations. We shall constantly have them with us, for, like Tennyson's brook, they run on forever. Sometimes to cheer us, sometimes to irritate us. There are perhaps some 50 motion picture critics in the country worthy of the name. The rest, hundreds of 'em, are either going or coming.*

Anyway, they get polled, annually.

△ △ △

REPORTS from Chicago indicate that the Dionnes, parents of Canada's world famed quintuplets, have not proved a draw on the stage of the Oriental, the big Loop theatre. Any good script writer can explain; the answer is that there are five reasons why there is no suspense.

## ABOUT CHAINS

NOT so long ago there was a big word in this industry—"decentralization"—with its bearing entirely on the circuit theatre situation. A number of things have been done about it, but the state of public good-will with reference to circuit operations will still bear attention.

In that connection it is of interest to read certain utterances from Mr. Isroy Norr of Ames & Norr, public relations counsel. Incidentally Mr. Norr is public relations counsel to the Motion Picture Producers and Distributors of America, Inc. He has published a pamphlet entitled "Public Confidence and How to Lose It." Curiously there is no reference to the motion picture, but anent our subject he says:

> *Many chain store executives are aware that the picture created in the public mind, with reference to such institutions, is of a huge hybrid creature, sprawling over the nation, its head in Wall Street, and its claws in every city, town and hamlet. . . .*
>
> *Thoughtful leaders in the field must replace the vision of a national octopus with the reality of a series of local institutions, closely integrated in local life and intimately responsive to local opinion, which pass on the benefit of national organization to the locality in which they operate, in terms of economy, enlightened employe relations and genuine social service. . . .*

"Closely integrated in local life" and "intimately responsive to local opinion" are phrases descriptive of the best and really successful theatre operations of today. They apply interestingly to the operations of those outstanding showmen who have currently won the honors of the Quigley awards, sponsored by Motion Picture Herald through the Managers' Round Table.

And this all pertains to those indispensable elements of showmanship which can not be put in the can with the film.

△ △ △

ADD inventory of gadgets: A Chicago inventor announces a device to measure audience reactions. The "Photopolygraph" is said to record "the exact quantity of emotion" felt by the person under test. There ought to be one in Mr. Joseph Breen's office.

△ △ △

Mr. George Bernard Shaw in a London interview demands sex in pictures and says: "I am old and I know what I am talking about."

Mr. Shaw is wrong. He is old and he knows what he is remembering about.

---

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Colvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Rovelstad, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Postal Union Life Building, Victor M. Shapiro, manager; London Bureau, Remo House, 310 Regent Street, London W I, Bruce Allan, cable Quigpubco London; Berlin Bureau, Berlin-Templehof, Kaiserin-Augustastrasse 28, Joachim K. Rutenberg, representative; Paris Bureau, 19, Rue de la Cour-des-Noues, Paris 20e, France, Pierre Autre, representative, cable Autre-Lacifral-20 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Na Slupi 8, Prague II, Czechoslovakia, Harry Knopf, representative; Cape Town Bureau, 10 St. George's Villas, Green Point, Cape Town, South Africa, H. Hanson, representative; Budapest Bureau, 3, Kaplar -u, Budapest, Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Cuenca 52, Buenos Aires, Argentina, N. Bruski, representative. Member Audit Bureau of Circulations. All contents copyright 1935 by Quigley Publishing Company. Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

# THIS WEEK - - -

## BRITISH FILMS

Shortly to come to New York will be Arthur Dent, of Wardour Films and Associated British Pictures, to arrange distribution of British International's product in this country. He said no arrangement had been completed for distribution by GB Productions here, although it had been considered. . . .

## DROP PURCHASE PLAN

Dissatisfied with the proposed title conveyance, Warner has determined not to take over eight Nashville, Tenn., theatres from Tony Sudekum, as previously arranged. The purchase agreement, it was said, required conveyance of clear titles, a condition which, in the Warner opinion, was not met satisfactorily. . . .

## ANTI-TRUST ACTIONS

Anti-trust suits brought in Chicago by Jack Rubin of Public Theatres and James Roden of the Astor, against major distributors and circuits were continued to this weekend in federal court. Defendant answers have been filed to the charge of preventing 10-cent double featuring. The cases are to be tried together because of their similarity. . . .

## EVEREST FILMED

As a three-reel special, Educational will release pictures of the air dash of the Houston-Mount Everest flight over the peak. A group of English fliers, sponsored by Lady Houston, achieved the hazardous goal in two flights, with S. R. Bennett at the camera. For the first time the average man may look down, via the screen, upon the towering 29,000-foot peak. The film is called "Wings Over Everest." . . .

## MARTIN RESIGNS

Resigning as business manager, former secretary-treasurer Lester F. Martin of Allied Theatre Owners of Iowa and Nebraska will enter private business in Des Moines and Nevada. Allied activities are being handled in the office of the president, Leo F. Wolcott, at Eldora, Iowa, until a new business manager is named by the board of directors. . . .

## TELEVISION

National Broadcasting Company, with television behind the plan, intends to erect a new studio in Hollywood within a year, it was said on the Coast last week by Merlin Hall Aylesworth, NBC president, who added, "It will cost $100,000,000 to launch television as a new form of entertainment." . . .

## ROXY EPISODE

Another episode in the theatrical adventures of Roxy (Samuel Lionel Rothafel) will come to an end about the close of this month, when the Warner Mastbaum, which reopened under the Roxy direction on last Christmas Day with considerable fanfare and many trumpets, will close. In New York were reports the maestro will begin a new chapter as director of the Center in Radio City, stage spectacles the policy, or as CBS program director. . . .

## THE LOST $12,000

Fifteen years ago Max Stearn, operating the Southern theatre, Columbus, took a lease on the present Neil Hotel site, later assigning it to Archibald S. White, who agreed to build a theatre, lease it to Mr. Stearn for 20 years. A subsequent clause stated Mr. Stearn was to receive $12,000 annually in lieu of the theatre. Such payments were maintained to July, 1933, when the hotel company filed suit. The court ruled the agreement did not constitute a charge on the hotel company. . . .

## SUNDAY FILMS

Portland, Me., finally has achieved Sunday motion pictures, although the rest of the state still prohibits films, as well as most other amusements, on the Sabbath. . . .

* * *

## *In This Issue*

Red films are shown in 152 theatres in America Page 9
Vice-President Garner presents Quigley Grand Awards Pages 14 and 89
Newsreels adopt uniform standard to improve quality Page 13
Official MPTOA Convention Program Page 25
Motion picture stocks and bonds move upward with gold clause ruling Page 30

### FEATURES

Editorial Page 7
The Camera Reports Page 47
January Box Office Champions Page 26
The Cutting Room Page 63
The Hollywood Scene Page 39
J. C. Jenkins—His Colyum Page 86
Productions in Work Page 77

### DEPARTMENTS

What the Picture Did for Me Page 79
Showmen's Reviews Page 54
Managers' Round Table Page 87
Technological Page 76
Short Features on Broadway Page 96
Letters from Readers Page 96
The Release Chart Page 97
Box Office Receipts Page 70
Classified Advertising Page 102

## MARTIN vs. KOPLAR

Monday, in New York, trial will begin of the $25,000 damage suit brought by Thomas J. Martin, Warner auditor and former treasurer of the Skouras Enterprises in St. Louis, against Harry Koplar, former Skouras associate, for false arrest. Martin's arrest for contempt of court is alleged to have followed Mr. Koplar's complaint that Mr. Martin had ignored a court order. The Missouri supreme court absolved Mr. Martin. . . .

## CARTOONS

This week the cartoon film emerged victorious from the United States supreme court, which decided that "Betty Boop" dolls cannot be manufactured except under copyright provisions, and that the cartoon character had been infringed. The ruling was on appeal brought by Ralph A. Freundlich, Inc., New York, and sustained the earlier decision in favor of the Fleischer Studio, Inc. . . .

## FACTORY SHOWS

Four Detroit exhibitors have been asked to join local exchanges in a legal effort to halt film showings by the Industrial Mutual Association. Collection of damages is to be attempted on the ground the films were obtained in violation of exclusive exchange distribution rights. Flint automobile workers attend the shows at nominal admission.

## BETTER BUSINESS

A substantial increase in business was recorded by the theatres of Mississippi during 1934, the improvement running 58 per cent better than in 1933. The state's houses accounted for 81 per cent of the total amusement tax revenue, while circuses and carnivals collected 11 per cent of the total. . . .

## NEWS "VOICES"

Voted the most popular air news commentator in the New York World Telegram's annual poll of American, Canadian radio editors, was Edwin C. Hill, the voice of Hearst Metrotone News. The vote: Hill, 246; Alexander Woollcott, 159; Lowell Thomas (Fox News), 111; Boake Carter, 102; John B. Kennedy, 45. . . .

## SMALL THEATRES

Speaking of the possible hazards in small theatres seating less than 600, Paul E. Moss, New York's license commissioner, has warned exhibitors not to permit standing or to admit children, either as patrons or performers at any time. He urged other precautions as well. . . .

# SOVIET PICTURES SHOWING IN 152 THEATRES IN U. S.

## Less Than One Per Cent of American Houses Display Red Films and Only Fifteen Features in a Single Year

## One-Half of One Per Cent in Screen Time Audience Hours; Appear Regularly in Forty-five American Cities

*Because of the very considerable attention given to the productions of the Russian state controlled and propaganda laden motion pictures by certain and various critics of the magazines and metropolitan newspapers of the United States, it has been deemed of interest to discover the scope of the screen activities concerned. It is thereby discovered that the pictures made and presented in behalf of the Soviet and the Third Internationale acquire an enthusiastic attention from the motion picture writers vastly out of proportion to the attention they get in the public eye. In screen time audience hours the red Russian product would appear to rate in the vicinity of one half of one per cent. This would tend to the conclusion that the paeans of praise of Russian screen technique poured out by the pink critics must pertain to qualities that have little indeed to do with audience appeal. The article herewith presented is the first exhaustive examination into the subject.*

*—TERRY RAMSAYE*

By JAMES P. CUNNINGHAM

The Soviet motion picture exhibition structure in America — controlled indirectly from Moscow — today embraces 152 independently owned theatres, less than one per cent of the country's total, playing to a national weekly audience of 920,000 persons and marketing each year as entertainment about 15 feature motion pictures produced in the Union of Socialist Soviet Republics by the government controlled industry.

**Ninety-four of these theatres — representing 63 per cent of the entire Soviet film market in this country—are in six eastern states: Maryland, Massachusetts, New Jersey, New York, Ohio, Pennsylvania, and in the nation's capital at Washington. In 34 states there are no theatres in which this product is played with any consistency.**

The Stalin government of the Union of Socialist Soviet Republics exercises absolute control over Russian production, distribution and exhibition, through Soyuzkino (All-Union Motion Picture Trust), headed by M. Shumiatsky, General Director of Cinema Industries, who, with a Council of the People's Commissars, sets down policies for production and exhibition.

Intorgkino, a subsidiary of Soyuzkino, and headed by V. A. Usievitch, controls the sale of Soviet pictures abroad and purchases foreign product and equipment. Intorgkino deals directly with Amkino Corporation in New York, in placing product here, and does not contact Amtorg Trading Corporation, as is generally believed. Amtorg is the official Soviet agency in the United States for importing all other Soviet products, and exports American goods to the Soviet. Located at 261 Fifth Avenue, New York, and at 260 California Street, San Francisco, Amtorg has a nationwide web of branches.

Amkino Corporation has its headquarters at 723 Seventh Avenue, New York, and is in charge of V. Verlinsky, president, and N. Napoli, his assistant.

### 16 Production Units in Russia

There are 16 production units in Russia, allocated to state districts, all producing for immediate showing in the Soviet and for possible export. These companies and available dates of their formation, together with their state locations, are as follows:

Armenkino, of Armenia; Erivan; 1924.
Azgoskino, Moscow.
Azzoskino, Baku.
Belgoskino, of White Russia; Minsk; 1925.
Goskinprom, of Georgia; Tiffis; 1923.
Rossfilm, Moscow.
Mezrabpomfilm, Moscow; 1923.
Sibkino, Novosibirsk.
Soyuzfilm, Moscow.
Soyuzkinoexport, Moscow; 1933.
Tshuvashkino, 1927, Moscow.
Turkmenfilm, of Turkmenistan; Ashabad; 1927.
Ukrainfilm, Kiev.
Uzbekogoskino, of Uzbekistan; Tashkent; 1927.
Vostokkino, Moscow.
Vufku, Moscow.

Amkino has been distributing Russian pictures here as a controlled agency of the USSR since 1928. Previously the Soviet made single-picture deals with state right distributors.

**Amkino's officials said last week they have operated profitably every year, except in 1933, when there was a slight loss. He would not divulge the extent of earnings. Regardless, the non-existence of a currency exchange between the two countries makes it advisable for Amkino to keep on deposit in this country whatever profits are realized from rentals.**

While Amkino is the official agency for all of the Soviet industry, it handles product imported under the 16 individual brand names.

Theatres are serviced in the United States through the home office in New York and a sub-office in Los Angeles, which is in charge of Mark Aberson. Prints are shipped directly. There are no other distribution facilities, although new Amkino representatives shortly will be installed in Chicago and Cleveland.

In Canada, Amkino distributes, on a percentage basis, through Guaranteed Pictures, which has offices at Toronto, Montreal and Winnipeg.

Only recently has Amkino made any progress in distributing in Mexico, where A. Martine, Mexico City, brought into that country the Soviet "Road to Life," getting a few scattered bookings.

Average rental for a Soviet feature here is $25 for a single day's booking at a subsequent run. First-runs and principal second-runs play product on a percentage. Amkino's share at the foremost first runs—such as the Cameo in New York—reaches as high as $5,000 on outstanding pictures for a week's run, whereas average top percentage paid to Amkino for the same period at the largest second-run approximates $1,000.

"Chapayev," newest Amkino importation, is now in its sixth week at the Cameo in New York, and indications are that it will continue for at least a fortnight.

Ten prints are used at one time on the average Soviet film to service theatres here. The largest number ever used was for "Potemkin," about to be reissued for the third time, having first been shown in December, 1926. Amkino headquarters would not reveal the number of runs played by "Potemkin," its most famous of the old silent pictures. However, the average Soviet film now plays some 150 theatres.

### In One Per Cent of U. S. Theatres

Significant of Soviet film audience limitations in this country is the fact that the average maximum market for the usual importation has not exceeded 152 theatres at any time since 1931, representing about one per cent of the 14,000 in operation.

Unavailability of theatres of suitable size in desirable downtown locations has lessened Amkino's opportunities to attempt to develop larger audiences among prospective Soviet sympathizers. Soviet films are shown steadily in 45 cities.

Few small cities and towns could support a theatre with either an all-foreign or straight-Soviet film policy, and even in large cities there is not sufficient Soviet product available to keep a theatre in operation uninterruptedly without other foreign features. French and German films are used for the most part in this connection, French having the preference over both Russian and German product.

Mr. Napoli, assistant to Mr. Verlinsky, said Amkino does not have any financial interest in American theatres, nor does it contemplate any such investments.

Amkino's foremost accounts include:

| CITY | THEATRE | CAPACITY |
|---|---|---|
| Baltimore | Auditorium | 1,580 |
| Boston | Fine Arts | 750 |
| Boston | Majestic | 1,550 |
| Chicago | Castle | 300 |
| Chicago | Great Northern | .... |
| Chicago | World Playhouse | 400 |
| Cleveland | Penn Square | 600 |
| Detroit | Little | .... |
| Los Angeles | Filmarte | 900 |
| Los Angeles | Joy | 756 |
| New York | Acme | .... |
| New York | Cameo | 539 |
| Philadelphia | Fine Arts | .... |
| Philadelphia | Shubert | .... |
| Pittsburgh | Art Cinema | .... |
| San Francisco | Columbia | 1,638 |
| San Francisco | Film Arte | 1,900 |
| Washington | Belasco | .... |

The exhibition "pillar" of the Soviet film in this country is the so called "Little Theatre,"

(Continued on following page)

# ONE HOUSE TO 829,000 INHABITANTS

(*Continued from preceding page*)

or "Art House," the largest group of which is controlled in the east by Levrad Amusement Corporation, owned by Charles F. Levin and Matty Radin, both New Yorkers. Mr. Radin is a Tammany Hall Democrat of the old school. Levrad's Cameo at Times Square is the first spot in America where Soviet pictures are shown. Another is the Acme at Union Square —soapbox meeting ground for the Reds.

### Building Cross-Country Circuit

The Radin-Levin interests are now building a cross-country circuit, having already acquired the Auditorium, Baltimore; Majestic, Boston; Belasco, Washington, and Great Northern, Chicago, all former stage theatres. They will immediately invade Cleveland, Detroit and Philadelphia.

Mr. Radin opened his latest acquisitions with "Chapayev," following with French releases. His idea in acquiring legitimate theatres is to have available stages upon which he hopes to present Russian players and ballet dancers.

Popular prices comparable to the average scales of downtown second run theatres are the rule for Soviet film showings.

The average maximum of 152 theatres showing Soviet films regularly are located as follows:

| CALIFORNIA | THEATRES |
|---|---|
| Los Angeles | 5 |
| San Francisco | 2 |
| DISTRICT OF COLUMBIA | 1 |
| COLORADO | 2 |
| ILLINOIS | |
| Chicago | 12 |
| Elsewhere | 10 |
| INDIANA | 7 |
| IOWA | 2 |
| MARYLAND | |
| Baltimore | 1 |
| MASSACHUSETTS | |
| Boston | 3 |
| Elsewhere | 25 |
| MICHIGAN | |
| Detroit | 1 |
| MONTANA | 3 |
| NEW JERSEY | 7 |
| NEW YORK | |
| New York City | 20 |
| Elsewhere | 18 |
| OHIO | 8 |
| PENNSYLVANIA | |
| Philadelphia | 2 |
| Pittsburgh | 1 |
| Elsewhere | 16 |
| WISCONSIN | 6 |
| TOTAL | 152 |

While only the foregoing theatres are consistently playing Amkino product, there are others in the field which play an occasional Soviet feature, presumably the important ones.

Other theatres which lean to foreign film policies include: 18 houses already mentioned: Europa, Baltimore; Cinema, Chicago; Europa, Cincinnati; Little, Newark; Art Cinema, New Haven; Miracle, New York (Bronx); Fifth Avenue Playhouse, New York; Europa, Philadelphia; Avenue Cinema, Pittsburgh; Little, Rochester; Laurier, Woonsocket, R. I.

## *"SOVIET JUBILEE" IN UNITED STATES*

*"Commemorating," in the words of its program, "the fifteenth anniversary of the Soviet motion picture industry," Matty Radin's Acme theatre on 14th Street in New York—heart of the soap-box proletariat stamping ground—this week is devoting its programs to "outstanding Soviet films." On a split-week the Acme is featuring "Life Is Beautiful" and "Twenty-six Commissars," old pictures which are labeled, respectively, a "masterpiece" and a "brilliant saga." The first is called "Soviet's greatest artistic triumph."*

*This, the Acme declares, is "Soviet Jubilee Week."*

Six out of 14 states in which Amkino does most of its business are in the East, two are on the Coast and six in the Midwest. They have no theatre clients consistently buying product in the South or Southeast.

Ninety-four of the 152 theatres in the six eastern states constitute 63 per cent of the Soviet film market in this country. The remaining 37 per cent is widely scattered over California, Colorado, Illinois, Indiana, Iowa, Michigan, Montana, Ohio.

Amkino would not admit of any non-theatrical distribution. It had been understood that educational institutions show an occasional Soviet film.

There is only one theatre steadily showing Soviet product for every 829,000 inhabitants in this country and one seat for each 1,360 persons, whereas regular motion picture theatres provide a seat for each 13 inhabitants and there is one theatre for every 8,590 persons.

### Seating Capacity 92,720

The 152 theatres consistently showing Soviet product have a combined seating capacity of 92,720. This is less than one per cent of the 9,719,537 available seats in the United States.

Amkino's officials declared they have no idea of the extent of the Soviet film audience in this country, but a private investigation indicated that some 920,000 persons attend weekly.

Mr. Napoli estimated average attendance in New York City at the 20 and odd theatres at from 100,000 to 125,000 per picture. Only one person out of every 75 of the city's 7,470,000 total population, therefore, ever see a Soviet film—and New York with its extensive foreign population, is the strongest Soviet film market in the country. Chicago, San Francisco and Los Angeles are next, in order.

The Soviet distribution philosophy practiced by Amkino, as expressed by Hollywood Representative Mark Aberson, is to concentrate on "intellectuals" in America for patronage.

Direct-mail and limited newspaper advertising are the principal media. used.

**Part of the backbone of the Soviet film audience here are the 26,000 enrolled members of the Communist Party, and some 40,000 enrolled Socialists, with their 500,000 "sympathizers" and half a dozen rival sects. Half of these prospective customers are in New York.**

The record shows little or no opposition, official or otherwise, to the presentation of Soviet motion pictures. They are subject to the same investigation by United States customs officers as other importations, and to the same inspection by censor boards as all productions.

Amkino product, however, has had difficulty with authorities at Ontario, Canada, where, with censors keeping hands off, municipal and police officials have been at odds with the Workers' Sport Association for sponsoring local exhibition of "Ten Days That Shook the World."

The film was shown early in the month without censor approval, that body maintaining it has no jurisdiction since the film was of sub-standard width (16 mm.). In such cases Canadian municipalities set up their own censorship.

### Censorship Ordered

Without waiting for the opening of the Ontario legislature this week, the Provincial Government passed an order-in-council requiring regular censorship of the picture before it again is exhibited. As a result, the legislature is expected to rule that all sub-standard prints hereafter will have to be passed by the Provincial board of censors.

Amkino explained that selection of films in Russia for export to America rests, first, with Intorgkino, foreign department of the Soviet film trust which, through its head, V. A. Usievitch, decides "on the basis of technique and entertainment value." But the final decision is made by Amkino on inspection of prints sent here.

### Admits Propaganda

Amkino admits to propaganda in the films, but, insists such propaganda is intended only to picture accurately what the Soviet has been trying to do in the way of industrial and cultural development.

Duplicate prints are made in New York when it is believed that the production has fair possibilities of returning distribution and laboratory costs. Virtually all the older product is silent, with English titles, while the talkers, all in the foreign tongue, have English translations printed on the scenes.

### More Entertainment Decreed

As if spoken in admission of the commercial, social and political limitations of importations to date, the Soviet has let it be known that henceforth its films will contain more entertainment and less "educational" preachments, supplanting the men-and-machine theme with stories of life's lighter sides.

The new policy, inaugurated at the turn of the year, veers to such subjects as music, dancing, fashions, sports, comedy and light drama, with particular attention paid to the eliding of much of the "propaganda."

**Reports indicate that the Russian populace itself is "fed up" with the heavy propaganda sent out through press, radio and motion picture—all these media being under strict control of the government.**

Reflecting the trends, productions sent here during the first "Five Year" cycle were concentrated on the Red Revolution and the events which led up to it. These films were principally of the newsreel variety—photographed political messages designed to "educate" the peasant masses in Russia and to familiarize sympathizers elsewhere with the plans in mind.

The second cycle dealt largely with industrialism, with the last "Five Year" period being devoted to an exposition of advances claimed for raising standards of the citizenry.

Amtorg Trading Corporation in an "Econ-

(*Continued on following page*)

# 47 FEATURES SHOWN IN THREE YEARS

(Continued from preceding page)

omic Review of the Soviet Union," declared that "the cinema is regarded in the USSR as a vital factor in raising the cultural level of the population. Its role in the social and cultural life of the nation was stressed by Lenin, who considered it 'the most important of the arts for us.'"

### 47 Features in Three Years

Apparently the Soviet does not expect to break into this market with any more than a dozen features annually, having shipped to these shores in three years only 31 sound and 16 silent productions and a few short subjects. Not until the turn of the year was recognition given to the fact that silent pictures are passé here. Soviet film imports by Amkino since 1932 follow:

| YEAR | SOUND | SILENT | TOTAL |
|---|---|---|---|
| 1932 | 12 | 6 | 18 |
| 1933 | 8 | 8 | 16 |
| 1934 | 11 | 2 | 13 |
| 1935 | 15* | .. | 15* |
| | — | — | — |
| TOTALS | 46 | 16 | 62 |

**(*) Tentative; if the Soviet later decides to send over a few silents these will be synchronized.**

Soviet features run the usual American feature length, averaging 70 to 80 minutes. There is no definite release schedule. Pictures are marketed as they are made ready, depending upon the progress of the preceding release. Titles and descriptions of features released since 1932, together with available production credits, follow:

### 1932—SOUND (12)

Patriots, starring Hans Klering and Elena Kuzmina: world war story of a Russian village on the German border.

Shams, starring Vladimir Gardin and M. Blumenthal-Tamarina; directed by Frederick Ermler; produced by Soyuzkino; industrial aspects of the Five-Year Plan.

Road To Life, starring Mikhall Zharov; drama of homeless children.

Horizon, starring N. Batalov; the problem of the Jew.

Island of Doom, starring Peter Sobolevski; Soviet romantic drama.

Sniper, war as seen through the eyes of a sniper.

Men and Jobs, starring N. Okhlopkov and V. Stanitzyn; directed by A. Macharet; produced by Soyuzkino; life of modern Russia.

False Uniforms, the Russian Robin Hood.

Golden Mountains, drama of old Russia.

Cossacks of the Don, starring Emma Cessarskaya and M. Abrikosov; directed by Olga Preobrajenska; produced by Soyuzkino.

Siberian Patrol, the Russia revolution.

Diary of a Revolutionist, starring G. V. Mouzalevsky and F. B. Blazhevitch; produced by Mejrabpomfilm; directed by J. I. Urinov; the Russian revolution.

### 1933—SOUND (8)

Alone, life story of a Russian girl abandoned in the Arctic.

House of Death, starring N. P. Chmelioff and N. A. Podgorny; directed by V. F. Federov; produced by Mejrabpomfilm; life story of Dostoyevski, Russia author.

China Express, drama of the Far East.

The Five-Year Plan, Russia's first cycle of re-making; (with lecture); produced by Soyuzkino.

Killing to Live, animal story of the frozen north; produced by Soyuzkino.

Conquerors of the Night, an Arctic adventure.

Soviet Youth, adventures of four Russian engineers in a desert.

Enemies of Progress, modern Russia.

### *"AND THE PIG GOT UP AND WALKED AWAY"*

*The Soviet cinema industry has enlarged its audience to include the very youngest members of society. "The Dirtiest of Them All," first of a series of films for children, tells the story of little Vania, who refused to wash.*

*Very dirty Vania is dragged by her parents to the bathtub, but he is no sooner lodged therein when the water spouts up in a mud-brown geyser, floods the apartment and cascades downstairs. Amazed tenants decide to bathe Vania in the river, but that water rebels, turns black, and the dismayed laundresses pull out their shirts and towels coal-black. Boys swimming in the river emerge as chimney-sweeps.*

*Vania, noticing the weariness of his self-appointed "scrubbers," escapes and comes to a collective farm, where the indignant cat, dog and geese chase him into a pig pen. Amazed at the cleanliness of the sow and her shoats in their white-tiled home, Vania decides that he, too, wants to be clean.*

*"The Dirtiest of Them All" comes at a time when the Soviet is trying to induce its adult citizenry to shave, wear clean collars and wash their hands before sitting down to eat. There is a bit of praise for Soviet hog raising thrown in.*

### 1934—SOUND (11)

Broken Shoes, the workers' struggles and their effect upon children.

Marionettes, starring L. Leonidoff; satirical musical, farce-comedy of politics dictated by a munitions manufacturer.

In the Land of the Soviets, Russia at work and at play.

Soviet Closeups, study of contemporary Soviet life.

House of Greed, starring V. Gardin; based on the decadence of the landlord class in Russia in the 1860's.

Soviets Greet New Turkey, news-film of the celebration of the 10th anniversary of the Turkish Republic.

Petersburg Nights, starring B. Dobron Ravov and A. Gorunov; directed by Gregory Roshal and V. Stroyeva; produced by Soyusfilm; based on Dostoyevsky novels about the death of talent and genius in old Russia under the Czars.

Thunderstorm, starring A. K. Tarasova and V. O. Massalitinova; directed by Vladimir Petrov; produced by Soyuzfilm; folk drama by A. N. Ostrovsky, about the manner in which the Russian of yesterday, in the realm of the Czar, was forced to exist as a peasant.

Three Songs About Lenin, directed by Dzega Vertov; produced by Mejrabponfilm.

Czar Wants to Sleep, starring M. Yanshin and B. Goringorianinov; directed by Alexander Feinzimmer; produced by Belgoskino; musical comedy of the "mad" Czar, Paul I.

Miracles, starring V. Gardin; drama of Russia's struggles against bigotry and oppression in 1906.

The silent productions released during this three-year period included:

Afghanistan
Al Yemen
An Hour With Chekhov
Born Anew
Forest People of Ude
Krassin
Last Ataman
Law of the Siberian Taiga
Life Is Beautiful
Mechanics of the Brain
Pamir
Problem of Fatigue
Problem of Nutrition
Rivals
South in Tambov
Three Thieves
Woman's World
Twenty-six Commissioners.

Production plans for 1935 include 15 features with the American market in view. There will be few silent importations. An idea of the new movement toward the lighter sides of life may be gathered from the title of a recently completed subject, "Jazz Comedy," or, "Moscow Laughs," produced at Moscow by Alexandrov.

Currently in America, first 1935 release, is "Chapayev," produced by Lenfilm, Leningrad, based on material of D. A. Furmanov and A. N. Furmanov, with music by G. Popov, and starring Boris Babochkin, Boris Blinov and Barbara Miasnikov. The story, of the Revolution, recounts the leadership of one Chapayev. The Soviet considers this one of its finest creations.

Now in production for 1935 release is the Soviet's first full-length color picture, tentatively titled "Nightingale," (Ekk). Also in mind is "Soviet Russia," for which much is promised, the cast including Dictator Josef Stalin, President Michael Kalinin, Premier Viacheslav Molotov, Commissar of Defense Voroshiloff, and Lazare Kaganovitch, secretary of the All Union Council of Trade Unions.

A number of experimental films (Russian Art Films) in which some of the Moscow Art Players participated, preceded the filming, in 1926, of "Potemkin" (Sergei Eisenstein) and "Mother" (Pudovkin). Later came such silents as "End of St. Petersburg," "Ten Days That Shook the World," "Soil" and "Arsenal" (Dovzhenko) and "Storm Over Asia."

### Reconstruction Period

The years 1930-1932 marked a reconstruction period for the Soviet industry, its adaptation to sound, some four years after the first American talker.

After a series of preparatory sound films appeared "Road to Life" (Ekk), which brings the Soviets up to their present experiments with what is for them a new form of motion picture art—the musical comedy.

Motion picture reviewers writing critical opinions of first-run features usually accord Soviet importations the same recognition as domestic productions, but rarely do they refrain from weighing propaganda contents.

**A typical piece, by Philip K. Scheuer, critic, in the Los Angeles *Times*, occasioned by the premiere of "Petersburg Nights" at the Filmarte theatre, held the observation that the Soviets' efforts to spread their doctrines through screen stories which delve abstractly into the past is resulting in "heavy, bedraggled and distinctly second-rate motion pictures."**

"Petersburg Nights," is like nothing so much as what one might have expected from a perusal

(Continued on following page)

# HOLLYWOOD STUDIES SOVIET TECHNIC

*(Continued from preceding page)*

of countless Russian novels and a viewing of numberless Russian plays," explained Mr. Scheuer. "As propagandists," he added, "the Soviets were on surer ground when dealing with men and machines."

On the other hand, some of America's leading newspaper critics of the film have been quick to acclaim the Soviet products. Andre Sennwald, New York *Times,* and Richard Watts, Jr., New York *Herald-Tribune,* have oft been quoted in this connection.

Hollywood producers, directors and a sprinkling of stars attend the Filmarte theatre there whenever a Russian picture is shown. No political significance is evidenced; their attendance is to study Soviet film construction.

Harry Rapf and David Selznick, Metro production executives; Ernst Lubitsch, new production head at Paramount; and Lewis Milestone, director, are but a few who have had special studio showings of Soviet films, arranged by Amkino.

At the California premiere of "Chapayev," the other evening at the Filmarte, several Hollywood stars and directors attended, on the invitation of Amkino, including Joan Crawford, Franchot Tone, Edward Robinson, Lewis Milestone, Edward Cline.

In immediate prospect is the Soviet Kinema Festival, which opens at Moscow this week-end, lasting until March 5. Producers, distributors, critics and students of the drama throughout the world were invited by the Soviet to attend to review the Soviet industry and its products.

Producing companies were invited to submit pictures of their own make and selection for showing.

Foreign heads of American companies independently selected the following productions for the festival: Columbia, "One Night of Love"; Radio, "Gay Divorcee" and "Little Women"; Paramount, "Cleopatra"; United Artists, "Our Daily Bread," and, Universal, "Invisible Man." Not heard from were Fox, Metro and Warner.

**When H. M. Idashkin, then acting head of Amkino, predicted in 1933 an improvement in motion picture relations between America and Russia, American executives expressed doubt that the Soviet market would open up any appreciable channels for Hollywood product. They still hold the same opinion.**

Rouben Mamoulian, now directing Miriam Hopkins in Pioneer's Technicolor production of "Becky Sharp" for RKO release, and Sylvia Sidney, Paramount star, are two of many in Hollywood to receive invitations from the Soviet to attend the festival. Miss Sidney declined because of work at the Paramount studio, but Mr. Mamoulian accepted, on condition "Becky Sharp" is finished on schedule.

The Motion Picture Producers and Distributors of America, Will H. Hays, president, which has extensive foreign representation on the Continent in the interests of member companies, is not officially participating in the festival.

**Outstanding stars in the Soviet today are V. Gardin, K. Tarasova, L. Orlova, L. Utesov, B. Babockkin, B. Dobronravov, Alexis Fenin, Illya Doronin and Batalov. Russian players have little caste status and receive a smaller salary than craftsmen and workers in other fields.**

Eisenstein is the leader of the Moscow Institute. Surrounding him in the rank of directors are Dovzhenko, Pudovkin, Ekk, Petrov, Alexandrov, Protozanov, George and Sergei Vasiliev, B. Vertoff, A. Dovjenko, Roshal, Stroyeva.

## *MOSCOW HAS ITS TROUBLES, TOO*

*There was a touch of Broadway to a theatre ticket-speculation conspiracy unearthed by the Soviet police the other evening at Sverdlovskaya Ploshad, Moscow's Times Square, when two "hawkers" of theatre tickets were given long prison terms at hard labor, and theatre employees from whom they illegitimately acquired tickets were discharged from their jobs.*

*Cable dispatches to New York told how speculators had approached prospective buyers even in theatre lobbies —a practice unheard of in the Soviet.*

*Among the sources of the speculators' tickets have been complimentary passes and reduced-price or free tickets issued to "shock workers" as part of their recompense for faithful work. Some of the workers sold their tickets.*

*The other night a foreign consul who had bought a ticket from a speculator found himself in the front row between two ambassadors, one of whom had given away an extra seat. The consul was so embarrassed that he exchanged his seat at the end of the first act with an elderly working woman in a rear row, who was entirely unabashed by her exalted ambassadorial neighbors.*

The two Vasiliev brothers have received the Order of Lenin for their achievements, as have Pudovkin and Dovjenko. Vertoff has been honored with the Order of the Red Star, second only to the Lenin Order. Eisenstein also has been so honored, and in his present position as head of the Moscow Institute he is teaching and training students of the art.

Sergei Eisenstein has not been heard from in this country since he departed for Moscow in 1933 in the midst of the controversy created by "Thunder Over Mexico," which took him three years to make and 200,000 feet of negative. Upton Sinclair was the producer, at a reputed cost of $100,000. The subject of controversy, propaganda and more than slightly "pink" haranguing brought to the film and to Mr. Sinclair vast stretches of newspaper type.

The "intelligentsia" of the ultra-liberals had accused Mr. Sinclair not only of "butchering a great work of art," but also of double-crossing Eisenstein, duping the Mexican people and wreaking "carnage" in general upon the Russian director's work.

This year the industry in Russia celebrates its 15th anniversary. The cinema in the USSR in its present structure is entirely a product of the post-revolutionary period. In Czarist Russia the production of motion pictures was almost unknown—the few theatres which existed featured for the most part foreign films, and utilized projection and other apparatus imported from abroad. The establishment of the Soviet motion picture industry dates from December, 1919. During the period up to 1931 the government invested 15,400,000 rubles in the construction of studios. In 1931 to 1933 a sum of 49,300,000 rubles was expended, while in 1934 alone capital investments totaled 30,000,000 rubles, a total of 114,700,000 rubles on production facilities alone. As a result of these outlays the Soviet cinema industry now combines 25 new or completely reconstructed film enterprises.

By 1932 the industry was producing 2,000 reels of film, of which 20 per cent consisted of full-length pictures. In 1933 production fell off somewhat, about 1,850 reels being turned out; the proportion of dramatic presentations rose, however, to 30 per cent. At the same time the number of sound films almost trebled; of the total feature pictures produced in 1932 about 25 per cent were sound films; in 1933 the ratio of sound films to the total had risen to 56 per cent.

### 32,800,000 Meters of Film

In 1932 Soviet industry produced 25,500,000 meters of film; in 1933 this was increased to 32,800,000 meters, a gain of 28 per cent, and the 1934 production program scheduled an output double that of the preceding year.

Output of motion picture cameras and projectors, the manufacture of which was unknown in Czarist Russia, was expected to total 8,500 during 1934.

**In 1925 there were 2,000 projection installations; by 1929 the number totaled 9,800 and in 1933—29,200, a 14-fold increase in eight years.**

There has been a corresponding increase in the number of patrons. In 1932, attendance at motion picture showings reached 667,000,000 as compared with 240,000,000 in 1928. The growth is even more striking in rural districts—from 7,000,000 in 1928 to 189,00,000 in 1932.

On January 1, 1933, there were 1,053 titles in the possession of Soyuzkino (All-Union Motion Picture Trust) and an average number of 37 prints of each film.

A recent decree of the Council of People's Commissars authorized construction of 900 sound film theatres by July 1, 1935, and a decree of the Ukranian government provides for the building of 150 additional stationary film theatres in the villages of the Ukraine.

In 1935, in addition to many short subjects and newsreels, the Soviet film industry is scheduled to produce 150 full length pictures.

### 14,500 Wired by 1937

In 1932 sound installations existed only in the largest cities—in only 1.1 per cent of the motion picture theatres (288). By 1937, 14,500 motion picture theatres (more than 20 per cent of all cinema installations) will be wired for sound. Average attendance at motion pictures is expected to increase from 7.1 visits per year in 1932 to 31 visits in 1937, per active member of the population.

Newsreels are produced by a special organization, Soyuzfilmnews, which issues each month three silent and three sound newsreels of general interest. The organization also participates in scientific expeditions. Scientific films are produced by Soyuztechfilm. In 1933 the organization issued 107 silent and three sound short subjects; during the first nine months of 1934, 177 silent and 24 sound shorts were produced.

As early as 1923 film studios were established in Ukraine, Georgia and Armenia. In 1925 the White Russian state film trust was organized, and there are film studios located in Uzbekistan, Turkmenistan and Tadzhikistan, as well as a special film organization devoted to producing pictures of the Eastern peoples of the USSR, Vostokino.

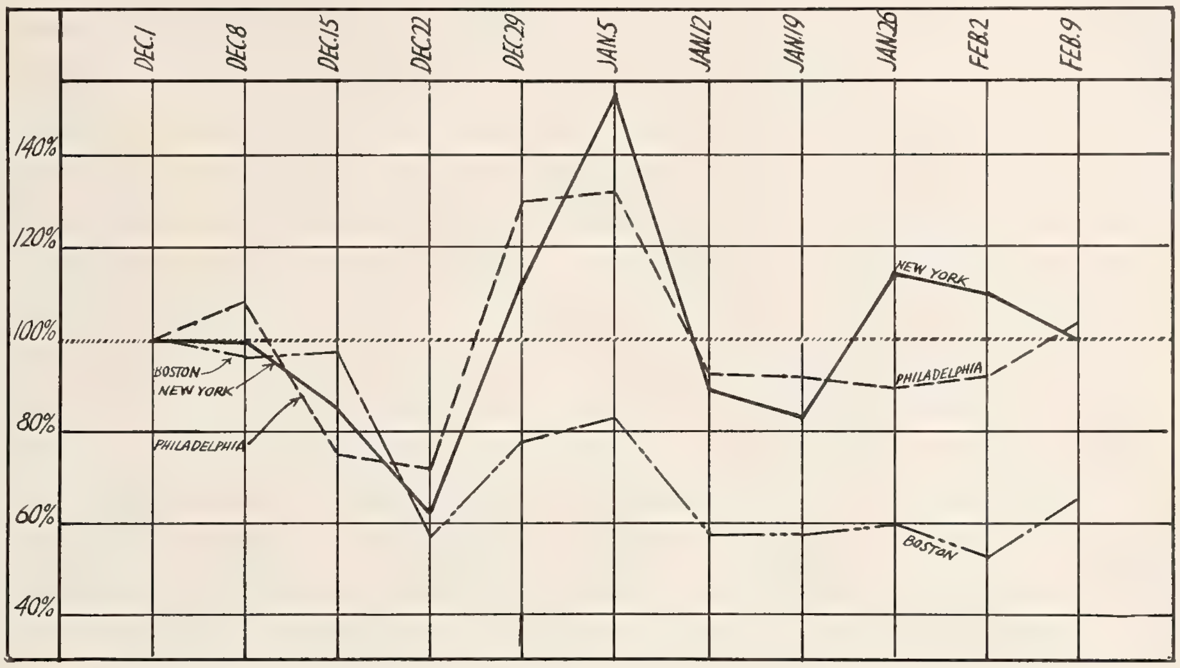
Sound pictures are made in ten principal languages.

# NEWSREELS ADOPT NEW STANDARD REPRODUCTION TO IMPROVE SOUND

## Apply New Procedure After Erpi Study in 1,500 Theatres; Level of Volume Is Reduced; Effective in March 4 Issues

The five newsreels of the motion picture this week consummated a most important change in recording practice and procedure with the aim to effect uniformity of sound reproduction in theatres. The newsreel is the last branch of production to adjust itself completely to acceptable sound quality.

Agreement by all the newsreels—Fox Movietone, Truman H. Talley; Hearst Metrotone, Edgar B. Hatrick; Paramount News, A. J. Richardson; Pathe News, Courtland Smith, and Universal News, Charles E. Ford—to standardize the recording volume level to approximate that of feature recording will be the first step taken to effect a better and more uniform reproduction in theatres. Releases dated March 4th will be the first shown under the new plan, and film containers will be labeled with a notice warning projectionists of the new standard of reduced volume.



This chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the business done in each of three Eastern key cities during the eleven weeks period from October 1, 1934, to February 9, 1935. For each city the gross for the first week of this period is taken as 100 per cent.

### 1,500 Theatres Surveyed

After complaints of extremely poor quality of newsreel sound reproduction and the carelessness of newsreel sound men in recording, Electrical Research Products, Inc., studied the results of newsreel showings in 1,500 theatres. They learned that in virtually all cases projectionists automatically turned down the faders of the reproducing system without having any knowledge of the proper volume required, whenever a newsreel was about to be reproduced. This habit had been formed in projection by the consistently loud and distorted quality of sound recording. And even more seriously affected was the reproduction of the remainder of the program when operators neglected to readjust the fader to the proper volume level after the newsreel was shown.

Erpi presented the facts to the newsreel managements and acted as mediator in the ensuing arguments. The newsreels, faced with the problems of competition in coverage, and with the normal handicaps of sound uncertainties while filming the news events, had paid little or no attention to recording quality.

Pathe News is participating in the arrangement engineered by Erpi, even though it is a licensee of RCA Photophone, Erpi competitor.

Heretofore, according to M. D. Clofine, editor of Hearst Metrotone News, newsreels have recorded on an average of from two to six decibels higher than the recording level of feature film recording.

### Audience Complaints Noted

Erpi's investigation revealed that audiences have been quick to notice the distorted sound of the newsreels.

It has been the practice of newsreels to rerecord in their own studios much of the original natural sound track, especially when the voice of a news commentator and dubbed effects are synchronized with the recording print.

The sound man operating with the newsreel cameraman in the field has been compelled to adjust his monitor panel to meet the particular conditions of each story and sometimes his level has to be very high to get an understandable recording of the subject. In doing this he brings in extraneous noises.

The function of the recording studios in part is to eliminate as much outside noise as the scientific equipment will permit. This can be accomplished only when the pitch of the subject noise is high and the outside noise is low, or vice versa. But if both subject noise and outside noise are of corresponding pitch little or nothing can be done on the monitor panel.

It appears, then, that the only method for effecting a standard volume level to avoid wide variations is the maintenance of a single standard among the monitor men operating newsreel recorders licensed by both RCA and Western Electric.

Another phase of sound in newsreels that must be standardized, according to newsreel authorities, is in laboratory treatment. Printing density instructions to the laboratory constitute an important factor in maintenance of sound volume level. If recording studios set up a standard for exposure, a standard for development and the same for printing, all newsreels, it is held, will have an even more uniform sound level.

---

## Cleveland Dual Bill Injunction Dismissed

The temporary injunction restraining the Grand Central theatre in Cleveland from playing double bills, obtained by the competitive Fountain theatre, has been dismissed following the signing by Mrs. Max Kaplan, new lessee of the Grand Central, of the citywide exhibitor double feature prohibition. The theatre was bound to single bills by signature of Max Kaplan. He turned the theatre back to the landlord, who in turn leased it to Mrs. Kaplan, who thus sought to evade the agreement.

Elimination of double features, closing of all-night shows, ejection of unaccompanied minor children after 9 p.m., were among recommendations of a Detroit committee headed by Deputy Police Commissioner Eleanore Hutzel. These practices were defended by various industry representatives.

## *Academy Meets Awards Critics*

The Academy of Motion Picture Arts and Sciences decided this week to throw the final ballot on nominations wide open for members to pencil in their selections in a move to meet criticism of this year's nominees for the annual Awards of Merit. The action, unprecedented in the history of the awards, was taken as a result of an expression from several nominees, including Frank Capra, Robert Riskin, Norma Shearer, William Powell and Norman Krasna, in which they approved the change.

Howard Estabrook, acting president of the Academy, said that criticisms of the nominations had been so uniform in content that they raised a question whether they were based on genuine opinion or propaganda.

The Academy has selected the Biltmore Hotel ballroom in Hollywood for the banquet at which the awards will be announced next Wednesday. Reservations have been limited to 800. The organization also announced that Irvin S. Cobb will act as master of ceremonies, with Major Nathan Levinson presiding in the absence of President Frank Lloyd and Lionel Barrymore representing former award winners.

---

### Colling with RCA

Ernest S. Colling, for the past two years with the National Broadcasting Company, has been transferred to the department of information of the Radio Corporation of America, working under the supervision of Frank Mullen.

Vice-President John Nance Garner officiated at the presentation of the Quigley Grand Awards last Friday in his offices in the Capitol in Washington. Bill Hendricks, manager of Warner theatre in Memphis, Tenn., and Morris Rosenthal, of the Loew-Majestic in Bridgeport, Conn., received the plaques for outstanding showmanship from the Vice-President of the United States, in the presence of Senators Nathan Lynn Bachman and Kenneth McKellar, of Tennessee; Joseph W. Byrns, Speaker of the House; Representative William Citron, of Connecticut; David Wilson, special assistant to Attorney General Homer S. Cummings; Bishop Thomas F. Gailor, of Memphis, and A-Mike Vogel, chairman of the Managers' Round Table of Motion Picture Herald. For other pictures and the story of the presentation see the Round Table department of this issue.

# REVISED PARAMOUNT PLAN IS APPROVED

## Judge Orders Certificates Altered to Permit Depositors to Withdraw Without Assessment

Federal Judge Alfred C. Coxe, following a hearing in New York on Thursday, signed an order giving preliminary approval of the court to the Paramount Publix Corporation's plan of reorganization. He announced he would approve the form of deposit certificates used by the Paramount bondholders' and stockholders' committees, on the condition they are altered to permit depositors to withdraw without payment of an assessment.

The Paramount plan of reorganization to which Judge Coxe gave preliminary approval last week contained changes from the original plan recommended by Judge Coxe at a previous hearing. These included a reduction of the bank interest from 6 to 5 per cent on the company's new-money debt, and changes in the management provisions stipulating that the first board of directors will have a tenure of three years and cumulative voting for board members to be permitted thereafter. The plan named the 16 directors previously announced.

Judge Coxe issued an order, returnable April 4, to show cause why the plan should not be confirmed and placed in effect. No objections will be given hearing prior to that date, he ruled.

George Z. Medalie, counsel for a combined creditor group with claims aggregating $14,000,000, asked assurance from the court that the 16 directors named would constitute the inital board, that the membership would not be raised at the outset to 18, as permitted in the by-laws, and that a definite guarantee of "good management" be given by specifying the tenure of individual members during the first three-year period. Judge Coxe replied that these matters should be worked out among the reorganization groups themselves.

During the proceedings it was brought out that for the purposes of voting on the plan the Paramount trustees are allowing without question $25,500,000 of debenture claims and $1,500,000 of other claims, and are making a provisional allowance of 50 or 60 other claims amounting to $23,000,000 so their holders may vote with that amount of representation.

On Tuesday the reorganization plan for Allied Owners, large Paramount creditor, was given preliminary approval in a report submitted to federal court in Brooklyn by Special Master Oscar Lewis. Major provisions call for reduction in interest from 6 to 4 per cent on $9,127,000 bonds outstanding, and a reduction from 6 to 3 per cent interest on $1,747,000 of Allied debentures, reductions continuing to January, 1938, after which interest on the bonds is increased to 5 per cent and on the debentures to 4 per cent. The plan also proposes cancellation of Allied's $498,400 debt to New York Investors, Inc., parent company.

Mr. Joyce gave Samuel Spring two weeks in which to file briefs in support of the $265,498 claim of Sam Katz against Paramount for the unexpired portion of his contract.

## SMPE Eastern Section Hears Lecture on Makeup

The Atlantic Coast Section of the Society of Motion Picture Engineers held its monthly meeting at the Hotel Pennsylvania in New York on Wednesday, when Eddie Sins, prominent makeup man, presented a general paper on "Makeup for Motion Pictures."

**"SMASH MUSICAL . . . STRONG CAST, STORY, MELODIES, STYLE FLASH . . . THE WOW YOU WANT!"**

. . . FILM DAILY

**"RINGS THE GONG WITH HIGH POINT BOX-OFFICE..IT'S RKO-RADIO'S WOW!"**

. . . MOTION PICTURE DAILY

**"A SURE-FIRE SMASH ... A KNOCKOUT, A HONEY AND A WOW!"**

. . . HOLLYWOOD REPORTER

THREE
IR
THE
FR
GI
AM
JEROME KERN'S
miracle musical stage success ... screened in a sunburst of song!
RKO-RADIO PICTURE

F THE NATION'S FAVORITES

**ENE DUNNE**

GOLDEN GIRL WITH THE SILVER SONG

**ED ASTAIRE**

**NGER ROGERS**

ERICA'S DANCING STARS

WITH

**RANDOLPH SCOTT...HELEN WESTLEY . . . VICTOR VARCONI . . . CLAIRE DODD**

From the play "Roberta." Book and Lyrics by Otto Harbach. Directed by William A. Seiter. A Pandro S. Berman Production.

THE Hollywood REPORTER

# 'ROBERTA' SUREFIRE SMASH; ASTAIRE, DUNNE, ROGERS, FINE

## Direction, Writing, Music, 100 Per Cent

**"ROBERTA"**

**(Radio)**

Direction ......................William Seiter
Original Play: Jerome Kern and Otto Harbach.
Screen Play: Sam Mintz, Jane Murfin, Allan Scott.
Photography ................Eddie Cronjager
Producer ..................Pandro S. Berman
Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Victor Varconi, Claire Dodd, Ferdinand Munier, Lorna Lowe, Torben Meyer, William Davidson.

A knockout, a honey AND a wow! It's the musical you meant to save all those adjectives for and one for which you try to think up new ones. Freddie Astaire's dancing feet and nimble comedy have never been seen to better advantage and he scores another triumph. Irene Dunne comes into her own again as the heroine. Bill Seiter proves himself a master musical maker. Kern crashes through with two new hits besides the well known "Smoke Gets in Your Eyes." And there's a fashion show for the ladies that will make them swoon with the clothes worn by the kind of girls that make men stay. It's the best guarantee of how to get money in the bank that an exhibitor will get this year.

If you think that opening paragraph exhausts the rave possibilities, you stopped reading too soon. Sam Mintz and Jane Murfin have taken what was a pretty dull book originally and, using the bare outline of the story, have hung a flock of laughs on it with great lightness and gayety without neglecting the love story. The bare outline is about a football player who inherits a dressmaking establishment in Paris. A Russian princess becomes his business partner and, after a few minor musical comedy complications, becomes his partner for life.

Freddie Astaire . . . . there's so much to say about him it's hard to start and worse to stop. His utter ease and casualness of delivery. His superb dancing and the superb dance routines . . . entirely the product of Astaire ingenuity. Maybe it's better to say just Fred Astaire and then we've said everything. Ginger Rogers doing an Indiana gal gone Polish Countess is grand and improving with every new dance step. Irene Dunne, beautifully photographed, her voice beautifully recorded and speaking lines as though she meant them, steps up another peg. Helen Westley as Aunt Minnie, thoroughly delightful. Randy Scott, given his chance to get out of westerns and turning that chance to such good account that you wonder what's kept him away from feature pictures all this time. Claire Dodd as the other girl is attractive enough and just about adequate. The rest of the cast is fine, with "Candy" doing his singing act, just for a laugh.

Pandro S. Berman has brought forth another winner in the production line and given it everything, including a new fashion designer for pictures, Bernard Newman, who has done some very lovely things. Bill Seiter misses nothing in his direction and nothing slackens his pace. It's a musical without a single time-taking chorus number. Cronjager's photography is beautiful and Max Steiner's musical scoring a joy, particularly in "I Won't Dance" and the arrangement of "Smoke Gets in Your Eyes" for a dance routine

THE Film DAILY

**"ROBERTA"**

**with Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley**

**(HOLLYWOOD PREVIEW)**

**RKO Radio** **85 mins.**

**SMASH MUSICAL WITH STRONG CAST, STORY, MELODIES AND STYLE FLASH COMBINING TO PUT IT OVER WITH A BANG.**

**Fred Astaire dances, Ginger Rogers and Astaire dance, Astaire sings, Miss Rogers sings, Irene Dunne sings, beautiful gowns that draw nothing but ah's and oh's, in fact some creations that drew applause, Astaire dances, Rogers and Astaire dance, and you have the wow you want—"Roberta." Add some beautiful music, especially "Smoke Gets In Your Eyes" sung by Irene Dunne some clever comedy, and, oh yes, the story—well, you don't need much, but there is enough to furnish a pleasing background for the singing, dancing, clothes and comedy. The rest of the cast was well chosen especially Randolph Scott as the unwilling heir to the gown shop, and Helen Westley as his aunt who leaves it to him. William Seiter's direction carried the story along at an even keel, the comedy situations being outstanding. Bernard Newman designed the gowns and, from the female sighs, they must be it. Coming shortly after "The Gay Divorcee," "Roberta" has some mark to hit. The pictures are very different but neither can be oversold. "Roberta's" cast, dancing, music, and clothes gives you plenty to work with.**

**Cast:** Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Claire Dodd, Victor Varconi, Luis Alberni Ferdinand Munier, Torben Meyer, Adrian Rosley, Bodil Rosing.

**Director,** William Seiter; **Screenplay,** Jane Murfin, Sam Mintz, Allan Scott; **Music and Lyrics,** Jerome Kern, Otto Harbach; **Additional Lyrics,** Dorothy Fields, Jimmy McHugh; **Additional Dialogue,** Glenn Tryon, **Dances,** Fred Astaire; **Cameraman,** Edward Cronjager; **Recording Engineer,** John Tribby **Editor,** William Hamilton.

**Direction,** Smooth. **Photography,** Best

# FIRST FLASH FROM HOLLYWOOD PREVIEW . . .

## TRADE PRESS CRITICS STAND UP AND CHEER!

The stars of "The Gay Divorcee" return in a blaze of glory . . . introducing sensational new dance specialties!

**MOTION PICTURE DAILY**

### *"Roberta"*

*(Radio)*

HOLLYWOOD, Feb. 12.—In as fine and entertaining a musical show as has graced the screen in this or any other season, Fred Astaire, Ginger Rogers, Irene Dunne and Randolph Scott scintillate and gayly cavort, ringing the gong with high point box-office entertainment.

Handsomely mounted and expertly directed, this outstanding production attains rhythmic fluidity that takes songs, dances, comedy and plot in its graceful stride.

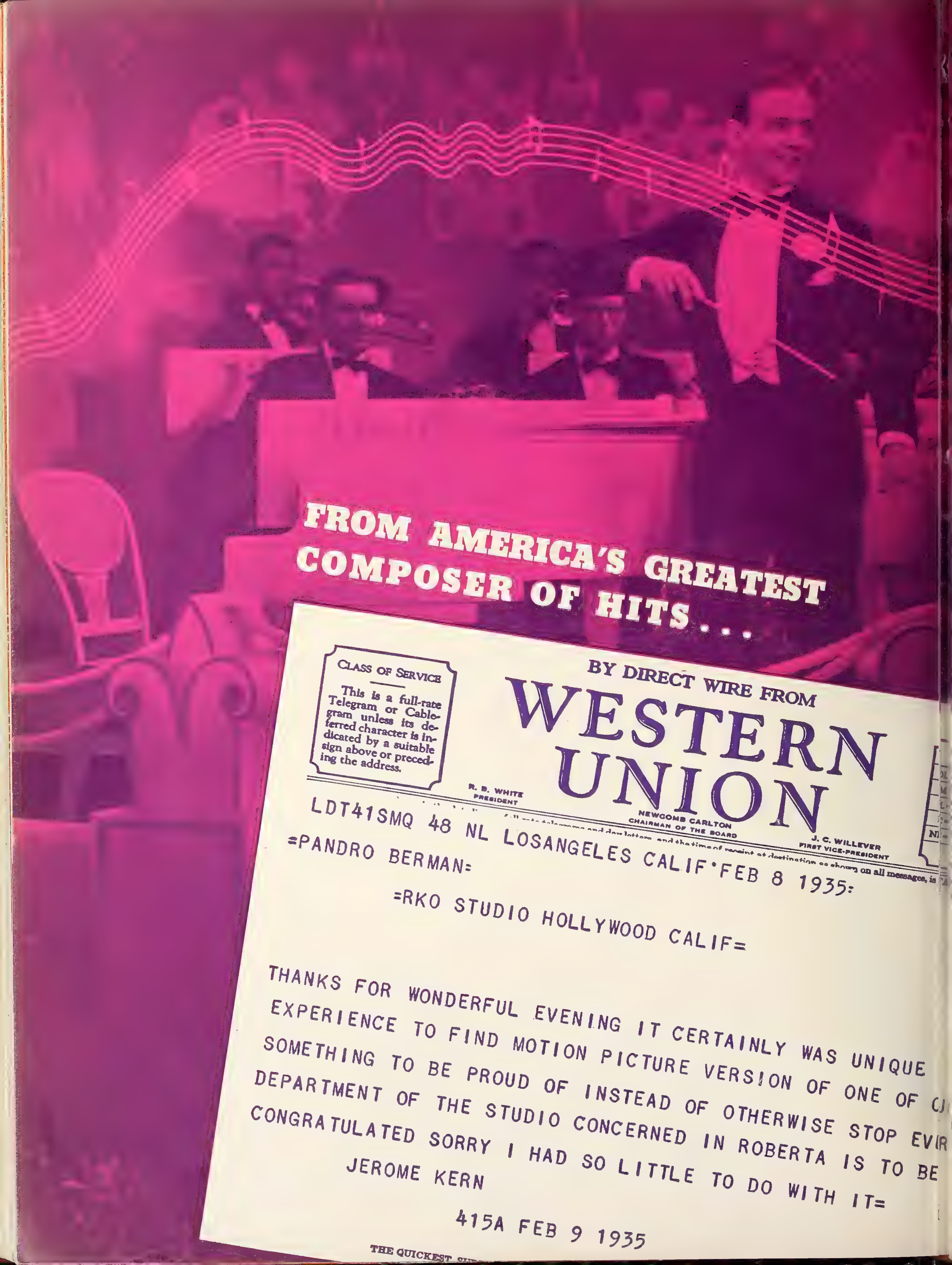
Translated from the stage, the screen play, in retaining all the personality and flavor of the former, adds the glamour and lustre of the camera's advantages to the latter. The story is of an American jazz band stranded in Paris. While the leader (Astaire) thinks, Scott remembers his Aunt Roberta (Helen Westley) is a famous dressmaker, calls and meets her assistant, Miss Dunne. When Roberta dies, Scott, the former football player, inherits the fashion shop with Miss Dunne. Astaire, at the shop, meets Miss Rogers, a former Pittsburgh flame incognito as a Polish princess. A misunderstanding inspired by Claire Dodd's gown separates Miss Dunne and Scott, but their reunion occurs in a combined fashion show entertainment and cocktail party.

Seldom have personalities attuned their roles for such harmonious effect as here achieved. Miss Dunne acquits herself most favorably in singing and acting. Astaire, who can say more with his feet than most people with their eyes and mouth, stops the show with his dancing and comedy. Miss Rogers, lissome, matches Astaire's agility with easy competence. Together they are what Vernon and Irene Castle were at their tops.

Scott turns in his finest performance, being both poised and confident and earning a new niche away from westerns. Miss Westley is choice. Victor Varconi and Miss Dodd support splendidly.

To William Seiter's direction a statuette, likewise Pandro Berman's production. The photography and sound are excellent, featuring Max Steiner's musical direction.

This entertainment leaves the screen richer and should do likewise for showmen. It's Radio's wow.



## FROM AMERICA'S GREATEST COMPOSER OF HITS . . .

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

BY DIRECT WIRE FROM

**WESTERN UNION**

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

LDT41SMQ 48 NL LOSANGELES CALIF FEB 8 1935=

=PANDRO BERMAN=

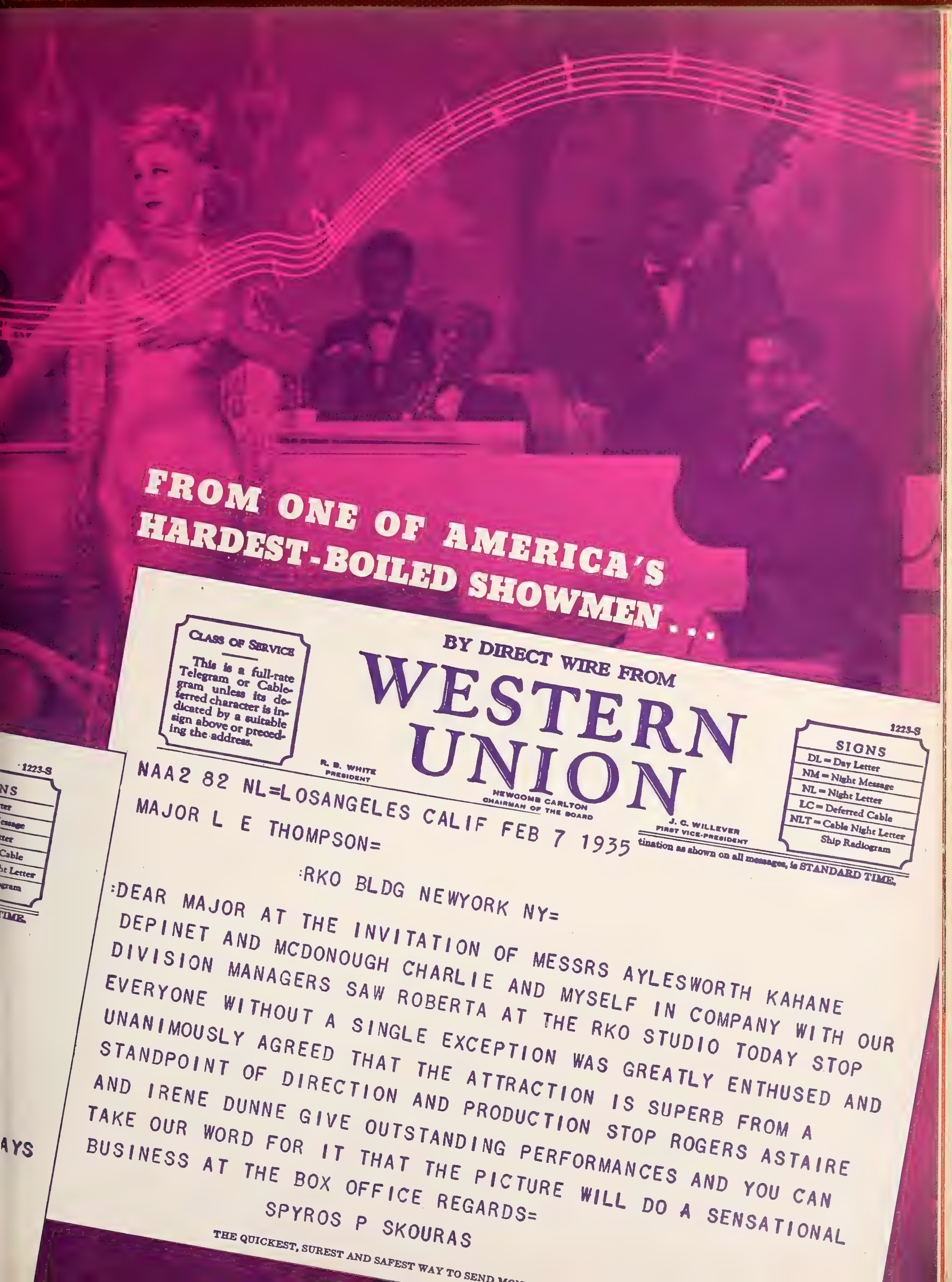
=RKO STUDIO HOLLYWOOD CALIF=

THANKS FOR WONDERFUL EVENING IT CERTAINLY WAS UNIQUE
EXPERIENCE TO FIND MOTION PICTURE VERSION OF ONE OF
SOMETHING TO BE PROUD OF INSTEAD OF OTHERWISE STOP EV
DEPARTMENT OF THE STUDIO CONCERNED IN ROBERTA IS TO BE
CONGRATULATED SORRY I HAD SO LITTLE TO DO WITH IT=

JEROME KERN

415A FEB 9 1935

THE QUICKEST



# FROM ONE OF AMERICA'S HARDEST-BOILED SHOWMEN . . .

BY DIRECT WIRE FROM

**WESTERN UNION**

**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

1223-S

**SIGNS**

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

tination as shown on all messages, is STANDARD TIME.

NAA2 82 NL=LOSANGELES CALIF FEB 7 1935
MAJOR L E THOMPSON=
:RKO BLDG NEWYORK NY=

:DEAR MAJOR AT THE INVITATION OF MESSRS AYLESWORTH KAHANE DEPINET AND MCDONOUGH CHARLIE AND MYSELF IN COMPANY WITH OUR DIVISION MANAGERS SAW ROBERTA AT THE RKO STUDIO TODAY STOP EVERYONE WITHOUT A SINGLE EXCEPTION WAS GREATLY ENTHUSED AND UNANIMOUSLY AGREED THAT THE ATTRACTION IS SUPERB FROM A STANDPOINT OF DIRECTION AND PRODUCTION STOP ROGERS ASTAIRE AND IRENE DUNNE GIVE OUTSTANDING PERFORMANCES AND YOU CAN TAKE OUR WORD FOR IT THAT THE PICTURE WILL DO A SENSATIONAL BUSINESS AT THE BOX OFFICE REGARDS=

SPYROS P SKOURAS

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MON

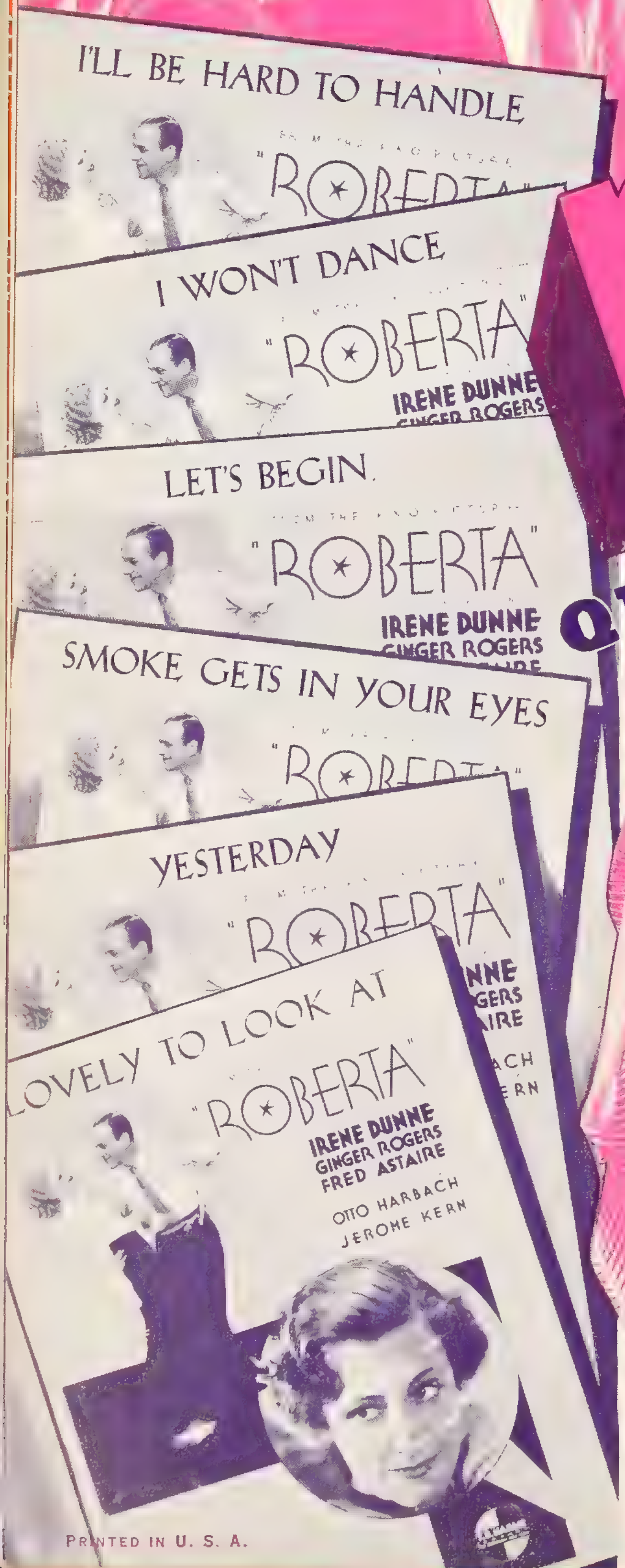
**Ravishing beauties in gasping gowns, furs, jewels... Heart-sweeping romance soaring through Paris at love time on wings of dancing and song!**

The whole world whistling, singing, humming, dancing to the teasing tunes now burning up the air . . . phonograph records . . . ballroom orchestras: "Lovely to Look At"—"I Won't Dance"—"Smoke Gets In Your Eyes"—"Let's Begin"—"I'll Be Hard to Handle"—"Yesterday".

Newspapers everywhere publishing feature articles by Fred Astaire on "How To Dance".

**A staggering showman's press book . . . crammed, jammed, packed with ideas, helps, build-ups . . . cataloging the greatest line-up of accessories you ever saw!**

A GREAT NATIONAL ADVERTISING CAMPAIGN IN NEWSPAPERS IN KEY CITIES AND TOWNS FROM COAST TO COAST . . . TERRIFIC BACKING FOR THE PICTURE THAT SURPASSES EVEN THE FONDEST EXPECTATIONS OF A SHOW WORLD HUNGRY FOR A HIT!


I'LL BE HARD TO HANDLE
"ROBERTA"
I WON'T DANCE
"ROBERTA"
IRENE DUNNE
GINGER ROGERS
LET'S BEGIN
"ROBERTA"
IRENE DUNNE
GINGER ROGERS
SMOKE GETS IN YOUR EYES
"ROBERTA"
YESTERDAY
"ROBERTA"
LOVELY TO LOOK AT
"ROBERTA"
IRENE DUNNE
GINGER ROGERS
FRED ASTAIRE
OTTO HARBACH
JEROME KERN

# roberta

## QUEEN OF MUSICAL ROMANCES

**RKO-RADIO
PICTURE**

PRINTED IN U. S. A.

# another howl

## from VAN BEUREN

[WHERE THOSE GOOD OLD "**DUMBBELL LETTERS**" COME FROM]

***Save some room on your marquee signs for here's another Short that you're going to bill in lights!***

★

Right on the heels of those cockeyed "**Dumbbell Letters**" that doubled up the nation with belly-laughs comes the dizziest Laugh novelty that has hit the screen in years

## Van Beuren's ACE HIGH SERIES

FEATURING RADIO'S MOST "TUNED IN" WISE AND DUMB CRACKERS

# "THE EASY ACES"

***In a series of single reels crammed with laughter, packed with thrills, crowded with novelty and overflowing with that certain something that makes an audience ask- "When Do You Show The Next One?"***

TWO OF THE SERIES NOW READY . . .
**"PHAROAHLAND"**
**"TOPNOTCHERS"**

SEE THEM AT YOUR RKO-RADIO EXCHANGE

# MPTOA CONVENTION WILL DISCUSS NEW NRA PLANS

### Rosenblatt to Address Session on Code; Convention to Plan Support of Government Suit Against ASCAP Music Tax

### Wide Variety of Exhibitor Problems to Be Taken Up; Theatre Operation Featured; Plan Lavish Entertainment

Exhibitor leaders planning to attend the annual convention of the Motion Picture Theatre Owners of America, which starts in New Orleans on Monday, February 25, this week displayed considerable interest in the fact that in all probability they will be able to consider and discuss the definite provisions of the new National Recovery Act during the convention. In a message to Congress Wednesday, President Roosevelt asked for continuance of the act for two years, with full application of the antitrust law, tightened administration and enforcement, and elimination of jail sentences.

Sol A. Rosenblatt, who is NRA compliance director and deputy administrator for amusements, accepted an invitation to address the convention. Mr. Rosenblatt indicated he will participate in exhibitor code discussions.

**MPTOA officials this week stressed the fact that such discussions in New Orleans are matters directly affecting every exhibitor inasmuch as whatever improvements are possible in the code will have to be passed in the new legislation.**

Lewen Pizor of Philadelphia, chairman of the convention committee on the American Society of Composers, Authors and Publishers music tax, spent several days in New York this week gathering data for the conferences and discussions of his committee at the convention. Definite plans for support of the music tax legislation and to advance the government suit against ASCAP will be developed at the convention, Mr. Pizor announced.

## Arrangements Completed

While there are no business sessions on Monday, the opening day, MPTOA visitors on arrival Monday morning will register for the convention and at hotels. For the benefit of visitors who are unfamiliar with New Orleans arrangements have been made for an extensive tour of the city on Monday.

On Monday afternoon the MPTOA will hold a golf tournament at the Metairie Country Club. Arthur Higginbotham of Baton Rouge is chairman of the golf tournament committee. For those who do not play golf there will be a bridge party at the club. Arrangements have been completed for a special MPTOA day at the Fair Grounds.

On Monday evening the annual meeting of the MPTOA board of directors will be held.

## First Business Session Tuesday

Tuesday the first business session of the convention will be held in the Gold Room on the mezzanine floor of the Roosevelt Hotel. Reports of the various organization committees, the annual report of the president and of the secretary will feature this session.

Special committees have been established on Credentials and Rules, Resolutions, Music Tax, Trade Practices, Labor Problems, Non-Theatrical Competition, Legislation and Taxes, Public Relations and Community Affairs.

Wednesday forenoon the business session will feature concise talks and discussions, several of them illustrated, on the following subjects: "Design and Operation of a Modern Theatre From an Engineering Point of View," Homer G. Tasker, president of the Society of Motion Picture Engineers; "Modern Trends in Motion Picture Architecture," Robert Boller of the American Institute of Architects; "New Values in Theatre Lighting," W. C. Brown, chief illuminating engineer of the General Electric Co.; "Mechanical Features of the Modern Theatre," J. T. Knight, Jr., Paramount.

## To Discuss Advertising

Wednesday afternoon the business session will feature talks on motion picture theatre advertising, selling and merchandising modern motion picture entertainment.

**Thursday forenoon the business session will feature addresses by John C. Flinn, executive secretary of the Code Authority; Hon. Sol A. Rosenblatt, Deputy Administrator of the National Recovery Administration; Hon. Frank C. Walker of New York, and Mr. Sidney R. Kent, president of Fox Film.**

The afternoon business session on Thursday will be devoted to the reports and recommendations of the special convention committees. The convention will adjourn officially sine die at the end of this business session.

Thursday evening is the annual convention banquet.

On Friday begins the Mardi Gras. Several special affairs are being arranged to which all those who attend the convention will be invited.

## Accommodations Arranged

The registration and housing committee in cooperation with the management of the Roosevelt Hotel has arranged with nearby hotels, the Jung, St. Charles, Monteleone, Bienville and New Orleans to take care of the overflow conventioners.

Officers and directors who will preside are as follows:

## Officers

President, E. L. Kuykendall, Columbus, Miss.
Vice-President, M. E. Comerford, Scranton, Pa.
Vice-President, W. S. Butterfield, Detroit.
Vice-President, M. A. Lightman, Memphis.
Vice-President, B. N. Berinstein, Los Angeles.
Vice-President, A. J. Brylawski, Washington, D. C.
Acting Secretary, Edward G. Levy, New Haven.
Treasurer, Walter Vincent, New York.
General Counsel, Edward G. Levy, New Haven.

## Directors

Chairman of Board,
Fred Wehrenberg
St. Louis.
William Benton
Saratoga, N. Y.
B. N. Berinstein
Los Angeles.
Joseph Bernhard
New York.
E. M. Fay
Providence
Y. Frank Freeman
New York.
Geo. A. Giles, Boston.
E. L. Kuykendall
Columbus, Miss.
O. C. Lam
Rome, Ga.
Morris Lowenstein
Oklahoma City.
Sidney Lust
Washington, D. C.
J. H. Michael
Buffalo.
Jack Miller
Chicago.
Chas. W. Picquet
Pinehurst, N. C.
Benjamin Pitt
Fredericksburg, Va.
Lewen Pizor
Philadelphia
William Quigley
Nanticoke, Pa.
Col. E. A. Schiller
New York.
Maj. L. E. Thompson
New York.
Judge R. L. Walker
Lampasas, Texas
Morgan A. Walsh
San Francisco
Fred Wehrenberg
St. Louis.
Chas. E. Williams
Omaha.
R. X. Williams, Jr.
Oxford, Miss.

## Executive Committee

E. L. Kuykendall
Columbus, Miss.
O. C. Lam
Rome, Ga.
Sidney Lust
Washington, D. C.
J. H. Michael, Buffalo.
Jack Miller
Chicago.
Maj. L. E. Thompson
New York.
Morgan A. Walsh
San Francisco.

## Committees

The committees in actual charge of the convention are as follows:

Committee on Convention Arrangements: General Chairman, Harry S. McLeod, St. Charles Theatre, New Orleans.

Reception Committee: Chairman, Rodney Toups, State Theatre, New Orleans.

Registration and Housing Committee: Chairman, Victor Meyer, Orpheum Theatre, New Orleans.

Entertainment Committee: Chairman, Frank Heidrich, Lyceum Theatre, New Orleans.

Banquet Committee: Chairman, Joe Alsino, Famous Theatre, New Orleans.

Golf Tournament Committee: Chairman, Arthur Higginbotham, Baton Rouge, La.

Display Booth Committee: Chairman, H. S. McLeod, St. Charles Theatre, New Orleans.

Program Committee: Chairman, E. G. Levy, New Haven.

Printing Committee: Chairman, Moise Block, State Theatre, New Orleans.

Auditing Committee: Chairman, Philip Sliman, Laurel Theatre, New Orleans.

## Special Committees

The following convention committees will meet daily for conferences and discussions with theatre owners' problems or suggestions relating to the particular subject assigned to the committee, and will develop from these discussions and conferences, plans and recommendations on their particular subject matter:

Committee on Credentials and Rules: Chairman, M. E. Comerford, Scranton, Pa.

Committee on Resolutions: Chairman, Edward G. Levy, New Haven.

Committee on Music Tax: Chairman, Lewen Pizor, Philadelphia.

Committee on NRA Code—Trade Practices: Chairman, Morgan A. Walsh, San Francisco.

Committee on NRA Code—Labor Provisions: Chairman, Jack Miller, Chicago.

Committee on Non-Theatrical Competition: Chairman, George A. Giles, Cambridge, Mass.

Committee on Legislation and Taxation: Chairman, M. A. Lightman, Memphis.

Committee on Public Relations and Community Affairs: Chairman, Fred Wehrenberg.

# The OFFICIAL PROGRAM

## MONDAY, FEBRUARY 25

Registration of delegates, members, friends and guests at the Registration Desk on the mezzanine floor of the Roosevelt Hotel. This will be convention headquarters and information bureau. Registration cards provided should be filled out completely, giving full name, address, room number and hotel, and theatre or firm.

MPTOA visitors are urged to take the "Seeing New Orleans Tour" on the Yellow Line that has been provided, and also are invited by the board of the New Orleans Athletic Club to use the privileges and facilities of the club during their stay.

### MONDAY AFTERNOON

Delegates have three diversions to select from:

(1) A golf tournament at Metairie Country Club.

(2) A bridge party at the Metairie Country Club.

(3) MPTOA Day at the Fair Grounds races.

### MONDAY EVENING

No planned affairs for visitors this evening.

The annual meeting of the Board of Directors will be held Monday evening at 6:00 P.M. in the Roosevelt Hotel.

## TUESDAY, FEBRUARY 26

### FORENOON:

Registration of MPTOA delegates, members, friends and guests at the registration desk.

### AFTERNOON:

Business session in the Gold Room, mezzanine floor, Roosevelt Hotel at 2:00 P.M.

Convention called to order at 2:00 P.M. by H. S. McLeod, general chairman, convention arrangements committee.

Invocation.

Address of Welcome to New Orleans.

Response to Welcome on Behalf of MPTOA, M. E. Comerford, Scranton, Pa.

Annual Report of the President, E. L. Kuykendall.

Annual Report of the Secretary, Edward G. Levy, Acting Secretary.

Report of Committee on Convention Arrangements, H. S. McLeod, General Chairman.

Report of Committee on Labor Relations, Jack Miller, Chicago.

Report of Committee on Public Relations, Fred Wehrenberg, Chairman.

Report of Committee on Entertainment Values, Walter Vincent, Chairman.

Announcement of special committees for the convention, where and when they will meet during the convention.

Adjourn for Committee Meetings.

### EVENING:

The President's Reception—Tip Top Room on the roof of the Roosevelt Hotel at 9:00 P.M.

## WEDNESDAY, FEBRUARY 27

### FORENOON:

Business Session in the Gold Room, mezzanine floor, Roosevelt Hotel, at 10:30 A.M. sharp.

Special facilities in Theatres for the Hard of Hearing: Mrs. F. J. Block, Laurel, Miss, vice president, American Federation of Organizations for the Hard of Hearing, Inc.

Design and Operation of a Motion Picture Theatre from an Engineering Point of View: Homer G. Tasker, president, Society of Motion Picture Engineers.

Modern Trends in Motion Picture Theatre Architecture: Robert Boller, American Institute of Architects, Kansas City.

New Values in Theatre Lighting: W. C. Brown, chief illuminating engineer, General Electric, Nela Park, Cleveland.

Mechanical Facilities of the Modern Theatre: J. T. Knight, Jr., Paramount Theatres Service Corp., New York.

Adjourn—11:30 A.M.

### NOON:

Luncheon (12:10 P.M. Sharp)—Young Men's Business Club of New Orleans, F. Edward Hebert, chairman, in honor of M.P.T.O.A. delegates.

Tip Top Inn—The Roosevelt Hotel.

### AFTERNOON:

Business Session, the Gold Room, 2:00 P.M.

Advertising and Selling Motion Picture Entertainment to the Community: A discussion of new ideas in merchandising the "New Movies," use of advertising accessories and how the distributors can help the exhibitor to sell his show to the public. The following advertising executives have been invited to talk:

Herschel Stuart, Columbia; Gordon S. White, Educational; Charles E. McCarthy, Fox; Si Seadler, Metro-Goldwyn-Mayer; Edward Finney, Monogram; S. Charles Einfield, Warner-First National; Robert M. Gillham, Paramount; S. Barret McCormick, RKO; Paul Gulick, Universal; Hal Horne, United Artists.

How to Market the Literary Type of Picture: E. C. Rhoden, general manager, Midwest Theatres, Kansas City.

The Theatre's End of the Better Films Bargain: Roy L. Smart, North Carolina Theatres, Inc., Charlotte.

My Experiences with Family Night Programs: M. A. Lightman, Malco Theatres, Inc., Memphis.

How to Sell the Finer Pictures: Lupton A. Wilkinson, Advertising Advisory Council, New York.

Adjourn—4:30 P.M.

### EVENING:

"Old Man River" Party and Cruise on the Mississippi River, steamer "Capitol," foot of Canal Street, 7:30 P.M.

## THURSDAY, FEBRUARY 28

### FORENOON:

Business Session, Gold Room, 10:30 A.M.

Film Delivery Problems and Service: James P. Clark, Philadelphia, president, National Association of Film Carriers.

Our Problems in Local Legislation: Hon. Roy L. Walker, Lampasas, Texas, president, Theatre Owners Protective Association of Texas.

Theatre Admission Taxes and Other Taxes Pertaining to Theatre Operation: L. W. Robert, Jr., Washington, Assistant Secretary of the U. S. Treasury.

Address by John C. Flinn, Executive Secretary, Code Authority for the Motion Picture Industry.

Address by Hon. Sol A. Rosenblatt, Deputy Administrator, National Recovery Administration, Washington.

Address by Sidney R. Kent, President, Fox Film Corporation.

Adjourn—12:30 P.M.

### AFTERNOON:

Business Session, Gold Room, 2:30 P.M.

Report of Committee on Credentials and Rules: M. E. Comerford, chairman.

Report of Committee on Music Tax: Lewen Pizor, chairman.

Report of Committee on Non-Theatrical Competition: George A. Giles, chairman.

Report of Committee on Legislation and Taxes: M. A. Lightman, chairman.

Report of Committee on Public Relations and Community Affairs: Fred Wehrenberg, chairman.

Report of Committee on NRA Code—Trade Practices: Morgan A. Walsh, chairman.

Report of Committee on NRA Code—Labor Provisions: Jack Miller, chairman.

Report of Committee on Resolutions: Edward G. Levy, chairman.

Unfinished Business.

Convention adjourns sine die.

### EVENING:

Annual Convention Banquet, Tip Top Inn, roof of the Roosevelt Hotel.

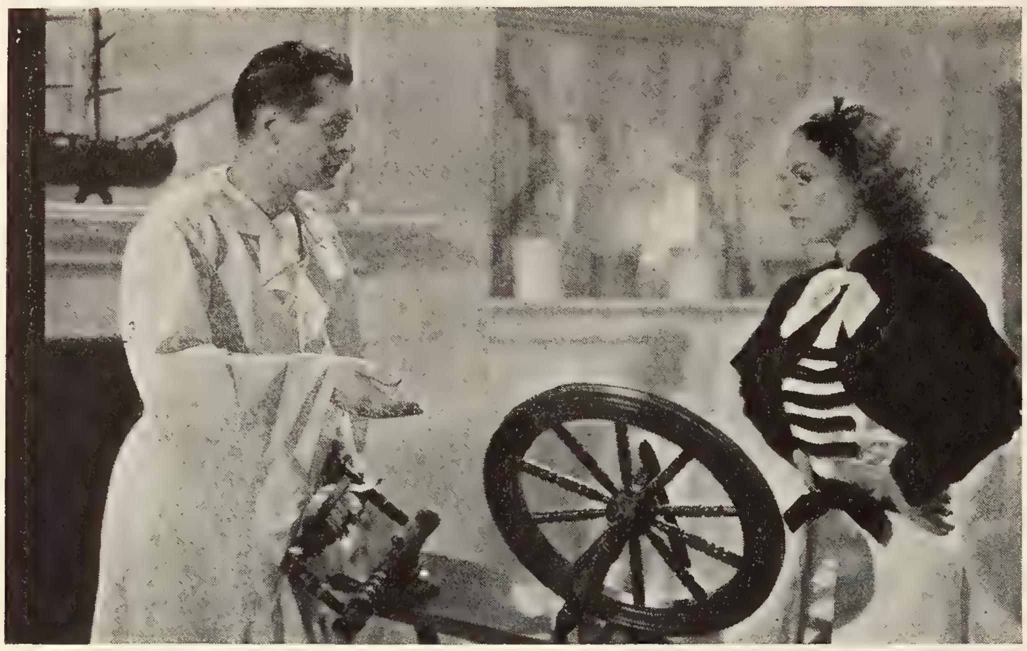
## THE NEW ORLEANS MARDI GRAS

MPTOA visitors are invited to stay over in New Orleans and enjoy the "Carefree Carnival" of the Madi Gras, which reaches its climax on Mardi Gras Day, Tuesday, March 5th, with the parade, masque, pageant and ball of the Krewe of Rex, King of the Carnival. Carnival affairs will be held daily, many of them public, others are private and available only by invitation. Saturday noon is the Parade of the Krewe of Nor (Children's Carnival Pageant).

Friday afternoon delegates are invited to attend "Film Fair and Carnival" as the guests of New Orleans film folks at the Shushan Municipal Airport on Lake Pontchartrain. A southern barbecue, dancing, masque and pageant are features.

Friday evening they are invited to attend the Junior League Mardi Gras Ball at the Civic Auditorium.

# BOX OFFICE CHAMPIONS for JANUARY



FORSAKING ALL OTHERS: M G M

THE LITTLE MINISTER: RKO RADIO

BROADWAY BILL: COLUMBIA

*ONE-TWO-THREE, it was, with three of the Box Office Champions for the month of January. Six in all, there were, the remaining productions being tied for fourth place. Of the group selected by the nation's key-theatre box offices as the principal money-makers among the pictures at these first-run houses last month, only one was a holdover from the Champions of the previous month. This was "Bright Eyes," Fox production starring Shirley Temple. Every January Champion leans toward the dramatic, rather than in the direction of comedy.*

◆

(1) FORSAKING ALL OTHERS: Producer, Bernard H. Hyman. Assistant to the producer, Frank Davis. Directed by W. S. Van Dyke. Screen play by Joseph L. Mankiewicz. From the play by Frank Morgan Cavett and Edward Barry Roberts. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Edwin B. Willis. Gowns by Adrian. Photographers, Gregg Toland, George Folsey. Film editor, Tom Held. Cast: Joan Crawford, Robert Montgomery, Clark Gable, Billie Burke, Charles Butterworth, Frances Drake, Rosalind Russell, Ted Healy. Released December 28, 1934.

◆

(2) THE LITTLE MINISTER. Produced by Pandro S. Berman. Directed by Richard Wallace. Screen play by Jane Murfin, Sarah Y. Mason and Victor Heerman. Music by Max Steiner. Photographed by Henry Gerrard. Photographic effects by Vernon Walker. Additional scenes by Mortimer Offner and Jack Wagner. Art directors, Van Nest Polglase and Carroll Clark. Interiors by Hobe Erwin. Costumes by Walter Plunkett. Recorded by Clem Portman. Edited by William Hamilton. Technical advisor, Robert Watson. Cast: Katharine Hepburn, John Beal, Alan Hale, Donald Crisp, Lumsden Hare, Andy Clyde, Beryl Mercer, Billy Watson. Released December 28, 1934.

◆

(3) BROADWAY BILL: Produced by Harry Cohn. Directed by Frank Capra. Original story by Mark Hellinger. Screen play by Robert Riskin. Photographed by Joseph Walker. Cast: Warner Baxter, Myrna Loy, Walter Connolly, Lynn Overman, Raymond Walburn, Clarence Muse, Margaret Hamilton, Douglas Dumbrille, Helen Vinson, George Meeker, Jason Robards, Helen Flint, Helen Millard, Harry Holman, Charles Levinson, Ward Bond, Edmund Breese, Harry Todd, George Cooper, Charles Wilson, Paul Harvey, Edward Tucker, Frankie Darro. Released December 27, 1934.

◆

(4) THE COUNTY CHAIRMAN: Produced by Edward W. Butcher. Directed by John Blystone. Screen play by Sam Hellman and Gladys Lehman. Based on the play by George Ade. Photographed by Hal Mohr. Sound, Donald Flick. Art director, William Darling. Costumes by William Lambert. Musical director, Arthur Lange. Cast: Will Rogers, Evelyn Venable, Kent Taylor, Louise Dresser, Mickey Rooney, Berton Churchill, Frank Melton. Released January 11, 1935.

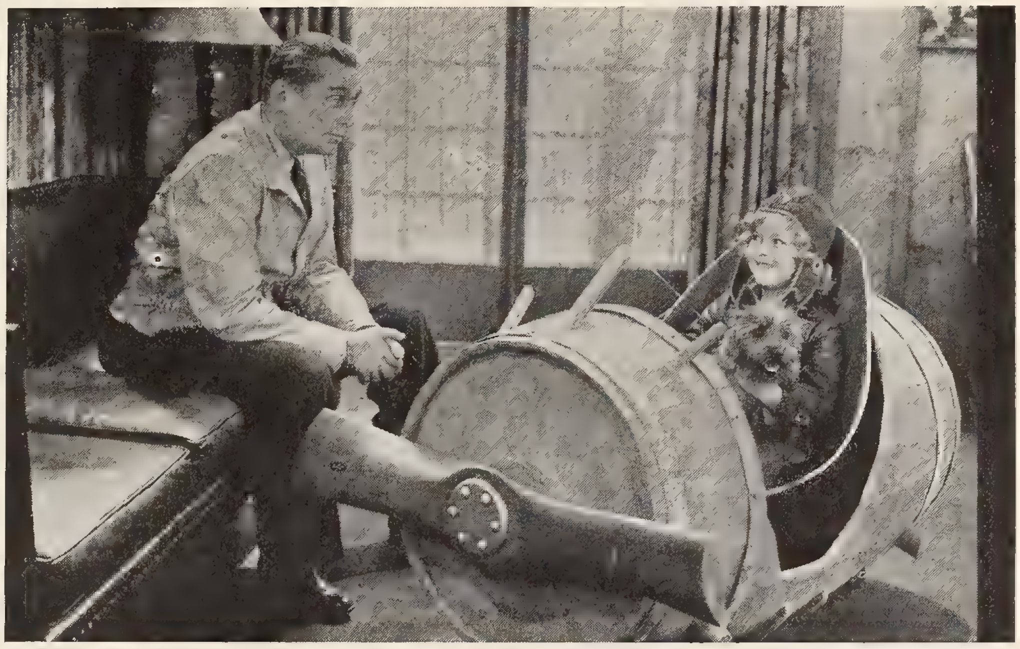
◆

(4) BRIGHT EYES: Produced by Sol Wurtzel. Directed by David Butler. Screen play by William Conselman. Story by David Butler and Edwin Burke. Photographed by Arthur Miller. Sound, S. C. Chapman. Art directors, Duncan Cramer and Albert Hogsett. Music, Richard A. Whiting. Lyrics, Sidney Clare. Number staged by Sammy Lee. Gowns, Royer. Aeronautics advisor, Bob Blair. Musical director, Samuel Kaylin. Cast: Shirley Temple, James Dunn, Jane Darwell, Judith Allen, Lois Wilson, Charles Sellon, Walter Johnson, Jane Withers, Theodor von Eltz, Dorothy Christy, Brandon Hurst, George Irving. Released December 28, 1934.

◆

(4) LIVES OF A BENGAL LANCER: Produced by Louis D. Lighton. Directed by Henry Hathaway. Original, Francis Yeats-Brown. Adaptation, Grover Jones and William Slavens McNutt. Screen play by Waldemar Young, John L. Balderston and Achmed Abdullah. Sound, Harold Lewis. Art directors, Hans Dreier and Roland Anderson. Photographed by Charles Lang. Cast: Gary Cooper, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Monte Blue, Kathleen Burke, Colin Tapley. Released January 18, 1935.

THE COUNTY CHAIRMAN: FOX



BRIGHT EYES: FOX

LIVES OF A BENGAL LANCER: PARAMOUNT

# NEWSREELS FIRST WITH HAUPTMANN VERDICT

## Alternate Films Sent Theatres for Telegraphic Release; Paramount Records His Words

Despite the carefully prepared machinery for rushing the story of the Hauptmann jury verdict to press, the newspapers were "scooped" by the newsreels last Wednesday night when, scarcely five minutes after the jury foreman had delivered his verdict in the little courthouse at Flemington, N. J., the news was flashed on the screens of nearly all first-runs in the East. In each of the 107 Loew houses in the eastern sector patrons had seen the news in film before the first newspapers had slid out from the presses.

**Applying the well-tried "flash" newspaper technic, Pathe News and Hearst Metrotone had prepared alternate reels well in advance, one announcing a verdict of "guilty", the other "not guilty". Paramount News had ready a third reel to be used in the event the jury found Hauptmann guilty with a recommendation of mercy.**

The Hearst organization, under the direction of M. D. Clofine, editor-in-chief and former newspaper man, had in the New York vaults of Hearst Metrotone several thousand feet of film taken during the Hauptmann trial, being held, as per agreement, for exhibition purposes after completion of the trial. The film, highly graphic and dramatic, had been made for showing immediately after termination of the trial, but it had been done this time in duplicate, one reel announcing conviction and the other reporting Hauptmann's acquittal. In each instance the context of the film threw considerable light on the steps leading up to the ultimate verdict. To make it more dramatic, Edwin C. Hill, the Hearst Metrotone Globe Trotter, had summarized the highlights of the trial.

These reels were printed and shipped by plane to all Loew theatres in 15 cities, each accompanied by an order that they were not to be shown before the end of the trial. When the verdict was handed down, managers of all the theatres received a telegraphic flash release for the film.

### *HITS JURY'S STAGE APPEARANCE OFFER*

*The American Federation of Actors has recorded opposition to the appearance on the stage of anyone connected with the Hauptmann trial at Flemington. When word was received that members of the jury had been offered vaudeville engagements, the Federation declared officially:*

*"We believe that the stage should be kept clear of people whose names have gained public attention through association with criminal trials, as their stage appearances do the theatre more harm than good."*

The same procedure was followed by Pathe and Paramount, both of which had provided exchanges with advance prints.

Fox Movietone did not go to such lengths, nor, apparently, did Universal. Fox pieced together 150 feet of film containing highlights of the trial and of scenes about the courthouse when the verdict was given.

### Supplementary Reel by Paramount

Paramount had prepared a supplementary reel for general release, with exclusive interviews with defense counsel Edward J. Reilly, in which Mr. Reilly announced his intention to appeal the verdict, also an exclusive interview with Mrs. Hauptmann and her son, Mannfried.

A new repercussion to the move of the reels on February 1 in releasing scenes showing actual testimony of witnesses and cross-examination of the defendant, was heard when it was announced in Baltimore that state legislation shortly will be introduced the outlaw the making of sound pictures at a court session during trial and to prohibit Maryland showings of such pictures made in any other state. The bill is to be introduced by Miss Mary E. W. Risteau, Democratic senator from Harford County. Her action, she explained, was determined after she had witnessed the trial scenes in question.

"Making a circus out of a procedure in which the life of a human being is at stake shall never happen in Maryland if I can prevent it," Miss Risteau said.

Newsreel officials said they had not yet decided what disposition to make of the thousands of feet of film of the trial.

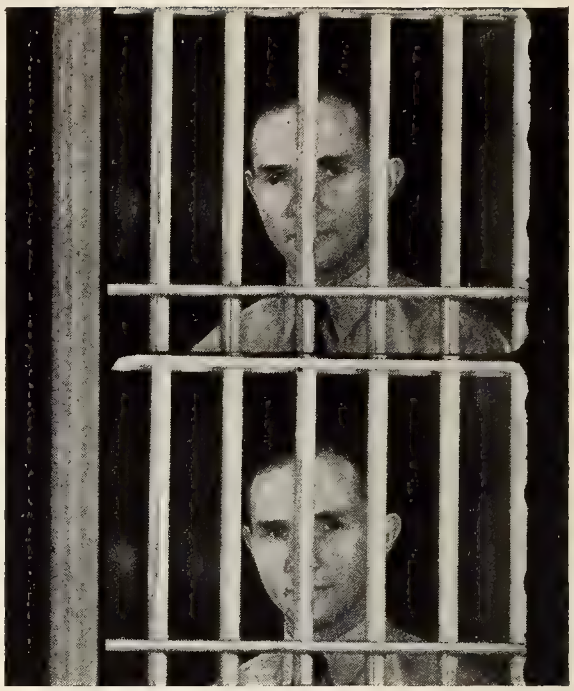
### Independent Radio "Scoop"

In the radio field, Transradio Press Service—an independent news broadcasting organization not bound by the restrictions imposed on broadcasters by the newspaper publishers through the Press Radio Bureau—put its full short-wave facilities at the disposal of every foreign broadcasting station. It also notified ships at sea that they were free to give the full news to passengers and crews. The short-wave transmission, including 6,000 words on the trial, ran for 12 hours direct from the courtroom, finally ending when the verdict had been brought in and sentence pronounced.

An incorrect radio flash, announcing conviction with a recommendation for mercy, given to the large networks by the Press Radio Bureau, came from the Associated Press, which attributed it to a "wrong short-wave code signal."

## Monogram Films in Australia

Norton V. Ritchey, president of Ritchey International Corporation, has closed a deal for release in Australia of 25 Monogram pictures this year, with Max Ehrenreich, managing director of Film Distributors, Ltd., Sydney.



*THEATREGOERS this week are hearing through Paramount News the words of Bruno Richard Hauptmann, now in the death house at Trenton, N. J., sentenced to the chair for the kidnaping and death of the Lindbergh baby, spoken to the camera as he leans against the bars of his cell. Paramount is keeping secret the scene of the taking of the picture and the dialogue, to avoid possible complications.*

*Hauptmann looks and speaks directly into the Paramount camera and here are his words as the audience hears them, recorded from his own lips:*

*"My conviction was a great surprise. I want to tell the people of America that I am absolutely innocent of the crime and the murder. I never saw the Lindbergh baby and I never was in Hopewell or near Hopewell and I never received any money from Dr. Condon. I want to appeal to all people everywhere to write me at this time as funds must be raised to carry my appeal to the higher court. Before God, I am absolutely innocent. I have told all I know about the crime. If my appeal to friends fails, and because of lack of money I can't have my case heard in upper court, I shall go to death as an innocent man."*

*Release of the newsreel began Wednesday.*

## Form Metropolis Company To Show Foreign Pictures

The Metropolis Pictures Corporation has been organized, with offices in New York, to present outstanding European films in this country. Martin J. Lewis, for six years connected with the 55th Street Playhouse in New York, heads the company. The first film, to be shown on Broadway in the near future, is the French film "La Maternelle," to be called "Loving Hands" in this country, and presented in association with John S. Tapernoux, American representative of French producers. Superimposed English titles will be used.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**Had "Devil Dogs of the Air" been in production last week Warners would have caught for that picture, just released, one of the most dramatic and thrilling rescues in military aviation annals. For the purpose of the battle scenes in the film the Navy Department placed at Warners' disposal a large part of the Pacific fleet, several thousand marines and sailors and the aerial fighting force of the leatherneck Marines. A vivid portion of the production (Hearst-Cosmopolitan) portrays the last battle maneuvers of the ill-fated giant dirigible Macon, which collapsed in the air and plunged to destruction into the same Pacific waters where "Devil Dogs" scenes had been taken only a short time before, and where a half dozen cruisers and destroyers a few days ago effected the rescue of all but two of the 80 officers and crew, snatching them from death in the heavy sea upon which flames from burning Macon oil were fast spreading to the struggling Navy men.**

**Without batting an eyelash Columbia this week told the press that "uncanny circumstances" prompted their writing and production staff in Hollywood to anticipate in their feature, "Above the Clouds," the wreck of a giant airship at sea under almost identical conditions that cost the Navy its air queen. The film was made and released in the fall of 1933. Such clairvoyance should not go unnoticed.**

▽

*William Rosenfeldt, independent exchange man in Denver, is a conscientious chap. Personally inspecting a print of "Painted Faces," old Joe E. Brown Tiffany feature, before shipment to a good exhibitor account, Bill detected numerous scratches and ordered a cancellation. The exhibitor insisted upon delivery, causing a further inspection which revealed on a screen that the scratches were really thin rope lines in a circus tent running the length of a reel.*

▽

We pass along Polly White's tip to cashiers —theatre box-office change-makers and ticket sellers included: Watch all coins, there may be a fortune in them. Lincoln head pennies bring up to $2 each if over ten years old. Indian head pennies may be worth up to $51 each. Nickels issued in 1913 are worth $50; an 1894 "S" mint dime sells for $100; a single copper cent with General Washington printed on it and bearing the face of the Cherry Tree Chopper-Down is worth $200; 1838 half dollars with mint mark "O" bring $500.

Historical among coin dealers is the case of Mrs. Frank Adams, ticket-seller at a movie theatre in Georgia, who last March accepted a silver dollar from an unidentified patron, gave him the change and threw it into the till without looking a it. When she checked the receipts at the end of the day she noticed that the dollar was unusual looking, had been minted in 1804. She wired a Fort Worth dealer and received a telegram the next day offering her $1,250 for the dollar coin.

▽

*Some people don't know when they're well off. For instance take George Ferry, of the town of Warner in New Hampshire, who sued the Crancell Engineering Company, of Boston, for damages because of an accident while working for them on a construction job. Mr. Ferry said he had completely and absolutely lost the use of his right arm. But the defendants introduced as evidence motion pictures showing the plaintiff hunting and fishing after the accident. The pictures caused him to lose the case and cost him $40 to boot, the New Hampshire Fish and Game Department causing his arrest for taking brook trout and shooting a gray squirrel out of season. The court fined him for both offenses.*

## *Huey Nearly Shoots Quigley Awards Winner*

MORRIS ROSENTHAL, ballyhooeyist extraordinare, manager of the Majestic theatre in Bridgeport, Connecticut, last week met Huey Long (also a ballyhooeyist), and Morris almost got shot by one of Long's bodyguards while about to shake hands with the Louisiana Kingfish.

Mr. Rosenthal was in Washington last week with A-Mike Vogel to receive from vice-president John Nance Garner a silver plaque as second grand award in the Quigley Publications' "Managers' Round Table Club" exploitation competition. He went to the Senate chambers after receiving the prize, and there, together with Vogel and other prominent theatrical persons, spotted Kingfish Huey rushing into the Senate to launch his attack on Postmaster General Jim Farley.

"Rosie" stopped Huey, shoved out his hand by way of greeting, while Vogel started to open a cotton bag containing the silver plaque, the idea being to show Huey the Quigley Award. No sooner did Vogel reach for the bag when two of Huey's bodyguards reached for their hip pockets and rushed for both Rosenthal and Vogel. They probably thought that the exploiteers were going to pull out a machine gun.

It was a tense moment but everything was finally straightened out and Huey shook hands, with the suggestion that if anybody is to get a medal for good showmanship it should be himself.

▽

**George Jean Nathan says that Joan Crawford's makeup consists of "two quarts of tomato juice cocktails, a can of Sherwin-Williams carmine paint and a large brush dipped into a pail containing half a dozen old red flannel shirts."**

▽

*Gilt-edged society and pink intellectuals stood up and cheered at the New York premiere of "Lady Macbeth from Mzensk," an opera in four acts by Dmitri Shostakovich, presented at the Metropolitan Opera House just south of Times Square on Broadway. Considering the success of the opus, it wouldn't be at all surprising if it caused a trend in the motion picture world, with titles such as "David Copperfield from Blagovischensk," "Little Women from Minsk," "How Am I Doing from Verkhneudinsk Yatusk Petrozavodsk," et cetera.*

▽

"Do you remember the days," writes Al Boasberg to our A-Mike Vogel, "when many of us exploiteers used to get watches from Paramount during 'Paramount Week'? Don't you think it would be a good idea if some of us got together and sent Paramount back a watch? They could use it."

▽

**Boris Morros, managing director of the New York Paramount theatre, was so touched when Governor Ruby Laffoon appointed him a Kentucky Colonel that he immediately raced out to the stock farm of John Stanford and purchased two two-year-old fillies to run in the Kentucky Derby.**

**Which reminds us of a complaint made to this department by Charlie Pettijohn over a recent item in which we said that he will ride southward to the Kentucky Derby in May on a brewery horse leading two full regiments of Kentucky colonels from Broadway. "It will be a smaller horse than a brewery horse," Charlie admonished us— "It will be a pony." Of Hennessey, maybe.**

**The range of the motion picture's influence on affairs of the world is breath-taking.**

**Colonel Hubert Julian, Minister of Aviation to His Royal Ethopian Highness, King Ras Taffari Makonnen Haile Selassie, "Conquering lion of Judah and the Elect of God," is in New York to recruit members of his race out of Harlem for an Abyssinian air force to fight the Italians in the conflict now threatening that mountainous volcanic country off the Soudan in northeast Africa. They had anticipated trouble with Benito Mussolini's strong-arm forces and so sent Colonel Julian Americaward to Harlem for help. Cab Calloway's Hi-De-Ho would slay them.**

**Anyway, the Colonel, who was first fired and then raised to Ministership of Aviation when he took the King for a spin in the air and the trapeze crashed, has received cable instructions from Mr. Keniegrassmatch Telemarcos, Abyssinian Secretary of State, to take a first hand looksee at Lincoln Production's "The Unknown Soldier Speaks," which deals with the Negro in the World War, for the purpose of determining its suitability for screening back home to inspire Abyssinians as to the ability of their race in modern warfare.**

▽

*Along Broadway they're telling the story about a Kentucky hillbilly who edged up to the ticket window of a little railroad station near his home.*

*"Mister," he said, "I aim to go to New York to fiddle in Zeb Stewart's Kentucky Mountaineers on Deacon Aylesworth's radio system. Can you fix me up for to get there?"*

*"Certainly," obliged the agent, "the Special goes through here in about five minutes and I can flag her for you—but what about your trunk?"*

*"Trunk?" asked the puzzled mountaineer, "What's a trunk for?"*

*"To put your clothes in," replied the agent.*

*"What!" cried the scandalized hillbilly, "an' me go nekked!"*

▽

A good natured controversy has been raging in Hollywood around the title of the play just completed by Mary Pickford. She wants to call it "The Demi-Widow," and added that it "has nothing to do with my life with Douglas Fairbanks." Friends advise her to change it to some other kind of a widow.

▽

**Jack Warner, vice-president of Warners in charge of all production in California, visited Santa Anita for the horse races just before setting out for Broadway. It being a working day Jack was surprised to find several Warner producers, writers, executives and employees from the studio participating in the fun.**

**The following day at Burbank brought some trenchant memorandums from the front office forbidding Warner studio workers any race track attendance on week days.**

▽

*Bogart Rogers describes Leland Hayward's financial operations as being unique. It seems that Mr. Hayward, a motion picture agent representing a truly glittering galaxy of brilliant writers and scintillating stars, being a sensible fellow who frowns on flagrant extravagance, has placed himself on a strict weekly allowance for personal expenses. An admirable plan—except that he overspends his allowance almost every week. When this occurs he artfully averts financial disaster by borrowing money from himself, which, of course, he intends to pay back to himself out of his next week's allowance—and never does. Someone suggested that Leland sue himself—and try to collect.*

# FILM SHARES AND BONDS MOVE UP ON SUPREME COURT'S GOLD RULING

## Motion Picture Securities Join in Advance on New York Exchange; Bonds Also Quick to Respond to Decision

By THE ANALYST

The biggest obstacle to further improvement in American trade and industry, including the motion picture business, was removed this week when the black-robed justices of the United States supreme court decided that public and private debts need not be paid back in dollars of the old gold value of 25.8 grains.

The supreme court found that Congress had the power to nullify the gold clauses in order to prevent unfairness in readjustment of the monetary system.

The decisions leave the status of corporation bonds unchanged, only stipulating that the holder is entitled, by the rulings, to one dollar of present paper money for every dollar of the face value of the bond.

### No Real Loss

In the case of government bonds, the supreme court said that constitutionally the government had no right to break its promise to pay back in gold, but, on the other hand, the judges found that holders of government bonds had shown no real loss, because the present devalued will buy just as much as did the old gold dollars.

In nullifying the gold clause in governmental and private obligations, and throwing out of court the suit of a government bondholder who had sought $1.69 on the dollar, the highest court in the land sanctioned the New Deal's monetary policies.

Although bulwarked by the supreme court in cutting the gold content of the dollar to 15 2/21 grains, making it worth 59.06 cents of its old gold value, President Roosevelt gave no indication of using the unprecedented authority he holds from Congress to reduce the value of the dollar further. Business and finance immediately reflected this reasoning by a sharp upswing after the decisions were announced.

Had the cases gone against the government and former gold obligations been ordered paid at the rate of $1.69 to the dollar, former gold debts of corporations—many in this industry—states and municipalities totaling $75,000,000,000 at once would have taken on a value of $126,750,000,000.

### New Confidence Reflected

Trading in the nation's security and commodity markets was almost at a standstill for more than a month, a feeling of uncertainty invading all financial and industrial circles. New financing operations were held in abeyance and effects of the unsettlement were beginning to retard retail trade.

Although the first burst of enthusiasm after the decision quieted down, there was a new feeling of confidence that general business and finance could now move forward. Effects of the removal of the gold clause uncertainties already were beginning to be felt in the primary commodity markets and in retail channels.

Shares on the New York Stock Exchange rose 2 to 10 points in heavy trading after the decisions were made known on Monday. The following table shows how motion picture securities participated in the upswing in reacting to the supreme court's decisions:

| Stock | Close Sat., Feb. 16 | Close Mon., Feb. 18 | Net Change |
|---|---|---|---|
| Columbia Pictures vtc. | 38¾ | 40 | up 1¾ |
| Consolidated Film ... | 6¼ | 6½ | up ¼ |
| Consol. Film pf...... | 21 | 21 | off 1 |
| Eastman Kodak ...... | 120 | 123 | up 3 |
| Eastman Kodak pf.... | 146 | 147 | up 1 |
| Fox Film ............ | 10¼ | 11 | up ¾ |
| Keith-Albee-Orpheum. | not traded | not traded | |
| Loew's, Inc. .......... | 34¼ | 35½ | up 1¼ |
| Loew's, Inc., pf....... | 104 | not traded | |
| Metro-Gold.-Mayer pf. | not traded | not traded | |
| Paramount cts. ...... | 3½ | 3¾ | up ¼ |
| Pathe Exchange ..... | 1⅛ | 1⅛ | unch'ged |
| Pathe Exchange A.... | 15 | 16¼ | up 1¼ |
| Radio-Keith-Orph..... | 1⅞ | 7 | up ⅛ |
| Universal Pics. pf..... | not traded | not traded | |
| Warner Brothers ..... | 3¾ | 3⅞ | up ⅛ |
| Warner Bros. pf...... | 20 | not traded | |

As a result of the court's ruling film companies having outstanding bonds calling for payment in gold were relieved from the necessity of paying more than the face value of their obligations in legal tender.

An example of what this meant to the industry is provided by the funded indebtedness of Warner Brothers, consisting of an issue of 6 per cent gold convertible bonds, maturing in 1939, and outstanding to the amount of about $34,600,000.

Under an adverse supreme court ruling this indebtedness would have been increased to $58,474,000 and the annual interest on it raised from $2,076,000 to $3,508,440.

Motion picture company bonds also were quick to react on the decisions and the better business prospects opened thereby, as shown in the following table:

| Bond and Maturity | Close Sat., Feb. 16 | Close Mon., Feb. 18 | Net Change |
|---|---|---|---|
| Gen. Theatres 6s, '40. | 7½ | 7¾ | up ¼ |
| Keith 6s, '46......... | 69½ | 70 | up ½ |
| Loew's 6s, '41........ | 104½ | 104¼ | off ¼ |
| Para.-Bdwy. 5½s, '51.. | 69½ | 70½ | up 1 |
| Para.-Fam.-Lasky 6s, '47 | 69⅝ | 69¾ | up ⅛ |
| Para.-Pub. 5½s, '50... | 70¼ | 70½ | up ¼ |
| Pathe 7s, '37......... | 102½ | not traded | |
| Radio-Keith-Orph. 6s, '41 .............. | not traded | not traded | |
| Warner Brothers...... | 55 | 55½ | up ½ |

—

[*Washington Bureau of the Herald*]

Thousands of industrial organizations, including many in the film industry, were saved from paying $1.69 for every dollar they owed, through the decision of the United States supreme court.

Three decisions, covering five cases were before the court, three of which involved the gold bonds of corporations. A concurring opinion and a dissenting argument were rendered.

The gold clauses in the corporation bond cases, it was held, "were not contracts for payment in gold coin as a commodity, or in bullion, but were contracts for the payment of money."

It was held that it would be unreasonable to compel corporations and others to take their income in currency at its present value but pay their indebtedness in an amount of currency determined by the former standard.

The opinions contained a lengthy discussion of the right of Congress to fix currency standards and declared that Congress "has undertaken to establish a uniform currency, and parity between kinds of currency, and to make that currency, dollar for dollar, legal tender for the payment of debts."

# *Union Agreement Revised on Coast*

Concluding a series of conferences on the Coast between Pat Casey, studio representative, and labor leaders, an agreement was reached late last week providing for revision of the hour and wage provisions of the basic studio labor contracts for some unions. The changes become effective March 4, expiring, with the basic agreement, in March, 1936.

Under the revision, carpenters, electricians and other key men on call are on a 60-hour basis with overtime for all hours over 60, thus replacing the former "on call" practice. Truck drivers, now on a 36-hour week, will get time and one-half, instead of straight time for overtime. The minimum call has been changed from four hours to three hours.

Studio laborers, painters and several IATSE unions were not included, but their applications may be considered next year when the new basic agreement is negotiated. A 20 per cent wage increase for the five unions included was denied.

## Sues Chase Companies On G. T. E. Stock Deal

The Plan Liquidating Corporation has filed suit in New York county court against the Chase National Bank, the Chase Securities Corporation and company officials, charging loss of $239,581 in a syndicate operation involving 350,000 shares of General Theatre Equipment stock.

The operation is alleged to have been conducted by Pynchon & Company, dissolved stock exchange firm. The defendants are accused of having disposed of the stock to favored groups with large profits accruing to themselves without having advanced any money. It is charged the profit came as a result of the purchase by the defendants of 240,000 shares of Fox Film "A" stock at $30 per share at a time when it was selling on the exchange at $48.

## Warner Loses Copyright Verdict in Minneapolis

Hopkins & Nelson, Westbrook, Minn., exhibitors, were awarded a verdict in Minneapolis federal court last week, in the action brought against them in 1933 by Warner for alleged violation of copyright laws, in holding over films for three days, whereas the contract stipulated two days, according to the plaintiff. Warner had sought damages in the amount of $3,500, on the customary basis of $250 for each holdover.

The court ruled that Warner had erred in drawing up the contract, sustaining the defense contention that the contracts were signed in blank, with the understanding that they could play Warner product three days if business warranted. The plaintiff was ordered to pay "special attorney fees."

# 1935 IS A *Paramount* YEAR

**IT'S THE BEST SHOW IN TOWN!**

**. . . IF IT'S A PARAMOUNT PICTURE**

# "RUGGLES OF RED GAP"

**"ASTOUNDING"**
"Laughton as 'Ruggles' delivers an astounding performance...the picture is great...riotous comedy scenes...a great production." Hollywood Reporter

FEBRUARY
22

"RUGGLES OF RED GAP"
with
CHARLES LAUGHTON
MARY BOLAND
CHARLIE RUGGLES
ZASU PITTS
Roland Young • Leila Hyams
Directed by Leo McCarey

# "ALL THE KING'S HORSES"

**"CHAMPAGNE COCKTAILS FOR TWO"**
Introducing a great new personality, Mary Ellis, Metropolitan Opera Singer and star of "Rose Marie", with Carl Brisson, star of "Murder at the Vanities" in a dazzling romance set to music by Sam Coslow who wrote "Cocktails for Two."

FEBRUARY
22

"ALL THE KING'S HORSES"
starring
CARL BRISSON
and MARY ELLIS
with
Edward Everett Horton
Katherine DeMille
Eugene Pallette
Dances by LeRoy Prinz
Directed by Frank Tuttle

# All These on the Way!

LOVE IN BLOOM · MACFADDEN'S FLATS

STOLEN HARMONY · PRIVATE WORLDS

HOW AM I DOIN'? · PEOPLE WILL TALK

BIG BROADCAST OF 1935 · JUNGLE

FOUR HOURS TO KILL · PARIS IN SPRING

MAN ON THE FLYING TRAPEZE

ANNAPOLIS FAREWELL · HOLD 'EM YALE

GIVE US THIS NIGHT · COLLEGE SCANDAL

ROSE OF THE RANCHO · THE GLASS KEY

IT'S THE BEST SHOW IN TOWN!

...IF IT'S A PARAMOUNT PICTURE

# THE HOLLYWOOD SCENE

### *Turning to Stage Technique for Stage Numbers; Hoofer's Day at Hand; Nine Pictures Start*

By VICTOR M. SHAPIRO
*Hollywood Correspondent*

PRODUCERS of "Roberta" turned to the stage for ideas in presenting their musical numbers, and the result may revolutionize future musical productions in Hollywood. In the picture Fred Astaire and Ginger Rogers do their dances just as they have been done on the musical comedy stage for years, without resort to odd camera angles, or close-ups that cut away from the dancers.

The numbers are all photographed in long shots, and when over, the dancers make an exit, and return for bows, just as they would if they were making a personal appearance.

At the preview of "Roberta," the audience burst into spontaneous applause when the first number ended, and when Astaire and Rogers returned and bowed the timing was perfect.

The effect was as thrilling as the most elaborate routine which ever has graced a musical production.

Showmen, weary of numbers that rely on camera angles to get over, will find this technique something with a wallop.

▽

## The Day of Hoofers at Hand

Some of the better dancers from the musical comedy stage are coming to Hollywood, indicating quite definitely the trend will be toward stage technique. At the moment, Astaire is the whitest of the white haired boys in town. Bill Robinson, who does his stuff in "The Little Colonel," will probably rank next, when that picture is generally released.

It is reported that Clifton Webb soon will be here to get his share. George White and Jack Donahue (not to be confused with Jack Donahue the Ziegfeld star who died several years ago) will also give films the benefit of their stage experience in future productions. For the day of hoofers is at hand, and it will be hoofers with musical comedy background who will rule.

Proof of the dancer's popularity may be found from watching the youngsters, who are quickest to sense changes in audience demands. Six months ago, 75 per cent of the kids with picture ambition who haunted the studios were learning to croon. Now, they are all busy practicing dance routines.

▽

## The Horse Wins

A local society girl, who is under contract to a major studio, recently arranged to have one of her prize winning horses appear in a picture.

The girl herself is used only for extra work and as atmosphere in productions, but the horse was given an important role.

When payday came around, it was found that the check for the horse's services for one day was more than twice what the studio pays the girl for a week of labor. Further, the horse was given a stand-in and a double while it worked, with a special truck to transport it to and from the studio.

One studio executive is having nightmares about television.

This man dreams of a day when feature pictures will be broadcast from 10 key spots and audiences will catch them in their own homes with instruments rented from one company on a royalty basis.

There is only one consolation, from his point of view. Operation of a plan such as this would mean that producers would need but 10 prints of their features, instead of the hundreds now made.

▽

## News Flashes

Arrival of Adolph Zukor, George J. Schaefer and Russell Holman from New York was followed by a statement from Mr. Zukor that the "operating policy of the studio would continue as heretofore under the guidance of Henry Herzbrun and Ernst Lubitsch."

* * *

**At the United Artists studio Joseph M. Schenck presided over a series of conferences with the stockholders, with the result that all producer partners and producers now associated with United Artists were given five-year releasing contracts in place of their present short-term agreements. In the producer-partner group are Samuel Goldwyn, Mary Pickford and Charles Chaplin. In the producer group are Darryl Zanuck, Edward Small, Harry Goetz, Alexander Korda of London Films and Harry Wilcox, British and Dominions.**

These producers will participate in delivering for the 1935-36 program 25 features from the domestic group and six from England. Quotas thus far set call for 20th Century to deliver 12, Samuel Goldwyn six, Reliance four and Chaplin one, with a possibility of two more featuring Paulette Goddard. Miss Pickford's quota has not been determined.

From England Korda will deliver four while Harry Wilcox is slated for two.

* * *

Tickets for the Academy Awards banquet are now on sale with reservations limited to 800 persons. The event will be at the Biltmore Bowl on the night of February 27.

* * *

Taking objection to any persons sitting in judgment when they themselves violate the code prompted the Independent Theatre Owners' Association of Southern California to demand the resignation of Harry Hicks from the local Grievance Board. The organization charges Hicks with straddling the 25-cent admission code by selling coupon books of 10 tickets for the price of $2.

* * *

Sol Lesser now has cutters revamping an English-made picture for American consumption. The English title was "The Warren Case," taken from the "Fleet Street Murder" play. It will be distributed by Principal under the title of "Front Page Madness."

* * *

George Lunberg, assistant manager of Loew's State Theatre here, drew a $50 fine and a suspended jail sentence for violating the city's

(Continued on following page, column 2)

---

# *LOOKING AROUND*

### *in Hollywood*

THERE is no need at this point to adduce proof that Samuel Goldwyn knows how to make motion pictures, or at least knows his way about exceedingly well in this most difficult business of making screen entertainment. Even under this adroit hand when the ingredients of a motion picture are compounded into a finished subject there can, of course, be no guarantee that the resultant attraction will be just what the public wants and just when the public wants it. That's the gamble of the business. But it would be a rarity indeed to see a Goldwyn picture that did not have merit—merit in judgment, execution and showmanship.

The latest Goldwyn contribution to the gaiety of fandom is the marquee-made title "Wedding Night." Fresh from the triumph of "Lives of a Bengal Lancer" comes Gary Cooper, a New York novelist whose recent books have been written more under the inspiration of gin than genius. Out of money, he and his wife return to his ancestral home in Connecticut and there, out of a strong plot impact from a Polish neighbor who is Anna Sten, he gets material both for a new book and for a new Goldwyn picture.

"Wedding Night" is a familiar story in that it is the plot of one of the best of all stories but it is given by the Goldwyn staff a fine freshness and penetration. It becomes a strong and well-told story, honestly done and capably performed. Mr. Goldwyn's shrewdness in knowing what the public wants enabled him to escape a dangerous pitfall in the telling of this story and this he does in a manner that makes it rich, warming and genuinely interesting. "Wedding Night" is another job from the Goldwyn workshop that will command attention. —MARTIN QUIGLEY

» » »

THE idea apparently struck Darryl Zanuck that with Maurice Chevalier having been for many years an outstanding personality in Paris music halls there would be logic—perhaps a good picture—in playing him in just that role. The result is the musical picture "Folies Bergere" and it gives to Chevalier an opportunity precisely suited to his talents. He probably never has appeared to better advantage than he does in this musical show which has for its principal locale a Parisian variety hall.

"Folies Bergere" is an exceedingly pleasurable entertainment. It is optically attractive, has several interesting song numbers and a generous quota of humor. In Chevalier there is a return of his old-time

(Continued on following page, column 1)

# *LOOKING AROUND*

*in Hollywood*

*(Continued from preceding page)*

spark which frequently has been missing of late when he has reached out for characterizations not suited to his natural inclinations. What probably will be the hit number of the show is a piece called "Rhythm of the Rain" which Chevalier does in high spirit, ably assisted by Ann Sothern. This number is given a novel and exciting production which stands out significantly among the high spots of musical picture numbers.

The dance numbers, a feature of musical shows which seems to call for a near-miracle if the result is to be regarded as more than ordinary, are striking and effective. This part of the task has been ably done by Dave Gould.

There seems to have been need of holding a sharp rein on incidents of this show to keep them from wandering into the field of that sort of material which is very much more acceptable in a Paris music hall than in an American picture theatre. The producer has extended himself and with much credit in this connection and having done so well it is regrettable that his vigilance stopped short of using the scissors on the tag end of a scene in which Chevalier discharges a crew of girl secretaries who are supplanted by a group of oldish men who announce their presence in a high feminine voice.

A preview audience in Hollywood reacted jubilantly to this latest Twentieth Century show. Their manner left no doubt that they had had a good time. Special interest was indicated in the presence of Merle Oberon, who is an unique personality, adding measurably to the interest and appeal of the production. "Folies Bergere" is a first-class attraction which will make its presence known and felt in the theatres.

—MARTIN QUIGLEY

## George Baker President of Kansas City Variety Club

George S. Baker, manager, Publix Newman theatre, was elected president of the Kansas City Variety Club last week succeeding Frank C. Hensler, MGM manager. Other officers are: Finton H. Jones, first vice-president; Harry Taylor, Columbia manager, second vice-president; Charles Jones, Fox Midwest, secretary; John Muchmore, MGM, treasurer.

The following were chosen directors: Mr. Hensler; R. R. Biechele, exhibitor; G. L. Carrington, Erpi; William Wagner, manager, Fox Plaza; R. F. Withers, manager, Midwest Film Distributors; R. C. LeBeau, Paramount district manager.

# THE HOLLYWOOD SCENE

*(Continued from preceding page)*

"No Standee" ordinance. The fire department is making a drive against theatre operators overcrowding their houses.

* * *

Frank Lloyd and Richard Thorpe are on the high seas heading one of the largest picture expeditions ever sent to the South Seas. Mr. Lloyd will direct "Mutiny on the Bounty" for MGM and Thorpe "Typee," also for Metro. They will make the dual picture unit headquarters at Papeete where a modern laboratory, hospital and administration buildings will be erected for their three months' stay. The company numbers more than 100 technicians, cameramen and players, taking with them more than 100 tons of equipment.

▽

*A young actor, well dressed, and rather good looking, has stationed himself opposite the Paramount studios. His name is Richard Talbott. He admits being 24 years old, and claims he wants work. He spends his time standing idly or sitting on a box which bears the sign, "I am on a hunger strike in an effort to obtain work in the studios in my chosen profession as an actor, with four dependents." He says he has been in Hollywood two months, and has been turned down by all casting offices.*

*His intention is to remain where he is until he gets work, or starves. By the time this reaches print, young Mr. Talbott most likely will neither have starved nor obtained work in his chosen profession, and the chances are a hundred to one against his still being in front of the Paramount studios. But for the moment, at least, he is an interesting figure on the Hollywood scene.*

▽

Columbia will release a series of eight Ken Maynard features to be produced on the outside by Larry Darmour. The first will go into production around April 1.

* * *

**Central Casting's annual report disclosed that only 12 of the many thousand extras registered earned a living wage during the year 1934. Of the dozen, according to the report, only six earned in excess of $2,500 and only one woman that amount. Five women earned in excess of $2,000. This small group of top earners were drawn from the Best Dressed Class "A" members. The report further showed 219,859 jobs were given to approximately 4,000 extras during the year, with the average pay check amounting to $9.03.**

* * *

The number of pictures in working dropped a bit the past week, nine productions starting as six were finished. Columbia, MGM and Radio, each with two, account for two-thirds of the new work. Mascot, Universal and Invincible are credited with the others. Warner completed three. Paramount, MGM and Monogram each contributed one.

Drama and dramatic romance are the prevailing trends in the newly started pictures. The Radio pair are indicative. Casting difficulties adjusted, work started on "Break of Hearts." Katharine Hepburn, Charles Boyer and Jean Hersholt will be featured. In "The Informer," a story of Irish rebellion, the cast will include Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, J. M. Kerrigan and Joe Sauers.

Columbia's new productions are of the same flavor. "Hot News" went before the cameras with Richard Cromwell, Billie Seward, Jack LaRue, Wallace Ford, Wesley Barry and Pat O'Malley. Also started was "Party Wire," with Jean Arthur, Victor Jory, Helen Lowell, Clara Blandick, Charles Grapewin, Oscar Apfel, Geneva Mitchell, Maude Eburne and Matt McHugh.

With "Behind Green Lights" as its vehicle, Mascot further demonstrates the dramatic tenor. In this will be seen Norman Foster, Judith Allen, Purnell Pratt, Mark Lobell and Theodore Von Eltz.

MGM's new activity is unusual. Frank Loyd and Richard Thorpe are off for the South Seas with a combination unit for two pictures to be made at Papeete. For "Typee" Thorpe has only two principals, Mala (seen in "Eskimo"), and Lotus Long. Lloyd will make "Mutiny on the Bounty."

Universal started a western, "The Showdown," which will feature Buck Jones, Marion Shilling and Niles Welch.

"Public Opinion," an Invincible, will present Lois Wilson, Crane Wilbur, Shirley Grey, Luis Alberni, Ronnie Crosbey, Florence Roberts and Paul Ellis.

### Jolson-Keeler Musical Finished

Probably the most important of the three completed by Warner is the spectacular musical romance drama, "Go Into Your Dance." Al Jolson and Ruby Keeler are teamed in the leads. The support lists Helen Morgan, Glenda Farrell, Patsy Kelly, Benny Rubin, Bobby Connolly and Joyce Compton, plus a large cast of minor names and scores of chorus girls and boys. The second finished feature, "Wanderlust," again stars Guy Kibbee and Aline McMahon. Others who will be seen are Betty Jean Hainey, Nan Grey, John Arlidge, Tom Brown, Robert McWade, Minor Watson, Robert Light, DeWitt Jennings and Oscar Apfel. "The Goose and the Gander," third feature, will present Kay Francis, George Brent, Genevieve Tobin, Ralph Forbes, Claire Dodd, John Eldridge, Helen Lowell, Spencer Charters, Wade Boteler and Carlyle Blackwell, Jr.

Paramount completed "How Am I Doin'?" It's a Mae West with Paul Cavanagh, Ivan Lebedeff, Tito Coral, Marjorie Gateson, Fred Kohler, Monroe Owsley, Gilbert Emery.

"Times Square Lady" was checked in at MGM. The cast includes Virginia Bruce, Pinkie Tomlin, Robert Taylor, Helen Twelvetrees, Isabel Jewell, Nat Pendleton, Jack La Rue, Robert Elliott, Raymond Hatton and Russell Hopton.

Monogram transferred "The Desert Trail" to the cutting room. A Western, it features John Wayne, Mary Kornman, Paul Fix, Anita Compillo, Ed Chandler, Al Ferguson, Lafe McKee and Henry Hall.

Several title changes were made. Paramount changed "Night Drama" to "Four Hours to Kill" and "Two on a Tower" was renamed "Paris in Spring," while "Small Miracle" became "Night Drama." Radio altered "Spring in Paris" to "Sylvestre Bonnard."

## Crooker Reassigned

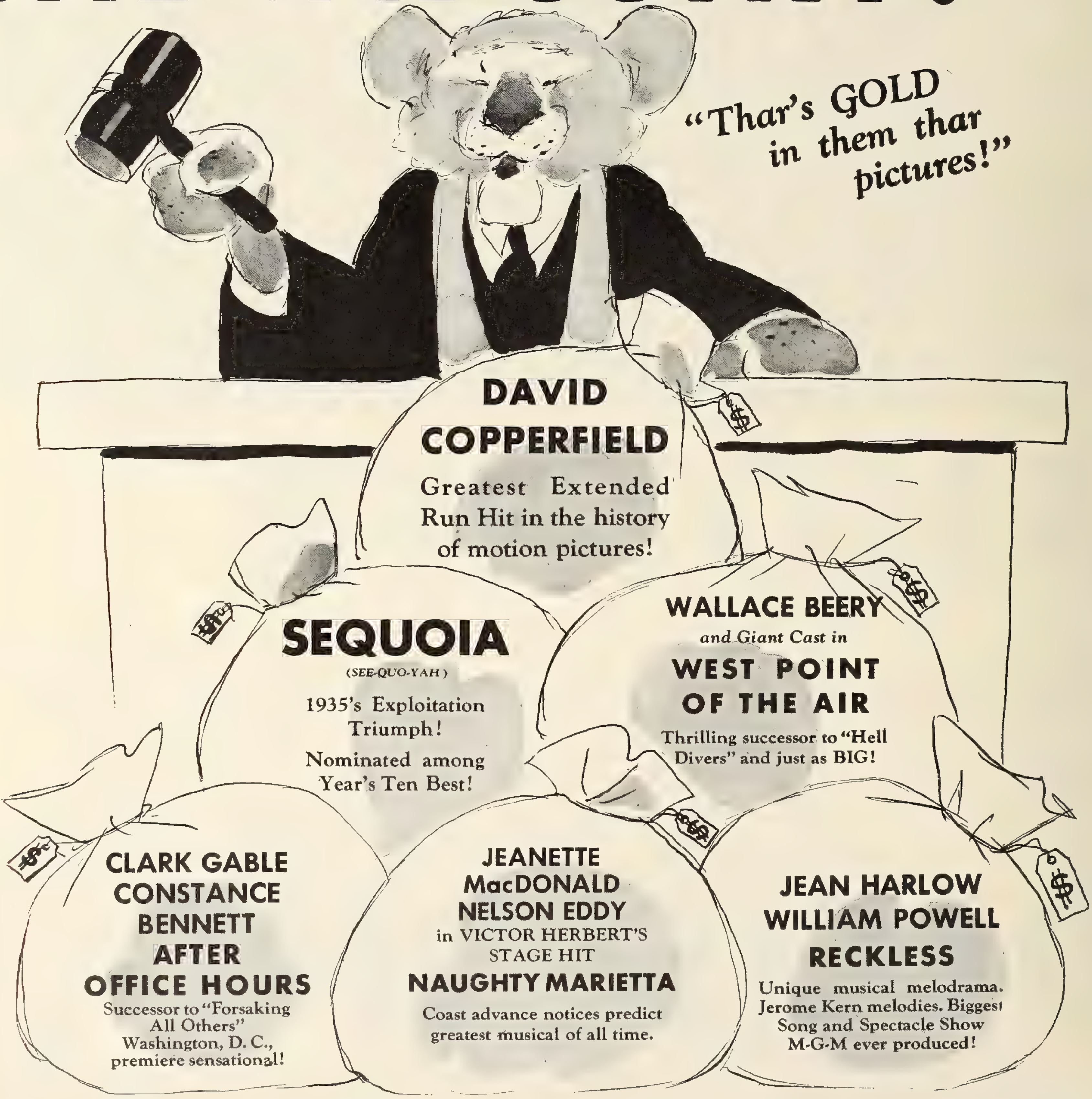
Herbert Crooker has been assigned to handle trade paper material in conjunction with Sidney Retchetnik in the Warner home office publicity department.

# ANOTHER GOLD DECISION!

(*on next page*)

# SUPREME COURT UPHOLDS THE GOVERNMENT!

# M-G-M UPHOLDS THE INDUSTRY!


"Thar's GOLD in them thar pictures!"

**DAVID COPPERFIELD**
Greatest Extended Run Hit in the history of motion pictures!

**SEQUOIA**
(SEE-QUO-YAH)
1935's Exploitation Triumph!
Nominated among Year's Ten Best!

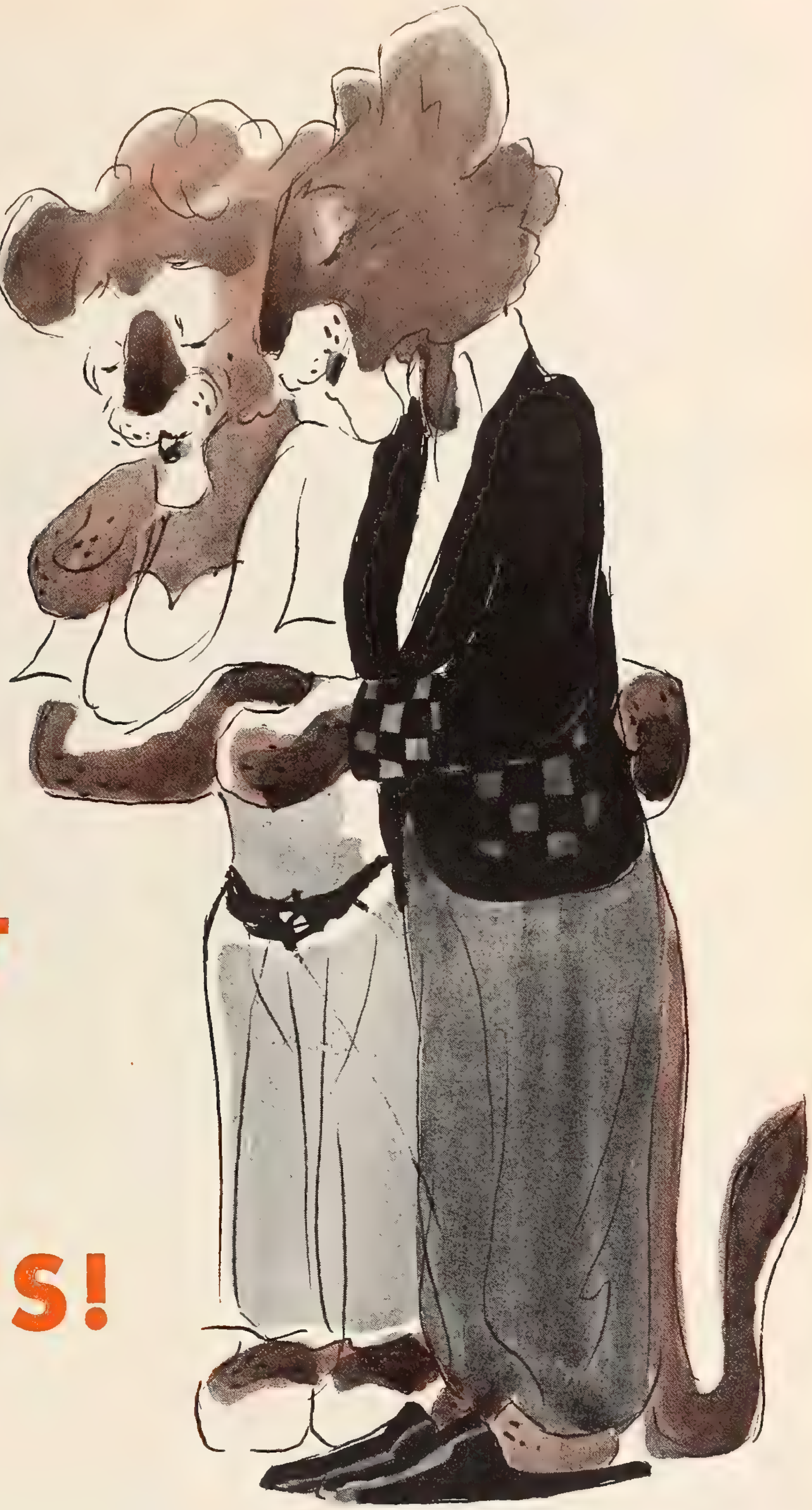
**WALLACE BEERY**
*and Giant Cast in*
**WEST POINT OF THE AIR**
Thrilling successor to "Hell Divers" and just as BIG!

**CLARK GABLE**
**CONSTANCE BENNETT**
**AFTER OFFICE HOURS**
Successor to "Forsaking All Others"
Washington, D. C., premiere sensational!

**JEANETTE MacDONALD**
**NELSON EDDY**
in VICTOR HERBERT'S STAGE HIT
**NAUGHTY MARIETTA**
Coast advance notices predict greatest musical of all time.

**JEAN HARLOW**
**WILLIAM POWELL**
**RECKLESS**
Unique musical melodrama. Jerome Kern melodies. Biggest Song and Spectacle Show M-G-M ever produced!

**FLASH!** Telegram from E. J. Sparks, Community Theatre, Miami: "'AFTER OFFICE HOURS' *broke all existing records Sunday! Monday set another Monday record and almost equalled Sunday!"* **FLASH!** "NAUGHTY MARIETTA" *Coast Preview sensational!*



# DID YOU HEAR ABOUT MRS. LEO's QUINTUPLETS!

*—we'll say it's*
*a* **RECORD!**

*(over)*

# 5 WEEKS *for* DAVID COPPERFIELD

## A NEW ALL-TIME RECORD

# at the Capitol Theatre, N.Y.

For the *first time* in the 16 years' existence of the famed Capitol Theatre, a motion picture plays *five weeks!* The variation in gross business from week to week has been so slight as to make "Copperfield" an entertainment unique in all screen history. This *building* and *sustaining* power is evidenced likewise in extended runs from Coast to Coast in theatres and in cities of every classification. "Copperfield" is unquestionably the greatest *hold-over* picture the industry has ever known. We repeat to our exhibitor friends the urgent advice to arrange for ample additional playing time.

*Congratulations to those who made it possible! To David O. Selznick, producer. To George Cukor, director. To the great cast of 65 stellar players. To Hugh Walpole, adaptor. To Howard Estabrook, author of screen play. And to the memory of beloved Charles Dickens!*

# SUPREME COURT UPHOLDS RULING EXHIBITION CONTRACT IS ILLEGAL

## U. S. Tribunal Dismisses Fox Appeal for Review of Minnesota Decision That Arbitration Clause Invalidated Contract

The United States supreme court at Washington on Monday dismissed the appeal of Fox Film Corporation for a review of its suit against A. B. Muller, Minnesota exhibitor, for recovery of rentals alleged to be due under contracts for a supply of film which the exhibitor refused to accept, play or pay for, on the grounds that the contract was illegal in its entirety because it contained an arbitration provision and the company therefore could not collect for pictures refused by him.

**The case was dismissed, the court announced, because "it appears that no final judgment has been entered" and the writ of certiorari obtained by Fox was "improvidentially granted".**

**The effect of the supreme court's action will be to delay consideration of the case on its merits until after the Minnesota courts have taken final action.**

The contract in question called for delivery of 46 pictures at an aggregate rental of $1,837. Fox contended that Mr. Muller refused to accept, play or pay for them. Muller declared the contracts had been formulated as the result of a combination and conspiracy between the large producers and distributors who "control the film business," in direct violation of the antitrust laws, and that they were illegal and void as in restraint of trade and interstate commerce.

### Entire Contract Held Illegal

The principal point involved in the suit was the question of whether the Minnesota courts acted properly in holding that the exhibition contracts were illegal, by reason of the inclusion of an arbitration clause outlawed by the Thacher decision in the Paramount case. It was agreed by the supreme court that inclusion prior to the Thacher decree of the compulsory arbitration provision so affected the contract that its entire contents were illegal even after the provision's elimination.

The Minnesota decision held that the illegality of the arbitration clause permeated the whole contract and voided it.

### Must Await New Appeal

In its appeal, Fox asked the supreme court to pass on the effect of its decision in the Paramount case and render a new opinion on the legality of modified types of the standard license agreement adopted after Judge Thacher had declared the old form, including the arbitration clause, to be outlawed.

Under the ruling the matter cannot be considered on its merits unless a new appeal is filed by Fox after the Minnesota courts issue a final judgment.

Felix Jenkins, of the Fox legal staff in New York, said Tuesday that the supreme court's action was a technical reversal and that Fox plans to bring the case before that court again.

Mr. Jenkins explained that exhibitor contracts no longer contain the compulsory arbitration clause outlawed by Judge Thacher in 1930, but that several contractual suits pre-dating that decision would be affected if the supreme court's decision were final. He could not estimate the financial consequences of such a ruling, but conceded the loss to film companies "would be considerable."

---

## *Lone Bandit Gets Receipts of Roxy*

While approximately 2,600 patrons sat in the auditorium watching the show, and 100 employees moved here and there about their duties at midnight Sunday night, a mild mannered man, carrying a paper bag, tricked his way into the treasurer's office of the Roxy Theatre in New York, deftly flourished a gun, and walked off unmolested with $10,002 in box office receipts.

The police concluded it was an inside job, since the thief was too well acquainted with the layout of the building, and a consequent check of all former employees was underway this week. The mild mannered man complained to an usher that he had been short-changed by 15 cents, and the usher referred him to assistant manager James V. Pisapia, who obligingly took him to the treasurer's office on the mezzanine floor. He asked the man to wait while he entered the office, where James Muldoon, treasurer, and Walter Crowley, assistant, were counting the day's receipts. The man didn't wait, however, but followed Mr. Pisapia, swinging a pistol. A roll of picture wire from his pocket took care of the three executives.

They were forced to lie on the floor of the vault, while the thief scooped into the bag conveniently stacked piles of currency, leaving more than $3,000 in silver. Then he casually sauntered out of the theatre, undisturbed. Mr. Crowley managed to reach a telephone and summoned aid. The alarm was given—but much too late. The police rate the job one of the most daring in the city since the holdup of the treasurer's office of the Paramount in 1930, when a single thief got away with $9,984.

---

## Meehan Holds 26,800 K-A-O Shares, He Reports

Michael J. Meehan, a director of the Keith-Albee-Orpheum Corporation, a subsidiary of RKO, held 26,800 shares of K-A-O's seven per cent cumulative preferred stock on January 31, after purchasing 500 during the month, it is revealed in his shareholding report filed last week with the New York Stock Exchange in compliance with Section 16 of the Securities Exchange Act of 1934.

## *Arthur S. Roche Dies; Many Tales Adapted to Films*

Arthur Somers Roche, a consistent and successful fiction writer over a long period of years, of whose prolific output of more than 30 novels and innumerable short stories more than a dozen were adapted for the motion picture, died at his home in West Palm Beach, Fla., last weekend after a two-week illness of heart disease. He was 51 years old. Burial was in Castine, Me.

The law, journalism and magazine writing were stepping stones on Mr. Roche's way to fiction fame. Born in Somerville, Mass., April 27, 1883, he studied at Holy Cross College and later law at Boston University. A year and a half as a lawyer was followed by journalism in 1906 in New York. It was in 1910 that he sold his first magazine stories and became a regular contributor.

Mr. Roche returned from the World War, in which he served in the intelligence division of the army and proceeded to write two of his greatest successes, "Uneasy Street," in 1920, and "Find the Woman," in 1921. His plots moved ever swiftly, his characters were sharply delineated and their adventures were really adventurous. His stories were instantly successful.

He always worked at top speed. Perhaps his most successful magazine serial, and he wrote many of his stories in that form, was "Penthouse," written in four days, and which was a successful motion picture starring Myrna Loy and Warner Baxter. Mr. Roche declared recently that he wrote and dictated less than 150 hours a year, turning out four full-length novels for "Colliers" and "Cosmopolitan," and 10 or 12 short stories in that time.

Paramount currently is working on "The Strange Case of Mr. Ames," and RKO-Radio on "Star of Midnight," both Roche stories.

---

## Zampino's Mother Receives Eulogy Note from Governor

The mother of Frank Zampino, sound man for Pathe News in New England for five years, who died recently in Boston after an illness of only a few days, received from Governor James M. Curley of Massachusetts a letter expressing his sympathy, and in which he said, in part, "I shall always like to remember Frank as a soldier who died in the line of duty at the foot of the canyon." The last job on which Mr. Zampino worked was a recording of Governor Curley making an address on crime prevention.

A military funeral for Mr. Zampino was held in New York by the IATSE. He was very active in the Lt. Vernon L. Macauley Post of the American Legion in Boston, known as the theatrical post.

# *3 Operators' Locals Being Reorganized*

With the taking over of control of Chicago operators' local by the International Alliance of Theatrical Stage Employees' and Motion Picture Operators' Union, the IATSE has raised the number of units now in process of reorganization to three. The other two are Local 306 in New York and the Pittsburgh local.

Kansas City's operators' local, after months of internal dissatisfaction during which time the IATSE ran the unit, has been restored to local control.

George Browne, IATSE president, announced that the books of the Chicago local, domination of which by Tom Maloy was terminated abruptly by machine gun bullets, are to be examined and the findings made known to members. The impression prevails in Chicago circles that the union will be allowed to work out its own reorganization as far as possible.

Pittsburgh, like the Kansas City local, was placed on probation because of internal strife, some of the elected officers refusing to serve, and the IATSE was forced to take drastic action. Local 306 of New York is under complete control of the IATSE.

Revelations of operators' license graft in New York under the Tammany regime were made by Commissioner of Accounts Paul Blanshard to Mayor Fiorello H. LaGuardia.

He charged that sums of from $100 to $200 were extorted from unemployed men seeking operators' licenses and said that the investigation had proved "especial favoritism" in almost all cases. Twenty cases of bribery in these applications, according to Mr. Blanshard, were proved in his inquiry and "scores of unemployed men paid fixing prices to professional fixers who were friends of politicians."

---

## SMPE Sets Annual Convention Program

Tentative plans have been completed for the spring convention of the Society of Motion Picture Engineers, to be held at the Roosevelt Hotel in Hollywood, May 20 to 24. Nine technical sessions will be held.

A get-together luncheon will be held on the first day, and the semi-annual banquet on Wednesday evening, May 22. Studios of Fox, First National and Walt Disney will be open for visitors, as well as the California Institute of Technology. There will be an exhibit of new studio and theatre equipment.

Details of the convention have been arranged by William C. Kunzmann, convention vice president, with the assistance of the Pacific board of managers.

---

## Zukor and Schaefer Returning

Adolph Zukor, president of Paramount, and George J. Schaefer, general manager, planned to return to New York from Hollywood the end of this week.

---

## Film Exchange Moves

Film Exchange, Inc., and Pictorial Library, Inc., moved this week from 729 Seventh Avenue to 130 West 46th street in New York.

## Van Schmus in Hollywood; May Discuss Theatre Deal

W. G. Van Schmus, managing director of the Radio City Music Hall, left New York last week for Hollywood, where he is expected to remain until March 1.

Broadway reports had it that his visit may result in discussions with Joseph M. Schenck, Nathan Burkan, Dennis F. O'Brien, Mary Pickford, Samuel Goldwyn and Charles Chaplin about an arrangement whereby the Music Hall would become United Artists' first-run in New York and the Music Hall interests at the same time would assume ownership of United Artists' present outlet, the Rivoli, on Broadway.

---

## Ohio Exhibitors Meet Feb. 26; Gulf States Unit Feb. 28

The Independent Theatre Owners of Ohio will hold its second annual convention February 26 and 27 at the Deshler-Wallick hotel in Columbus. Among topics will be the Ohio sales tax on screen advertising and legislation to outlaw preferred playing time. Officers will be elected.

A one-day convention of the Gulf States Theatre Owners Association will be held at the Jung hotel in New Orleans on February 28.

C. W. Merwin, owner and operator of the Victory in Tacoma, has been elected president of the Tacoma Theatre Managers' Association.

---

## GB Expects American Reciprocity: Bernerd

Gaumont British, which controls many of the largest theatres in Great Britain, expects reciprocity from the American industry and particularly from major circuits, said Jeffrey Bernerd, general manager, on his return to London this week from New York.

Mr. Bernerd said independent exhibitors and several circuits outside of New York had given GB Productions "a marvelous reception."

"But British pictures did not get the support they should have from certain national organizations," he said. "The great friendship expressed by certain people toward GB Productions has not been carried out."

---

## Lesser Plans Film On Industry Leaders

Sol Lesser announced this week he is planning production of a film based on the motion picture industry which, in a serious and dignified manner, will visualize the accomplishments of such leaders as Marcus Loew, Jesse L. Lasky, Sidney R. Kent, Carl Laemmle.

Mr. Lesser said various studios have offered to cooperate in making the picture authentic. Rupert Hughes, Walter Anthony and Edward F. Cline will write the story.

---

## Persons Unknown Killed Maloy, Jury Decides

The coroner's jury investigating the death in Chicago of Tom Maloy, labor leader in that city, on Tuesday returned a verdict of murder by persons unknown.

Maloy, who was business agent of the Motion Picture Operators' Union, was killed February 4 by machine gun bullets fired into his automobile.

# *Bernhard Realigns Warner Personnel*

Following a series of meetings in New York last week between Warner Theatre zone managers and Joseph M. Bernhard on realignment of the company's circuit personnel, a wide shift of manpower resulting in abandonment of the posts of eastern and western district managers was announced.

I. J. Hoffman was moved to New Haven, Conn., as circuit head of the company's New England theatres and Moe Silver transferred to Albany as head of the New York State houses, exclusive of New York City, which continues under direction of Harry Charnas. Hoffman formerly was eastern district manager and Silver had charge of the west.

Ted Schlanger, former sales manager and recently assistant to Clayton Bond, chief film buyer for the circuit, was promoted to assistant general manager with headquarters in Philadelphia as head of the Warner division.

The Philadelphia territory will continue as recently realigned. Herbert Copelan is zone manager handling Atlantic City theatres; David E. Weshner, zone manager of Philadelphia first-runs; Leonard Schlesinger, zone manager of key neighborhoods and subsequent runs in that city, and A. J. Vanni, zone manager of theatres outside Philadelphia, but managed from that point.

Mr. Bernhard indicated that negotiations are pending between the company and Sol Hankin, former middlewest exhibitor, whereby he will take over the Imperial, Lindy, Astor and Poplar houses in Philadelphia.

---

## Ornstein Suit Dismissed

Federal Judge Henry W. Goddard in New York on Tuesday dismissed a suit against Paramount filed by Dr. George Ornstein asking an injunction and accounting of "Blonde Venus." Dr. Ornstein alleged the picture plagiarized his play, "Woman."

---

## Fox Convention in April

Fox Film Corporation is planning to hold its annual sales convention on the West Coast late in April, it is understood. A decision will be reached when Sidney R. Kent, president, returns to New York from a Florida vacation in three weeks.

---

## Stop Iowan's Film Service

Distributors this week were directed by the Omaha grievance board to cease film service to G. R. Norman, manager of the Empire at Storm Lake, Iowa, declaring he has ignored a cease and desist order on "bank nights."

---

## Zelda Sears Dead

Zelda Sears, scenarist for Metro-Goldwyn-Mayer, died Tuesday in Hollywood at the age of 62. She had been ill since October. Surviving are her husband, L. C. Wiswell, and a sister, Marie Pauldi.

---

## Flinn Back in New York

John C. Flinn, executive secretary of the Code Authority, returned to New York Thursday from Los Angeles.

# THE CAMERA REPORTS

PRODUCT TALKS. Thus brought these Paramount executives together on the Coast the other day: Henry Herzbrun, newly appointed production chief; Ernst Lubitsch, now directing production; George Schaefer, general manager; Adolph Zukor, company head.

CELEBRATE OPENING. Rudy Vallee, star of "Sweet Music," with two very-well-knowns of the screen—Wallace and Noah Beery—at a party in New York marking the premiere of this Warner picture at the Strand.

SIGNED. Sally Eilers, who has a new Universal contract, with her first picture under it to be "What Women Want," by Sam Mintz.

HONEYMOONING. (Left) The William Wylers (who include Margaret Sullavan) boarding the Ile de France for Europe following the opening of Miss Sullavan's latest Universal picture, "The Good Fairy," which Wyler directed.

SUPPLIED ARMOR. (Right) Kenneth Lynch, New York armor maker, at work on equipment like that he has supplied for Cecil B. DeMille's Paramount production, "The Crusades."

EXECUTIVES GATHER AT STUDIO. Fox West Coast home office executives and division managers, and others, including M. H. Aylesworth, president of NBC, with their hosts, RKO Radio executives, at the RKO Radio plant. Shown are:
Top row: S. Barret McCormick, N. P. Jacobs, M. H. Aylesworth, J. R. McDonough, president of RKO Radio; Ned E. Depinet, head of RKO Distributing Corporation; B. B. Kahane, president RKO Studios; Harry Cohen, Pandro S. Berman. Second row: Mike Nafey, Frank Newman, Elmer Rhoden, Mike Rosenberg, Rick Ricketson, Arch Boles, Al Finklestein, J. J. Sullivan, Spyros Skouras. First row: Dick Dickson, Al Hansen, Charles P. Skouras, E. A. Alperson, E. J. Fitzgerald.

BRINGS PRINT. Capt. Richard Norton, executive of British and Dominion Pictures, as he arrived in New York, the custodian of the first print of his company's "Brewster's Millions," which United Artists is releasing on this side.

SEE DICKENS CLASSIC IN SPECIAL SHOWING. Studio notables snapped at screening of MGM's "David Copperfield" prior to the opening of the production in Los Angeles. Clark Gable, MGM star, is shown with Mrs. Gable, while Irving Thalberg, associate vice president of MGM in charge of production, is accompanied by Mrs. Thalberg—that is, Norma Shearer, also an MGM star.

# SENATE GROUP PREPARES TO STUDY FILM CODE AND AUTHORITY'S ACTS

## Nye - McCarran Resolution Shunted to Finance Committee; King Plans Broader Inquiry with Borah and McGill

## National Education Association, with Aid of Research Council, Drafts New Bill to Prohibit Block Booking

A United States Senate subcommittee is preparing to make a thorough investigation of the circumstances surrounding the drafting and adoption of the motion picture industry's NRA code, the activities of NRA officials thereunder, the conduct of the Code Authority and the effect of the code upon independent interests.

Other developments along the legislative front during the week included:

**1. New block booking legislation planned by the National Education Association in conjunction with the Motion Picture Research Council.**

**2. Independent Theatre Owners Association in New York launched plans for a state antitrust investigation of major circuit activities in the territory.**

**3. Various state legislatures received additional bills involving industry trade practices.**

**4. Taxation measures bearing on films were piling up in state legislatures.**

The question of an investigation of the recovery act came up in the Senate at Washington last week with introduction of a resolution by Senators Nye (Rep.) of North Dakota and McCarran (Dem.) of Nevada. In the resolution were cited 21 of the charges of oppression which have been made against codes by small business men and representatives of labor.

It was planned at first to have the investigation made by the Senate commerce committee, the chairman of which, Senator Copeland (Dem.) of New York, is critical of much of the emergency program. Administration leaders were successful in having it referred to the finance committee, headed by Senator Harrison of Mississippi, who, it is thought, probably will not consider it unless forced to act.

However, discussions of the Nye-McCarran resolution developed that Senator King of Utah was preparing for an even broader inquiry, to be made by a subcommittee headed by himself and having Senators Borah of Idaho and McGill of Kansas as members.

The making of either investigation depends upon whether the Senate will provide funds for expenses, but Senator King is going ahead.

### Hardy Confers with King

Russell Hardy, special assistant to Attorney General Homer S. Cummings and active in the Darrow Board hearings on the film code and more recently in the St. Louis antitrust prosecution, conferred Saturday with Senator King's subcommittee behind closed doors.

Senator King later indicated his intention of having the inquiry as broad as possible in scope. It will be conducted in the open, he said, with public hearings which may start by the end of this month.

Senator King declared his group had received a large number of complaints and that the Department of Commerce and the Federal Trade Commission had been asked to submit whatever statistical material they may have bearing upon these complaints.

When the motion picture code is taken up, it is expected the sub-committee will call as witnesses members of the Code Authority and Sol A. Rosenblatt, who, as division administrator in charge of amusements, handled negotiation of the agreement.

---

**BULLETIN**

**Extension of the Industrial Recovery Act for two years, with amendments bringing the fundamental principles of the antitrust law into full sway, tightening the policy and standards for administration, and providing a better means of enforcement, and the imposition of jail sentences, was sought of Congress Wednesday by President Roosevelt.**

---

The Nye-McCarran resolution, which is expected to be supplanted by the King inquiry charged "injustice, oppression and favoritism" in administration of codes.

### Draft Block Booking Bill

New legislation on block booking is being drafted by the National Education Association and the Motion Picture Research Council and will be introduced in Congress soon. The measure has not been completed as yet, apparently because various groups have been unable to compromise their differences, nor has a Congressman been selected to introduce it, although it is considered possible that Representative Kramer of California, who recently announced his intention of considering block booking legislation, may be approached.

The legislative program of Allied States Association of Motion Picture Exhibitors, as formulated at the annual meeting of its directorate in Washington last week, will center on two points, amending of the code to favor the independent exhibitor, and advocacy of the block booking bill introduced by Representative Culkin of New York and also providing for establishment of a Federal motion picture commission, giving the industry a public utility standing.

### Celler Bill May Be Modified

Modifications in Congressman Celler's block booking bill were expected this week following a conference between the Mr. Celler and Sidney Lust, independent exhibitor of Washington, D. C. Mr. Lust told the Representative that the block booking situation has been distorted and that most independents consider the practice a necessary expedient for the theatre man.

The Independent Theatre Owners' Association of New York moved to institute a state antitrust investigation of the activities of the large circuits in the New York territory.

Department of Justice for a fortnight has been studying exhibition conditions in and around Cleveland, presumably to present information to the Attorney General's office in Washington.

Suits under the antitrust statutes brought in Chicago by Jack Rubin of Public Theatres and James Roden, owner of the Astor in that city, against major distributors and circuits were both continued to February 22 by Federal Judge Woodward when answers were filed by the defendants. The exhibitors, who charge they have been prevented from playing 10-cent double-feature shows, specifically named Warner Bros., Balaban and Katz, Essaness and various exchanges.

In St. Paul, under a joint resolution adopted by both branches of the Minnesota legislature, the most searching investigation ever attempted of American Telephone & Telegraph activities in the motion picture field was announced. It will get underway before the end of the month and will cover the operations of Western Electric and Electrical Research Products, Inc.

### Would Bar Preferred Playing Time

In Ohio various introduced bills included one to make it illegal for distributors to demand preferred playing time for any pictures.

In Wisconsin, the Independent Theatres Protective Association of Wisconsin and Upper Michigan started work with the newly formed Federation of Independent Associations, organized to obtain a fair trade act, to back chain store tax legislation and oppose any sales tax legislation.

Of all states in which exhibitors and other industry members are facing drastic legislation, Ohio's plight appears to be the most serious and this week representatives of the Motion Picture Producers and Distributors of America announced that its members and circuits would cooperate financially and in other ways with the Independent Theatre Owners of Ohio in combating unfavorable theatre legislation in the state. The MPPDA denied charges of the ITO that it was responsible for reports of dissension in the state exhibitor ranks. The Hays office said, however, that the circuits should not be expected to pay dues into the treasury of an organization of which they are not members.

### Would Regulate Agents

In California a bill to regulate the activities of theatrical and motion picture agents has been proposed, the bill providing for a state commission to license, fix rules, regulate and fix agency fees and all compensations.

In the Connecticut legislature a hearing was scheduled before the judiciary committee on a bill dealing with Sunday shows.

The 5 per cent admission tax bill introduced in the Georgia House has been reported favorably.

Mayor T. Semmes Walmsley of New Orleans has introduced an amendment to the amusement tax which provides that a 2 per cent levy shall be made on every ticket purchased, instead of the current 2 per cent on the gross dollar.

The proposed 2 per cent sales tax bill was killed in committee of the Massachusetts legislature. A bill to regulate the admission of minors to motion picture theatres has been reintroduced.

### Admission Tax Bills in Missouri

Two bills which would impose a 10 per cent tax on theatre admissions are pending in the Missouri legislature. Two other bills constitute a "reel tax," levying one mill per foot of film shown in the state. A 5 per cent sales tax bill on luxuries presumably would include theatre admissions. Fred Wehrenberg was marshaling exhibitors to combat the measures.

A bill calling for a 10 per cent tax on film rentals on a monthly settlement basis has been proposed to the Nebraska legislature.

Hearing on the Berg-Neustein bill to permit Sunday legitimate shows in New York State was to be heard later this week at Albany.

# J. M. SCHENCK SEEKS FOX METROPOLITAN

## $4,500,000 Offer Reported in Individual Move for Operating Control of 86 Theatres

Joseph M. Schenck, president of United Artists, said in Hollywood late last week that he is negotiating for operating control of the 86 theatres comprising Fox Metropolitan Playhouses in New York. He was reported Friday as having made an offer of $4,500,00 for purchase of the Fox Metropolitan bonds.

Mr. Schenck made his bid not as head of United Artists but as a prospective individual operator. He denied the deal was being negotiated by him on behalf of his brother Nicholas M. Schenck, president of Loew's, Inc., who, it will be recalled, entered a joint bid with Harry M. Warner several months ago to take over the circuit's assets. At that time several problems of product for the considered circuit figured in withdrawal of the bid.

In Hollywood Joseph Schenck this week declined to comment as to whether or not United Artists or one of its producer members would ultimately assume the obligations which would be incurred by him as an individual operator in his move to acquire the circuit.

### Says Reorganization Plan Approved

Mr. Schenck also said that the Fox Metropolitan bondholders' committee has virtually approved the circuit's plan of reorganization.

In addition to the reported $4,500,000 bid, it was understood some agreement would be worked out by Mr. Schenck with Milton C. Weisman, as receiver of Fox Theatres, on the settlement of the Fox Theatres' $5,000,000 claim, based on its ownership of all of the Fox Metropolitan stock. The bondholders' committee contends that as Fox Metropolitan is insolvent its stock is valueless.

In its original plan of reorganization, however, the committee proposed to settle the Fox Theatres claim for $100,000 in cash and leases on several Fox Theatres houses as an additional consideration. In the second reorganization plan the stockholders' claim is ignored. Reports this week indicated that Mr. Schenck's offer contemplates a payment of $200,000, plus other considerations, to stockholders of Fox Theatres.

### Believe Move Is Individual

Those close to the Fox Metropolitan reorganization proceedings this week expressed their belief that Mr. Schenck is acting strictly as an individual in the present negotiations but that, as head of the new company, if his offer is consummated, there would be nothing to prevent him from selling the circuit to Loew's, Inc., after May 1, 1936, the date on which the operating agreement between Skouras and Randforce and the bondholders' committee expires.

Meanwhile, a report setting forth that on Dec. 31, 1934, liabilities, less stock issues, of Fox Theatres Corporation totaled $5,768,053, and assets, listed at $17,935,653, were worth $9,847,807, according to the receiver's estimates, was filed in New York.

With the exception of Spyros Skouras the new FWC Theatres Corp. board is the same as FWC. Charles Skouras is president of the new company, Percy Kent and Charles Buckley, vice-presidents, Fred Metzler, treasurer, and Albert L. Leeds, secretary. The board includes all this personnel. Spyros Skouras has been relieved from a post on the board because most of his time will be spent in New York.

Charles and Spyros Skouras last week concluded their talks with officials of Chase National Bank and W. C. Michel of Fox on their joint 10-year operating contract with National Theatres Corporation. It was reported three disputed issues were straightened out, the terms to be written into the agreement.

---

## Exhibitors Attend Columbia Preview

More than 1,000 exhibitors and home office people attended a preview of Columbia's "The Whole Town's Talking" last week at the Astor on Broadway. Edward G. Robinson is starred in the film, which will play the Radio City Music Hall during the week of February 28.

---

## Frank Conklin Honored

Frank Conklin, former motion picture executive, was honor guest of the Hearst interests at a luncheon at the Hotel Warwick in New York Wednesday on the eve of his departure for Hollywood. Mr. Conklin has just been appointed assistant general manager of the Hearst Hotels.

---

## Allied of Oregon Elects

With the resignation this week of Bob White as president of Allied of Oregon, M. A. Mattacheck was named successor. William Cutts has been reelected as secretary.

---

## Edward Butcher to Produce

Edward Butcher, former Fox studio and production manager, has been named a producer. His next assignment is "Heaven's Gate," starring Shirley Temple.

---

## MGM Signs Three Writers

MGM has signed three new writers to the Coast production staff: George S. Kaufman, S. N. Behrman and Morrie Ryskind, playwrights.

---

## RCA Declares Dividend

The board of directors of the Radio Corporation of America has declared the regular quarterly dividend of 87½ cents per share on the "A" preferred stock for the first quarter of 1935, payable April 1, to stockholders of record March 1.

# *Science to Assist Elliott Expedition Into Mongolia*

Daily communication via low wave frequency between an American expedition in the desert heart of Mongolia and centers of civilization, including the expedition's home base, similar to the system of the Byrd Antarctic Expedition, is contemplated in the equipment of the Clyde Elliott Chinese Expedition, to make "China Roars," for Columbia release, in the Far East.

A compact portable radio sending and receiving plant weighing only 600 pounds, mounted on a truck and which may be dismantled for camel transport will provide communication from far-flung centers of the globe. The territory thus linked includes the plains west of Shanghai to the Great Chinese Wall and the broad wastes beyond in outer Mongolia and the Gobi desert of inner Mongolia, the historic Marco Polo trail from Old Cathay to India and Europe. The expedition will be in constant touch through radio with the Central Chinese government at Nanking, American officials at Shanghai and a home base in this country.

Airplanes will form an important feature of the equipment for this expedition, which will put off from Broadway for San Pedro, Cal., and thence for China within the next few days. Mr. Elliott, former newspaperman, globe trotter, soldier of fortune, and film director, heads the party. He is undertaking to produce "China Roars" on the authentic locale of the story. Mr. Elliott directed "Bring 'Em Back Alive" for Frank Buck in the Far East, and more recently "Devil Tiger" in the same part of the world for Fox. The new expedition is sponsored by Columbia.

"China Roars" is an adventure story of the Far East by Gordon Rigby, who will accompany the expedition, and the cast will largely be made up of English-speaking Chinese, already assembled at Nanking through cooperation of the Central Chinese government. Only the director, the leading man and technical staff are American. It is expected to penetrate the interior to a point where the upper reaches of the Yang Tse Kiang River will be encountered, some 1,500 miles above its mouth, and navigation of the great river will bring the party back to the sea coast.

Tons of equipment and supplies necessary for the personnel of 150 will be shipped from San Pedro when Mr. Elliott and his party sail early in March. The native group will join the expedition at Shanghai and automobile transport will be employed as long as possible, after which camel trains will be substituted. On reaching the trackless interior planes will carry the filmed results from day to day sealed in air-tight and water-tight containers to some point of contact with the outer world. Thence the film will be hurried by such native means as the country affords to points where mailing facilities will permit forwarding to Hollywood for development. It is merely a speedy huge-scale elaboration of the system under which "rushes" are viewed at the end of each day's work at the producing studios.

As a protective measure a battery of cameras will independently record duplicates of every shot.

*When these two get together*

## THEY ALWAYS DRAW A CROWD!

*Janet* *Warner*

# GAYNOR BAXTER

*in*

# ONE MORE SPRING

From the novel by Robert Nathan

**WALTER KING • JANE DARWELL • ROGER IMHOF**

**GRANT MITCHELL • ROSEMARY AMES**

**JOHN QUALEN • NICK FORAN**

*and* **STEPIN FETCHIT**

Produced by Winfield Sheehan • Directed by Henry King

Screen play and dialogue by Edwin Burke

FOX

"Think of it Shirley!
You have another hit to your credit!"

"Another honey for the Shirley Temple fans. Little Miss Temple lives up to everything her fans think of her. She and Bill Robinson do a couple of duets that are wows and worth the price of admission. It can't miss!"
—*Hollywood Reporter*

**SHIRLEY TEMPLE**
**LIONEL BARRYMORE**

*in*

# The LITTLE COLONEL

*A* **B. G. DeSylva Production** *with*

**EVELYN VENABLE · JOHN LODGE**
*and* **BILL ROBINSON**

*Directed by David Butler*

Screen play and adaptation by William Conselman
Based on the story by Annie Fellows Johnston

FOX

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## The Wedding Night

*(United Artists - Goldwyn)*

**Romantic Drama**

This is fine romantic drama with powerful heart appeal. Seeking to be, and succeeding in being, sincere in its exquisite blending of many elements, it is good entertainment. On the whole, it is serious, but not without a full measure of contrasting natural comedy and understandable human interest, that deals with human emotions under unusual conditions.

"The Wedding Night" is at once a prestige builder and a big picture with popular ingredients. Marked by straight-from-the-shoulder characterizations which should further embellish Gary Cooper's reputation and definitely establish Anna Sten, it is an amazing story. Yet it is a show to warm the cockles of any heart, man or woman, as the impact of its lifelike romance, drama, comedy, tragedy and pathos inspire the emotions.

Constantly utilizing material of value often proved attention is immediately aroused. Tony Barrett is a washed-up popular author. Disillusioned, broke, his blue funk is accentuated by the frivolous antics of his wife Dora. Putting the glitter of Park Avenue behind him, Tony insists that for economic security alone she go with him to his Connecticut ancestral home. There he meets Novak and his daughter, Manya, simple Polish immigrants, who by strength of character and industry have become successful, shrewd tobacco growers, yet the ways of modern Americans are a continual source of bewilderment to the Novak family, their relatives and Polish neighbors.

Tony sells some of his land to Novak. To Dora the money received merely means another fling at the bright lights. Fascinated by the friendliness of his new associates, Tony remains, as she returns to New York. Sensing material for a new book, with Manya and her people as its inspiring characters, Tony, finally deserted by his Japanese houseboy, is drawn closer to Manya.

Helping her helpless neighbor during the long winter the friendship of Manya and Tony ripens into love. The situation is complicated by the outraged shock of Novak, who had decided that Manya should marry Fredrik, son of an old-country friend. The situations between Manya and Tony, while entirely clean, are nevertheless highly intriguing. The beauty of their association culminates when a blizzard forces the girl, who has been reading the manuscript of Tony's story of which she is the heroine and his own wife the other woman, to remain overnight in his house.

That is the final straw for Novak. He insists that she marry Fredrik immediately. Further tenseness is added when returning Dora, convinced by hearsay that Tony is enjoying a delightful rendezvous, meets Manya, who has come to tell Tony of her father's decision, and in accomplished fashion puts the girl in her place. With no love in her heart, Manya marries Fredrik, in a colorful sequence that portrays the full impressiveness of a solemn Polish wedding. Drunken Fredrik, his jealousy inflamed when Manya dances with Tony, an unbidden guest, goes berserk when Manya is cold to him on their wedding night. Rushing from the house, followed through the snow by Manya, he invades the Barrett home. A terrific fight on the stairs between Fredrik and Tony results in the death of Manya, who tried to intervene.

In the finale Tony is looking through a window at the hill over which Manya so often came. His wife beside him, he sees the vision of the girl who gave him a new understanding of life. As he recounts their association, his wife slips out to leave him alone with his memories.

The old adage, "Half the world doesn't know how the other half lives," certainly applies to "The Wedding Night." Because of that and also because of the publicity undoubtedly to be given, there may be many who without seeing the picture may conclude that the characterizations and gripping story power have been theatrically exaggerated. They have not. In directing, presentation and acting, the known Goldwyn formula has been followed with a touch of finessse, strikingly blunt, but beautiful to those who appreciate sincerity of treatment.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Samuel Goldwyn. Directed by King Vidor. Based on an original story by Edwin Knopf. Screen play by Edith Fitzgerald. Musical director, Alfred Newman. Art director, Richard Day. Photographed by Gregg Toland. Costumes by Omar Kiam. Film editor, Stuart Heisler. Sound recording, Frank Maher. Assistant director, Walter Mayo. Running time, when seen in Hollywood, 90 minutes. Release date, March 8, 1935. General audience classification.

CAST

| | |
|---|---|
| Tony Barrett | Gary Cooper |
| Manya | Anna Sten |
| Fredrik | Ralph Bellamy |
| Dora | Helen Vinson |
| Nowak | Siegfried Rumann |
| Kasia | Esther Dale |
| Sobieski | Leonid Snegoff |
| Mrs. Sobieski | Elinor Wesselhoeft |
| Grandmother | Milla Davenport |
| Helena | Anges Anderson |
| Hezzie | Hilda Vaughn |
| Jenkins | Walter Brennan |
| Heywood | Douglas Wood |
| Gilly | George Meeker |
| Anna | Hedi Shope |
| Taka | Otto Yokomoka |
| Frederica | Violet Axzelle |
| Uncle | Ed. Ebele |
| Truck driver | Richard Powell |
| Man at party | Robert Louis Stevenson, 2nd. |

## Roberta

*(Radio)*

**Musical Comedy Romance**

With entertainment value memories of Fred Astaire and Ginger Rogers in "Gay Divorcee" still briskly fresh, showmen have here a showman's exploitation show abounding in entertainment.

Adapted from a novel by Alice Duer Miller and also from a highly successful stage play, the show, given all the advantages peculiarly exclusive to motion pictures, is a fast-moving, zippy comedy romance, plus music and dancing. It's rich in love interest and humor. Its music is the kind to hum and whistle. The dancing is all that anyone would expect, and a little more, when Fred Astaire is its inspiration. It is climaxed by a fashion show finale to thrill almost any woman.

The locale is Paris. Thither come dance band leader Huck and his ex-All-American football play pal, John Kent. John's aunt, Roberta, owns a modiste's shop. Stephanie, a regal miss, is head designer. John hears her sing and falls in love. In the meantime job hunting Huck runs across Countess Scharwenka, a gaudy girl from his old home town, masquerading as of royal lineage to add to the glamour of her night club dancing berth. He gets a job in the club. Huck, principally and Scharwenka thrill the customers with their dextrous dancing.

Roberta dies and John and Stephanie come into possession of the dress shop. Complications arise between the two when a gold-digging old flame, Sophie, makes her advent and the partners disagree. Finally a style show is announced. All Paris anxiously awaits a look at the styles which the ex-footballer will decree as the last word in fashions. With dozens of mannikins modeling and Stephanie singing, the show is a sensation. Misunderstandings are eradicated, there's romance for John and Stephanie and Huck and Scharwenka, too.

Elaborately mounted and costumed, the show is a fashion treat for the women. The two feminine leads are featured in a dozen or more separate modern outfits. It's an exploitation feature affording more opportunity for merchant contact than is ordinarily found in a whole group of attractions; it is one permitting aggressive exhibitors all the opportunity they desire to make tieups. For the men, there is plenty of glamour; lots of singing and dancing, much comedy, just enough contrasting drama and no end of exciting situations.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by William A. Seiter. Screen play by Jane Murfin, Sam Mintz and Allan Scott. Additional dialogue by Glenn Tryon. Music by Jerome Kern. Books and lyrics by Otto Harbach. Additional lyrics by Dorothy Fields and Jimmy McHugh. Musical director, Max Steiner. Production associate, Zion Myers. Gowns by Bernard Newman. Photographed by Edward Cronjager. Art director, Van Nest Polglase. Associate, Carroll Clark. Dances arranged by Fred Astaire. Assistant dance director, Hermes Pan. Set dressing by Thomas K. Little. Recorded by John Tribby. Music recorded by P. J. Faulkner, Jr. Sound cutter, George Marsh. Edited by William Hamilton. From the play "Roberta." P.C.A. Certificate No. 601. Running time, when seen in Hollywood, 85 minutes. Release date, March 8, 1935. General audience classification.

CAST

| | |
|---|---|
| Stephanie | Irene Dunne |
| Huck | Fred Astaire |
| Scharwenka | Ginger Rogers |
| John | Randolph Scott |
| Roberta | Helen Westley |
| Sophie | Claire Dodd |
| Ladislaw | Victor Varconi |
| Voyda | Luis Alberni |
| Lord Delves | Ferdinand Munier |
| Albert | Torben Meyer |
| Professor | Adrian Rosley |
| Fernande | Bodii Rosing |

## Folies Bergere

*(20th Century)*

**Romantic Musical Spectacle**

Acceptable entertainment, with much in the way of title, personnel, production, performance and story values to sell, this show provides wide opportunity to exercise exploitation abilities. The picture is half glamorous musical spectacle and half "The Guardsman"—atmosphered comedy romance. It opens and closes as a spectacle; the second is sandwiched in between. It presents Maurice Chevalier in the more musical aspects of the show, in the character which domestic audiences first knew him, a song and dance man. In the sustaining sequences, he is a zestful comedian.

Save the title and the costuming of the chorus in the introductory, "Rhythm in the Rain," eye and ear glamor number, there is little other than French names and actuating atmosphere to identify the production with the famous Parisian theatre, which, it seems, almost everyone associates with the idea of being the last word in bizarre, risque amusement. Essentially the yarn is a story of a famous star of the Folies Bergere Theatre show.

It opens with the actor, Charlier, singing two or three songs in a row, the on-stage atmosphere of which is climaxed by the ingenious "Rain" solo and chorus song and dance sensation. The off-stage bit is Mimi demonstrating in hectic and very excited fashion that she considers Charlier her sole property as far as romantic inclinations are concerned. Imitating Baron Cassini in detailed fashion, Charlier is prevailed upon by Gustave and Henri to substitute for the real Baron in his home and in his extensive business world. He does, in a manner that both delights and amazes the Baroness, who is wise to the situation all the time, but nevertheless cannot differentiate the exact moment the substitute husband faded out and the real Baron came in. The comedy romantic episodes concluding with an air of all's well that ends well, the production returns to the theatre for a straw hat music-dance finale.

Primary selling qualities in this appear to be fun and eye and ear attractiveness. Most potent, however, seems to be Chevalier the entertainer. As he appears in practically every sequence, aided principally from a comedy point of view by Ann Sothern, his name, coupled with that of the title, looms as the most effective interest creating lure.

Possessing that semi-intimacy acknowledged as an appealing factor in both metropolitan and smaller centers, together with old-fashioned hokum fun, always a factor in arousing general interest, the show permits two selling premises. Where musicals exert a strong draw, it can be sold as such. Where comedy romance is the intriguing element that quality can be used to draw the patrons.—McCarthy, Hollywood.

Distributed by United Artists. Produced by 20th Century Pictures, Inc. Producer, Darryl F. Zanuck. Directed by Roy Del Ruth. Associate producers, William Goetz, Raymond Griffith. Based on a play by Rudolph Lother and Hans Adler. Screen play by Bess Meredyth and Hal Long. Photographed by Barney McGill. Sound. Vinton Vernon, Roger Heman. Musical director, Alfred Newman. Film editors, Allen McNeil, Sherman Todd. Art director, Richard Day. Costumes designed by Omar Kiam. Assistant director, Fred Fox. Musical numbers created by Dave Gould. Song numbers by Jack Meskill and Jack Stern, Burton Lane and Harold Adamson. Christine and Willemegz. P. C. A. Certificate No. 600. Running time, when seen in Hollywood, 85 minutes. Release date, March 8, 1935. General audience classification.

CAST

| | |
|---|---|
| Fernand, the Baron Cassini and Eugene Charlier | Maurice Chevalier |
| Mimi | Ann Sothern |
| Genevieve, the Baroness Cassini | Merle Oberon |
| Francois | Eric Blore |
| Morrisot | Ferdinand Munier |
| Rene, the Marquis de Lac | Walter Byron |
| Gustave | Lumsden Hare |
| Henri | Robert Grieg |
| Perishot | Ferdinand Gottschalk |
| Monsieur Paulet | Haliwell Hobbs |
| Premier of France | Georges Renevant |
| Victor | Phillip Dare |
| Joseph | Frank McGlynn, Sr. |
| Toinette | Barbara Leonard |
| Stage manager | Olin Howland |

## Transient Lady

### *(Universal)*

**Romantic Melodrama**

While title, cast personalities and story content are suggestive of unusual exploitation, the nature of the entertainment in this average class feature is such that it most likely will have its major appeal confined to the every day theatre goers. A romantic melodrama with comedy, affording several worthy character portrayals, the show deals with a not too familiar topic. Yet while the material is novel, the manner in which it is presented permits easy anticipation of ensuing situations. Suspense being lacking, there is, however, plenty of action in several sequences. This appears in the scenes depicting the commission of a murder, the framing of an innocent accused, the court trial, preparations for a lynching party and the romantic climax.

The picture is localed in the interior South and timed to the present. The populace is awaiting the opening of a roller skating rink, flamboyantly advertised and owned by Nick Kiley, Dale Cameron and Chris Blake. The premiere is a grand occasion, particularly for Carey Marshall, young lawyer, presumably in love with the local belle, Pat Warren, but very much attracted to the voluptuous Dale. A bit of local hoodlumism eventually results in the killing of Fred Baxter, brother of the local political big shot, Hamp, who, seeking a victim, has Blake arrested for the crime. Dale has little trouble in getting Marshall to accept the defence, particularly when his father tells him it is his duty, though it means ruination of his ambitions to be a judge.

Before a packed jury the trial goes against the Baxter coterie. Anticipating failure, Hamp decides upon a lynching. The little town seethes as the law and order contingent rally to defend the prisoner against the mob. Politically sagacious Baxter foresees what violence might also do to his future career, delivers an inflamed speech on upholding the law, and calls off his mob.

Killer Kiley returns to exonerate Blake and prove that the slaying was a matter of self-defense. The skating act trio are ready to move on when Marshall discovers he loves Dale and the act is deprived of its feminine member.

Despite the value of cast names, the attraction is hardly of the caliber necessary for the larger first-run houses, but for the others there are several showmanship values.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Buzzell Screen play by Harvey Thew, Edward Buzzell and Arthur Caesar. From the Liberty Magazine story by Octavus Roy Cohen. Art director, Harrison Wiley. Associate producer, Julius Bernheim. Photographed by Charles Stumar. Film editor, Maurice E. Wright. P. C. A. Certificate No. 572. Running time, when seen in Hollywood, 72 minutes. Release date, Feb. 25, 1935. General audience classification.

CAST

| | |
|---|---|
| Carey Marshall | Gene Raymond |
| Hamp Baxter | Henry Hull |
| Dale Cameron | Frances Drake |
| Pat Warren | June Clayworth |
| Chris Blake | Clark Williams |
| Major Marshall | Frederick Burton |
| Matilda Branham | Helen Lowell |
| Nick Kiley | Edward Ellis |
| Matt Baxter | Douglas Fowley |
| Eva Branham | Clara Blandick |
| Fred Baxter | Clifford Jones |
| Angel Verner | Alan Bridge |
| Ed Goring | Willard Robertson |
| "Noxious" | Eddie Anderson |
| "Plato" | John Taylor |

## All the King's Horses

### *(Paramount-LeBaron)*

**Comedy**

The name value of Carl Brisson is a rather unknown quantity, that of Mary Ellis absolutely untested. The title is somewhat of a misnomer. Nevertheless, "All the King's Horses" is real entertainment from its unique start to surprising finish. It has much in the way of music, dancing, spectacle, romantic love interest, comedy, action, costuming, color and punch to lure the sophisticates. As those elements, blended with skill and charm, unfolded upon the screen, they also seemed, judging by the manner in which the preview audience reacted, to be just what the doctor ordered for the masses. Where names, regardless of story, production and other values are the compelling influences, getting out a good attendance at the first performance should bring much favorable word-of-mouth advertising for the Brisson-Ellis duo and for the picture.

The show is all comedy—situation comedy, grotesque, farcical, sympathetic, romantic and even passionate comedy, plus music and dancing.

It's one of those mythical kingdom affairs with Brisson in the dual role of King Rudolph and Carlo Rocco, a Hollywood film star whose personality combines all that is exotic of all the great from Valentino to Gable. As the business-like king, he's pretty much of a wash-out to Elaine, the Queen, whose thoughts are only of love and romance.

Anyway the King and the vacationing star, as much alike as two peas in a pod, swap places. Rudy goes to Vienna to learn a few lessons in life under the expert conniving guidance of Peppi and Mimi. Rocco and his publicity man, Conley, remain in the palace to play hob with affairs of state and do more amazing things to the heart of Elaine, who does not know she is being deceived. There's a Brisson solo or two, "Be Careful Young Lady" and "Play A Little," followed by romantic situations in which Carlo sings "A King Can Do No Wrong" and Miss Ellis scores with a gypsy melody, "When My Prince Charming Comes Along," and "White Gardenia." The amazed queen becomes more happily excited and the psuedo King more and more scared of what is likely to happen if the real king doesn't show up in a hurry.

It all builds to a midnight rendezvous. With only a few available hours, Rocco flies to Vienna and locates the King, who is having a grand time posing as the picture star. Here occurs the picture's charming spectacle sequence. With Ilonka, Rocco sings and dances "Dancing the Viennese," accompanied by a glamorous quick-costume-changing boy and girl chorus. Rocco rushes Rudy back to the honeymoon cottage. One last dance with Elaine, and in a blissful moment Rocco slips out of her arms and King Rudolph, now knowing exactly the kind of a man the Queen expects her prince charming to be, takes his place.

As all the picture's assets are of the character carrying a particular appeal to women, smart showmen should be readily able to appreciate the exploitation values, selling the gay, melodious charm of the play, concentrating on making its comedy romance a ticket-buying urge, and going to greater lengths than usual to sell the lead personalities.—McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, William LeBaron. Director, Frank Tuttle. Based upon a play by Laurence Clark and Max Giersberg, and a play by Frederick Herendeen and Edward Horan. Screen play by Frank Tuttle and Frederick Stephani. Music and lyrics by Sam Coslow. Dances by LeRoy Prinz. Sound, Harry Lindgren. Film editor, Richard Currier. Art directors, Hans Dreier and Ernst Fegte. Photographer, Henry Sharp. P. C. A. Certificate No. 539. Running time, when seen in Hollywood, 85 minutes. Release date, Feb. 22, 1935. General audience classification.

CAST

| | |
|---|---|
| King Rudolph<br>Carlo Rocco | Carl Brisson |
| Elaine, The Queen | Mary Ellis |
| Peppi | Edward Everett Horton |
| Mimi | Katherine DeMille |
| "Con" Conley | Eugene Pallette |
| Ilonka | Rosita |
| Baron Kraemer | Arnold Korff |
| Steffi | Marina Schubert |
| Count Batthy | Stanley Andrews |
| Minister of Finance | Eric Mayne |
| Count Blotenheim | Phillips Smalley |
| Clerk | Michael Mark |
| Baron Kurt Chizlinska | Walter McGrail |
| Prince Rumpfeffer | George MacQuarrie |
| Girl | Diana Lewis |

## Vanessa—Her Love Story

### *(MGM)*

**Dramatic Romance**

A select picture for selected audiences, general mass contribution to its box office success resolves itself into a knotty problem. The story follows a love theme, involving dramatic situations so developed as to play upon sentiment. Essentially it is a woman's picture. An English story, naturally localed in that country, its time being that of the late Victorian era, the atmosphere is typically English in dialogue and action.

Following a party honoring the 100th birthday of Judith Herries, Benjie, scamp of the clan, and Vanessa, its fairest flower, pledge their troth. The engagement brings Benjie and Ellis, cultured and refined but not at all popular, into conflict. Fire breaks out in Vanessa's home. Benjie finds her father, Adam, already dead of heart failure, but rescues his beloved, only to be castigated by the girl.

The swashbuckling Herries blood surging, Benjie goes away, has a protracted drinking spree, becomes involves with an inkeeper's daughter. Inspired by the liberal minded Ju-

# UNIVERSAL CAN SING

WITH SWEET MUSIC THAT BRINGS BACK THE CLINK OF THE GOOD OLD MONEY DAYS! . . TAKE OUT THE LUNCH BOX AND PUT BACK THE CASH BOX!

# *NIGHT LIFE of the GODS*

OPENS SIMULTANEOUSLY AT THE N. Y. ROXY AND RKO BOSTON MEMORIAL FEB. 22!

# THOSE SONGS of CHEER!

WITH A GRAND CHORUS THAT SWELLS OLD BOX OFFICE RECORDS INTO NEW MONEY MELODIES! YOU'LL SHOUT FOR UNIVERSAL ENCORES AFTER

# The MYSTERY of EDWIN DROOD

BOOKED INTO RADIO
CITY MUSIC HALL
FOR MARCH 14th!

dith, Vanessa seeks him out, only to learn that he is married and a child is expected. Parting, Vanessa goes to London. Benjie sees her a year later and learns she is engaged to Ellis. He goes to African wars and loses an arm. In the meantime, it is revealed, Ellis has become demented and his wife's life is far from happy. At a royal celebration, marked by novel pageantry, the lovers again meet. Learning of her experiences and telling her that he is divorced and his child dead, Benjie takes Vanessa away from Ellis. Returning to the Cumberland country, the lovers are ostracized by their neighbors.

Again Judith intervenes to send Vanessa back to her mentally ill and highly jealous husband. Pledging herself to remain with him forever, she does, enduring heart and soul torment, until his Christmas Eve death. Thus the way is opened for the lovers to pick up the often interrupted thread of love.

The production is highlighted by Oto Kruger's outstanding acting. He plays a difficult role with dextrous artistry. Similarly there are good performances by Helen Hayes, Montgomery, May Robson, Lewis Stone and Henry Stephenson, names of unquestioned box office worth. Paradoxically, while there is much to sell in the picture from a consideration of names, story and production values, the resulting entertainment—from a popular viewpoint—hardly measures up to what is promised. Yet by concentrating a campaign directly upon the feminine contingents of audiences, there are many opportunities to insure favorable results. —McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by David O. Selznick. Directed by William K. Howard. From a book by Hugh Walpole. Adaptation by Lenore Coffee. Screen play by Hugh Walpole and Lenore Coffee. Photographed by Ray June. Art director, Cedric Gibbson. Associates, Harry Oliver, Edwin B. Willis. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Wardrobe by Dolly Tree. Film editor, Frank E. Hull. P. C. A. Certificate No. 614. Running time, when seen in Hollywood, 70 minutes. Release date, March 1, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Vanessa | Helen Hayes |
| Benjie | Robert Montgomery |
| Ellis | Otto Kruger |
| Judith | May Robson |
| Adam | Lewis Stone |
| Barney | Henry Stephenson |
| Lady Herries | Violet Kemble-Cooper |
| George | Donald Crisp |
| Lady Mullion | Jessie Ralph |
| Marion | Agnes Anderson |
| Leathwaite | Lionel Belmore |
| Amery | Lawrence Grant |
| Timothy | Craufurd Kent |
| Jamie | Howard Leeds |
| Winifred Trent | Ethel Griffies |
| Vera Trent | Elspeth Dudgeon |
| Mrs. Leathwaite | Mary Gordon |
| Porter | George K. Arthur |

## Great Hotel Murder

### *(Fox)*

**Melodrama**

Lowe and McLaglen don't battle, physically or orally, over any women in this picture. There is no romance in the picture. In place of that supposed standby element is melodramatic hokum mystery—embellished with comedy, drama, thrill, surprise and suspense—that, starting immediately, continues at a fast and furious pace to the tense fadeout. As love interest as a major feature is lacking, so is that commonly associated vibrant slang. Nevertheless, there is plenty of clever wisecracking. Not only a unique attraction for the amateur crime-sleuths, it being debatable as to whether the mystery the twain set out to solve is ever solved. The picture also holds much for those who like their entertainment entertaining and are not much bothered about rule of the book procedure.

The yarn has a novel premise. Blackwood is a writer of mystery crime stories. McCabe is house detective in the hotel where he lives. The basis for their antagonism is the fact that McCabe attributes the author's success to setting up the answers before he sets up the case. Blackwood good-naturedly considers the house dick just a flat foot.

A hotel guest is found dead. As McCabe blunders in, while Blackwood functions in a manner that is second nature to the fictionized super-sleuth, the man supposedly dead turns up alive and the corpse is identified as that of another. Then as circumstantial evidence accuses Dr. Temple, Mr. Harvey, Prentice and Wilson, the show becomes bafflingly complicated, but none the less entertaining, with related drama, mystery, comedy and suspense.

By scientific methods Blackwood involves a woman, Elinor Blake. Again the four essential elements are given full play, and third act creepy music is brought in to intensify the illusion. The woman tries to make a getaway. McCabe, thinking that he alone is on her trail, is not very much surprised to have Blackwood bob up beside him. Getting rid of him, by a gag, he gets a blow on the head from none other than his assistant, Feets. Then the whole thing winds up in a woodland rendezvous with Blackwood, McCabe, Mrs. Blake, Mr. Harvey and Dr. Temple present. The author advances his theory of the criminal's identity and motive, and the whole is climaxed by Harvey's sensational crackup in an escape attempt that leaves everything just as much a mystery as it was in the beginning. McCabe, for a tag line fadeout, accepts a five-cent cigar from Blackwood as full compensation for what he considers the value of his assistance in the case.

As the show gets off the beaten path in its conception of the value of fun, foolishness, mystery, suspense and drama as well as romance elimination, it opens the door wide for much that is equally new and refreshing in the selling.—McCarthy, Hollywood.

Produced and distributed by Fox. Produced by John Stone. Directed by Eugene Forde. Screen play by Arthur Kober. Story by Vincent Starrett. Photographed by Ernest Palmer. Sound, Alfred Bruzlin. Art director, Duncan Cramer. Gowns, Royer. Musical director, Samuel Kaylin. P. C. A. Certificate No. 612. Running time, when seen in Hollywood, 70 minutes. Release date, March 1, 1935. General audience classification.

CAST

| | |
|---|---|
| Roger Blackwood | Edmund Lowe |
| Andy McCabe | Victor McLaglen |
| Elinor Blake | Rosemary Ames |
| Olive Temple | Mary Carlisle |
| Mr. Harvey | Henry O'Neill |
| Dr. Temple | C. Henry Gordon |
| Harry Prentice | William Janney |
| Anthony Wilson | Charles C. Wilson |
| "Feets" Moore | John Wray |
| Ole | John Qualen |
| Hans | Herman Bing |
| Tessie | Madge Bellamy |
| Police captain | Robert Gleckler |
| Girando | Clarence H. Wilson |

## Sweepstake Annie

### *(Liberty)*

**Comedy Drama**

With comedy the dominant story element, this independently-produced picture is light but entertaining fare. The title is clearly indicative of the theme, the young girl who suddenly comes into considerable wealth by virtue of a draw in the Irish Sweepstakes. There is a perennial interest in the "turn of fortune" and the "lucky break."

The exhibitor might well turn some exploitation trick or two in his selling along those lines, at the same time ringing in the angle which finds the girl's family living on her earnings and then spending, for themselves, her winnings before she receives them. In that aspect is developed a major portion of the film's comedy.

Romance also has a large place in the story, that between Marion Nixon and Tom Brown, the leading names in the cast. The support also contains familiar though not outstanding names. The best sales angles revolve about the luck of the girl, her family difficulties and her almost collapsed romance.

Miss Nixon, script girl at a Hollywood studio, is the sole support of an indolent family, comprising Father Lucien Littlefield, Mother Dorothy Peterson, Brother William Janney and Sister Carol Tevis. She and Brown, electrician at the studio, are in love, but the ever annoying obstacle, to Brown, is the Foster family. Each member thereof, with Miss Nixon's money, buys a sweepstake ticket and then the unexpected happens—Miss Nixon wins the high prize. When she returns home to find her family already has spent the money mentally to their exclusive and entire satisfaction, she explodes, walks out on them after giving her father a certain amount, and establishes herself and her best friend, Inez Courtney, in an expensive apartment, with all the trimmings.

She meets a supposed foreign baron and his sister, and the baron proceeds to take more than a little interest in the young studio girl. When she becomes wealthy, the interest deepens. She is not unwilling, since Brown, earlier, told her family what he thought of them, and the couple quarreled. She next sees him as the chauffeur of the baron's sister, and apparently fascinated by the baroness. The members of foreign nobility are crooks, heading a gang after the girl's money, of course. When Miss Nixon gives a party, and is humiliated by the noisy arrival of her family and their friends, the baron attempts a double-cross to get away with the money, but Brown saves the day with neatness, dispatch and the aid of the police. The conclusion is not unexpected.—Aaronson, New York.

Produced and distributed by Liberty Pictures. Producer, M. H. Hoffman. Directed by William Nigh. Story, continuity and dialogue, W. Scott Darling. Suggested by Evelyn Law. Associate producer, M. H. Hoffman, Jr. Photographed by Harry Neumann. Production manager, Rudolph Flothow. Film editor, Mildred Johnston. Recorded by Harold Bumbagh. Songs and lyrics by J. Walter Leopold. P. C. A. Certificate No. 535. Running time, 81 minutes. Release date not determined. General audience classification.

CAST

| | |
|---|---|
| Bill Enright | Tom Brown |
| Annie Foster | Marian Nixon |
| Baroness Baritska | Wera Engels |
| Marge | Inez Courtney |
| Baron Baritska | Ivan Lebedeff |
| Mr. Foster | Lucien Littlefield |
| Mrs. Foster | Dorothy Peterson |
| Arthur Foster | William Janney |
| Sally Foster | Carol Tevis |

## Carnival

### *(Columbia)*

**Comedy-Drama**

There is real entertainment, of a down-to-earth nature, in this active and comedy-imbued yarn of a man who tries to be both father and mother to his child, in an atmosphere of carnival life. There is romance which has difficulty making its presence known because of the obtruseness of the masculine principal. There's a baby contest, and other story aspects lend themselves to lively selling.

Thrill and excitement are in the search for the lost baby and the fire which sweeps the carnival concessions on the midway, real comedy in the efforts of the father and his light-fingered pal to learn what there is to know about the child's welfare, pathos in his inability to see that his assistant at the concession is in love with him and is the ideal mother for the child.

In the lead are Lee Tracy and Sally Eilers, who make an excellent team, while Jimmy Durante, appearing in a not too dominant position and rather less excitable than ordinarily, provides genuine comedy and a bit of real performance now and again. Dicky Walters, youngster who plays the child, is definitely appealing.

Tracy, assisted by Durante and Miss Eilers, operates the puppet show. His wife dies in childbirth, and when her father attempts to take the child from Tracy, he and Durante steal it from the hospital nursery and make their escape with the carnival, just leaving town. Police and children's societies trail him, and he leaves the carnival with Durante, for a small town. Miss Eilers would go with them, but he will not have it. A comedy highlight is the attendance of Tracy and Durante at an infant care clinic.

Two years later, Tracy and Durante return to the show, where the child is the hit of the troupe. The old puppet setup is resumed, but Miss Eilers cannot make Tracy see that she loves him and wants to be a real mother to the youngster. The children's societies are still on the trail, and the troupe assists in steering them off when representatives appear.

Then comes Tracy's big idea. If he can find a mother for the boy, and marry her, the society will have no reason for taking him. The amusing hunt for a wife and mother ends in dismal failure as the one best possibility, a baby-incubator attendant, is discovered to be married. Then another idea. A baby contest, and Tracy concludes that if his son wins, the society can have no basis for its complaint that he is not properly cared for. They lose, until light-fingered Durante prepares a set of judge's ballots, switches them with the real votes and Tracy's child is declared winner. But the ruse is discovered and Tracy and Durante make their escape via the "Hey-Rube" call of the carnival. Fire starts, the lad is lost and thought burned. But when Durante and Tracy return home, the child is there with his rescuer, Miss Eilers, who returned after having left the show. Tracy and Durante are arrested for the contest stunt, but when Miss Eilers and he are married all's well that ends well.

It looks like a family attraction.—AARONSON, New York.

Produced and distributed by Columbia. Story and screen play by Robert Riskin. Director, Walter Lang. Assistant director, Edward Bernouldy. Cameraman, Al Siegler. Sound engineer, Edward Bernds. Film editor, Richard Cahoon. P. C. A. Certificate No. 531. Running time, 75 minutes. Release date, Feb. 10, 1935. General audience classification.

CAST

| | |
|---|---|
| Chick Thompson | Lee Tracy |
| Daisy | Sally Eilers |
| Fingers | Jimmy Durante |
| Poochy | Dickie Walters |
| Mac | Thomas Jackson |
| Miss Holbrook | Florence Rice |
| Detective | Fred Kelsey |
| Nurse | Lucille Ball |

## Behold My Wife

*(Paramount)*

**Drama**

There is entertainment—for adults—in this adaptation of Sir Gilbert Parker's novel, "Translation of a Savage," which is rather concerned with holding up the mirror to the snobbery of the wealthy; indicating, by contrast, the intrinsic worth of the poor and unsophisticated, and detailing a somewhat novel form of revenge and romance.

A young man who seeks revenge upon his family in the one way they will suffer most, through making them ridiculous, and in so doing finds himself caught in a web of murder, romance and fidelity he had not bargained for, is the central character of an active plot.

Two valued names head the cast, Gene Raymond and Sylvia Sidney, supported in particular by Juliette Compton, Laura Hope Crews, H. B. Warner and Monroe Owsley.

It is basically a dramatic story, with now and again a hint of tragedy, but occasionally there develops, from the very dramatic situations themselves, a touch of genuine amusement. Actually, there is much in the thematic development which is somewhat fantastic, but that very aspect, with a wealthy young man deliberately marrying an Indian girl to humiliate his family, should offer sales oppertunity for the alert showman.

Raymond, scion of wealth in New York and almost continuously inebriated, falls in love with a stenographer. When the family attempts to buy off the girl, she commits suicide. Raymond learns the truth, savagely denounces his family, hops into his car and proceeds wildly westward across country. Somewhere in Arizona on an Indian reservation, he crashes, starts to drink, has a fight with an Indian, and is shot. Miss Sidney, Indian girl, to save the Indian who did the shooting, nurses him back to health, and he conceives a brilliant plan for revenge on his haughty family. He marries Miss Sidney, wires his family, and on ceremonious arrival at the terminal in New York, sees to it that she steps from the train before waiting newspaper photographers in full Indian regalia, her hair in two long braids.

Revenge is all that he hoped, and very sweet. To save what they can, Miss Compton, the sister, transforms Miss Sidney, a great party is given, and Miss Sidney is the hit of the evening, in New York's smartest clothes. Raymond is bitterly angry, and Miss Sidney suddenly realizes the why of their sudden marriage. Her love turns to hate, and she leaves with the philandering Owlsey, who has been playing with the married Miss Compton. He takes Miss Sidney to his apartment, Miss Compton follows and kills him, and the Indian girl, seeing a chance to have Raymond suffer for a lifetime, goes to the police, declaring she has murdered Owsley. But Raymond, reaching the apartment after her, seeks to save her by telling the arriving police he killed Owsley. Alone Raymond and Miss Sidney tell each other the truth, are reconciled, and a police dictaphone assures them their liberty.

Adult material, its novel premise offers opportunity for selling an unusual theme.—AARONSON, New York.

Produced and distributed by Paramount. Producer, B. P. Schulberg. Directed by Mitchell Leisen. From "Translation of a Savage" by Sir Gilbert Parker. Screen play by Grover Jones and Vincent Lawrence. Art direction by Hans Dreier and Bernard Herzbrun. Photography by Leon Shamroy. P. C. A. Certificate No. 372. Running time, 79 minutes. Release date, Dec. 7, 1934. Adult audience classification.

CAST

| | |
|---|---|
| Tonita Stormcloud | Sylvia Sidney |
| Michael Carter | Gene Raymond |
| Diana Carter-Curson | Juliette Compton |
| Mrs. Carter | Laura Hope Crews |
| Mr. Carter | H. B. Warner |
| Bob Prentice | Monroe Owsley |
| Jim Curson | Kenneth Thomson |
| Mary White | Ann Sheridan |
| Pete | Dean Jagger |
| Mrs. Sykes | Charlotte Granville |
| Benson | Eric Blore |
| Juan Stormcloud | Charles B. Middleton |
| Jenkins | Ralph Remley |
| Gibson | Cecil Weston |
| Bryan | Dewey Robinson |
| Connolly | Edward Gargan |
| Mattingly | Olin Howland |
| Medicine man | Greg Whitespear |
| Indian chief | Jim Thorpe |
| Minister | Otto Hoffman |
| Mrs. Copperwaithe | Nella Walker |
| Miss Copperwaithe | Gwenllian Gill |
| Police captain | Charles Wilson |
| News photographer | Fuzzy Knight |

## The Right to Live

*(Warner)*

**Drama**

Rather specifically class and not mass entertainment, this adaptation of the Somerset Maugham novel, "The Sacred Flame," is for adult audiences, not in the fact that its sophistication is weighted with sexual implication—on the contrary, there is none of that in it—but because it is lacking in the action which the regular run of audiences prefers, because it is, in a sense, a psychological study of several persons, a study of the effects on their lives when a loved one is afflicted with an incurable illness.

That the Maugham novel is the origin of the film should carry some selling influence, especially among those audiences to which this type of film is more apt to appeal. His name, particularly since the production of "Of Human Bondage," his greatest work, has come more than ever into prominence.

This production definitely has quality. The performances are excellent all the way down the line, the settings simple but effective. The cast is headed by George Brent and Josephine Hutchinson, who recently has achieved some little popularity; Colin Clive, English actor, and such familiar and capable players as Peggy Wood, Henrietta Crosman and C. Aubrey Smith. The title may be made significant in a dignified sales campaign appealing to both men and women. The story theme is familiar to most families.

Clive and Miss Hutchinson are happily married, living at their attractive English country home. In a trial flight with a new plane, Clive crashes, is paralyzed from the waist down, with every indication he never will walk again. Miss Hutchinson devotes herself to attending him, while Miss Wood is his trained nurse. Clive lives in the expectancy that an operation promised some months hence will permit him to regain the use of his limbs. Miss Crosman, his mother, and Smith, old family friend, do their best to cheer the stricken man.

To his wife, Clive always presents a brave front; but to his nurse, who has fallen in love with him, he gives voice to all his hopelessness.

From a Brazilian coffee plantation Clive's brother, Brent, comes home, and at Clive's insistence, takes Miss Hutchinson occasionally away from the silence and sadness that pervades the home. Despite their best efforts to avoid it, they fall in love, and he determines to leave, both sacrificing greatly rather than hurt Clive. Clive is found dead, and Miss Wood, who saw Brent and Miss Hutchinson embracing, accuses Clive's wife of having murdered her husband with an overdoes of sleeping tablets.

She is about to take her suspicions to the coroner and demand an autopsy, when Miss Crosman reveals that she went to her son's room the night before, fearing he could not sleep, and found that he himself had taken the tablets, to end a bed-ridden existence which he knew could not be remedied. He had made her promise to keep the truth to herself. When Brent returns to his plantation, Miss Hutchinson, with Miss Crosman's blessing, goes with him.—AARONSON, New York.

Produced and distributed by Warner Bros. Directed by William Keighley. Based on "The Sacred Flame" by Somerset Maugham. Screen play by Ralph Block. Photography by Sid Hickox. Film editor, Jack Killifer. Art director, Esdras Hartley. P. C. A. Certificate No. 443. Running time, 68 minutes. Release date, Jan. 26, 1935. Adult audience classification.

CAST

| | |
|---|---|
| Colin Trent | George Brent |
| Stella Trent | Josephine Hutchinson |
| Maurice | Colin Clive |
| Nurse Wayland | Peggy Wood |
| Mrs. Trent | Henrietta Crosman |
| Dr. Harvester | Leo G. Carroll |
| Alice | Phyllis Coghlan |
| Major Liconda | C. Aubrey Smith |
| Mr. Pride | Claude King |
| Mrs. Pride | Nella Walker |
| Sir Stephen Barr | Halliwell Hobbes |

## Spirit of 1976

*(RKO Radio)*

**Entertaining**

There is entertainment in this novelty comedy, in which a year far ahead finds all play and no work the keynote of the country's activity. Told largely in musical fashion, with clever lines, is the story of the candidacy of Elmer Green for president, on a platform of all play, all wealth divided equally. His election makes a nation of idlers, until the people rise up against the enforced leisure. Arrested for bootlegging workmen's tools, Mr. Green's father-in-law to-be is brought to trial, and Mr. Green suddenly sees the light, shifts his platform to all work and no play before a jubilant populace. A nonsense idea, it is entertainingly put across.—Running time, 21½ minutes.

## Going Places—No. 7

*(Universal)*

**Travel Interest**

In this series, which is in effect a personally conducted tour of places and activity by Lowell Thomas, interesting commentator, the interest level is high. Covered by voice and camera are the famed Mexican fishing ceremony, known as the feast of fishnets; the developments within a hair's-breadth of accuracy, of the championship billiard ball from the section of elephant's tusk to the miraculous smoothness of the finished product; the scenic effectiveness of Mount Ranier, in the Northwest, and the, to us, fantastic rituals of a religious nature, of the mixture of ancient and modern which characterize the inhabitants of Japan. Interesting material.—Running time, 9 minutes.

## Hindu Holiday

*(Central)*

**Travelogue**

The celebration of the Feast of Dussereh among the natives of Madura, Southeastern Madras, in British India, is the subject of this travelogue. The fresh bit in the picture is the parade of varied forms of transportation reflecting periods in Indian history, up to the age of the oxcart but preliminary to the automobile. Don Beddoe does the at times over-enthusiastic dialogue.—Running time, 9 minutes.

# Court Sustains First Injunction In Huffman Suit

Judge Orie L. Phillips, in the United States circuit court of appeals, Denver, last week, in the film stoppage suit carried to the appeals court by Harry Huffman's General Theatres, Inc., issued an injunction against major distributors, restraining them from refusing or failing to deliver product to Mr. Huffman's company, as a result of an order of the Denver Grivance Board of the Code Authority.

Mr. Huffman, operating six houses in Denver, was declared to be in violation of the code for giving away automobiles as prizes, and the Grievance Board ordered exchanges to stop serving the Huffman theatres after his appeal to the Code Authority had resulted in the local board being sustained, and he had refused to comply.

Mr. Huffman obtained a temporary injunction against such stoppage of service, in the United States district court at Denver, pending a hearing. The government assigned its attorneys to the case, which was carried to the circuit court of appeals, resulting last week in the injunction being sustained, pending final decision.

Last week the government filed a brief in circuit court of appeals charging that Mr. Huffman seeks a monopoly of Denver exhibition, thus violating the Sherman antitrust law. Mr. Huffman was given 10 days in which to file an answer.

# Exports of Films Increase Greatly

Exports of American negative and positive sound and silent films increased 30,000,000 feet in 1934 over 1933, according to preliminary figures issued by N. D. Golden, chief of the Motion Picture Section of the United States Department of Commerce at Washington. During 1934 a total of 194,433,984 feet, with a declared value of $4,213,669, was exported, which compares with a total of 164,537,245 feet, valued at $3,581,017, during the preceding year.

The 1934 exports in detail were: sound negative, 9,021,753 feet valued at $380,555; silent negative, 2,420,156 feet valued at $109,719; total negative, 11,441,909 feet valued at $490,274; sound positive, 179,659,020 feet valued at $3,644,416; silent positive, 3,333,055 feet valued at $78,979; total positive footage, 194,433,984 valued at $4,213,669.

As in the past, the United Kingdom is the most important outlet in footage and revenue. During 1934, this market has increased its consumption of American films by over 3,000,000 feet, to a total of 16,806,619 feet valued at $416,911, as against 13,620,160 feet with a value of $455,551, in 1933. Second in importance was Argentina, importing, during 1934, 15,558,935 feet with a value of $354,692 as against 12,706,152 feet having a value of $248,848 for the year 1933.

---

## *JERSEY THEATRES IN SAFETY DRIVE*

*Governor Harold G. Hoffman was to meet with members of Allied of New Jersey this week to seek the cooperation of exhibitors in the state-conducted highway safety drive. A one-reel color cartoon subject, "Once Upon a Time," produced by Audio Productions for the Metropolitan Life Insurance Company as a motoring safety measure, was to be screened at Trenton. Exhibitors will be asked to show the subject, and indications are that all theatres will comply.*

---

# U. S. Is Planning Copyright Revision

Officials of the State Department, headed by Dr. Wallace McClure, assistant chief of the treaty division, this week are conferring with representatives of various interested industries as to the provisions of new copyright legislation which the department is seeking to make our copyright law conform with the international copyright convention. Following adoption of the proposed legislation, the department will seek Senate approval of the treaty making the United States a member of the convention.

Representatives of the motion picture industry, headed by Edwin P. Kilroe, chairman of the copyright committee of the MPPDA, conferred with Dr. McClure and other department officials this week. They were preceded and followed by groups representing other industries. All of the meetings were executive and in the nature of discussions rather than hearings.

It was revealed the State Department had attempted to secure approval of the Senate foreign relations committee to a bill which it had prepared without contacting any of the interested industries. Members of the committee pointed out that the department last year had been asked to prepare such a measure, but only after conferences with those who would be affected, and refused to accept the proposals, asking that the views of the industry be obtained.

The legislation provides reduction from $250 to $100 in the penalty on exhibitors for "innocent" copyright infringement. In the case of infringement through fraud or imposition on the infringer by another, recovery is limited to fair and reasonable value of the license.

## British Need American Assistance, Says Norton

Richard Norton, British and Dominions producer, recently arrived in this country, and now in Canada, declared last week he did not believe England can really make pictures without American technical help. One of the purposes of his visit, said Mr. Norton, is to acquire the services of an American film editor.

Usually producing 10 to 12 pictures each year, British and Dominions will turn out eight in the future. "Brewster's Millions," brought over by Mr. Norton, is the third of the company's four which United Artists is releasing in this country.

# Hubert T. Marsh, British Firm Head, Dead in London

Hubert T. Marsh, chairman of the board and managing director of British & Dominions Pictures, Ltd., dropped dead from a heart attack on Friday while at work in his offices in London. He was 56 years of age.

Mr. Marsh had been associated with B. & D. for six years and his sudden death came as a shock to Wardour Street, where he had been regarded by many as being responsible more than any other individual in the British trade for securing world wide distribution for British film product after sound came.

Starting as a chartered accountant in London's City—the business and financial sector of the British capital—Mr. Marsh joined B. & D. six years ago in an executive capacity to help straighten out the company's financial difficulties. Within a short time he had the concern on a paying basis and was made chairman of the board and managing director.

Two years ago Mr. Marsh came to the United States and negotiated a deal with United Artists for distribution of his company's product, marking the first time a major American distributor had entered into such an arrangement.

Captain Richard Norton, now in America, and Herbert Wilcox, general manager of B. & D. production, are co-directors on the board of which Mr. Marsh was chairman. No successor has as yet been announced.

# Eastman Raises Dividend Basis

Directors of Eastman Kodak Company last week restored the dividend rate of the common stock to the level of pre-depression days, $5 per share annually, lifting the quarterly payment from $1 to $1.25 per share. Also voted was the regular quarterly dividend of $1.50 on the preferred stock, both dividends payable April 1 to stockholders of record March 5.

Dividends on the common have been paid at the rate of $4 annually since July 2, 1934, when the yearly rate was increased from $3, which had prevailed since October, 1932. Prior to that date the company had paid $5 annually since 1922. An extra 75 cents per share was paid on the common in addition to the regular quarterly of $1 on January 2 last. This was the first extra dividend since the first quarter of 1932, extras aggregating $3 annually having been paid every year from 1925 to 1931, inclusive.

## Heywood-Wakefield Cuts Net Loss for Year 1934

Heywood-Wakefield Company has reported net loss of $174,199 for 1934, which compares with net loss of $739,762 for 1933. Current assets are listed at $2,847,119, against current liabilities of $182,164.

# TERRIFIC MONEYMAKER!

MOTION PICTURE DAILY

# SOCKO B.O. IN ALL SPOTS!

DAILY VARIETY

# A BOX-OFFICE GOLD MINE!

HOLLYWOOD REPORTER

**THAT'S HOW THEY'RE ALL TALKING ABOUT**

# EDWARD G. ROBINSON

IN

# THE WHOLE TOWN'S TALKING

with **JEAN ARTHUR**

# COLUMBIA'S NEW SMASH HIT!

**WORLD PREMIERE**
**RADIO CITY MUSIC HALL**

•

**A JOHN FORD PRODUCTION**

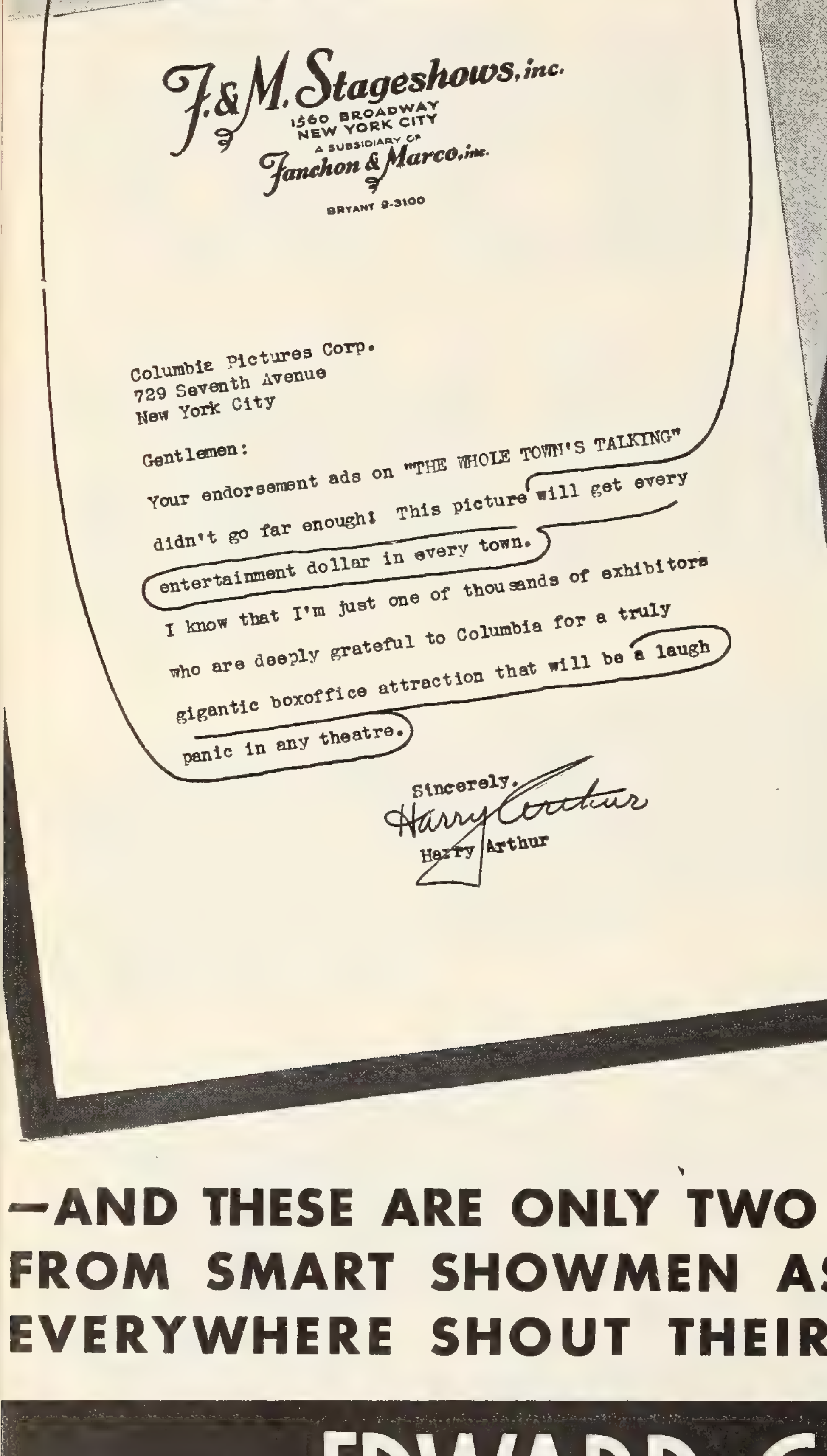
*Screen play by Jo Swerling and Robert Riskin*
*Based on a story by W. R. Burnett*
*Directed by John Ford*

A LAUGH PANIC IN ANY THEATRE!

WILL GET EVERY ENTERTAINMENT DOLLAR IN EVERY TOWN!

SWEET MUSIC TO EVERY BOX-OFFICE IN THE COUNTRY!

THE BEST COLUMBIA HAS EVER MADE!



F.&M. Stageshows, inc.
1560 BROADWAY
NEW YORK CITY
A SUBSIDIARY OF
Fanchon & Marco, inc.
BRYANT 9-3100

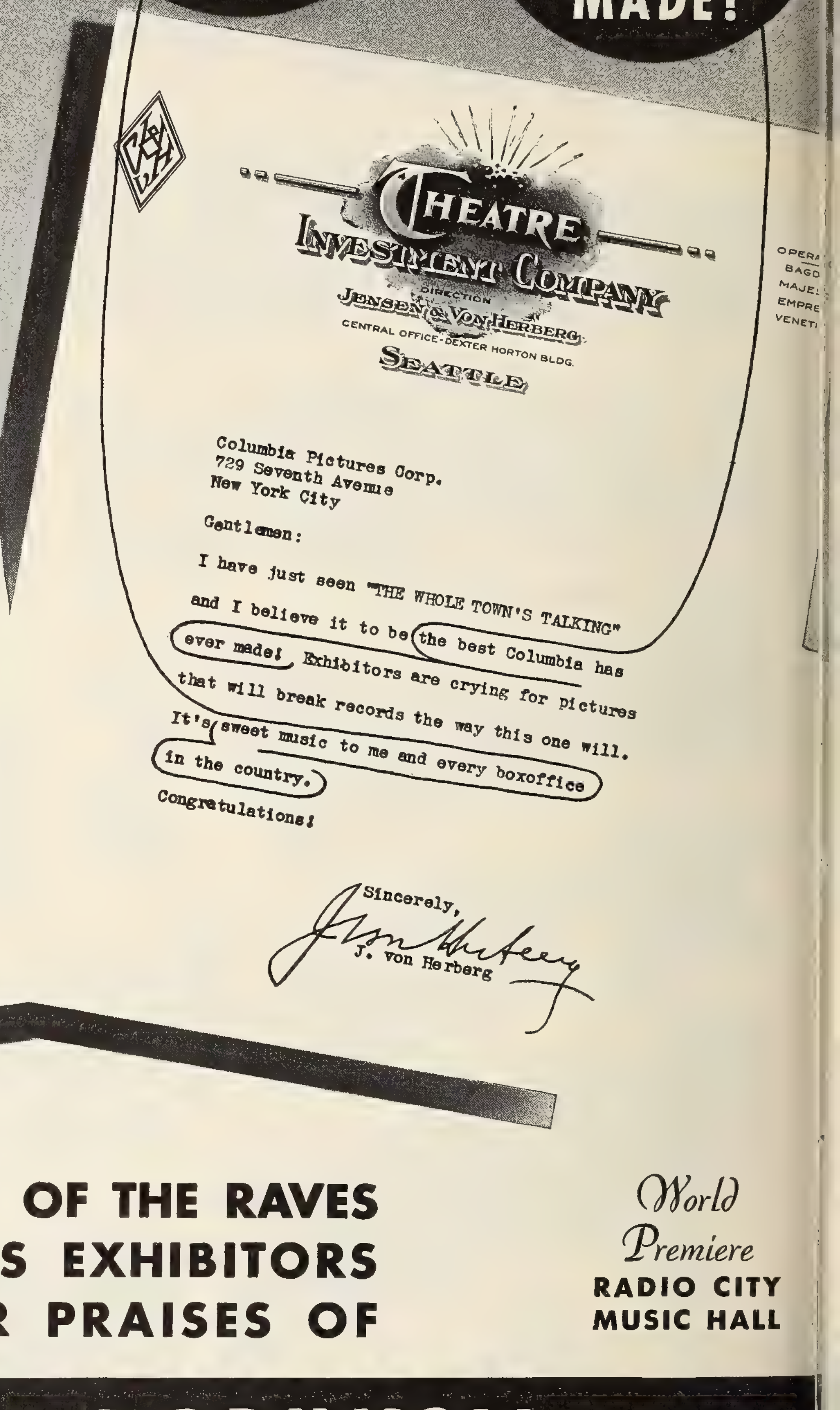
Columbia Pictures Corp.
729 Seventh Avenue
New York City

Gentlemen:

Your endorsement ads on "THE WHOLE TOWN'S TALKING" didn't go far enough! This picture will get every entertainment dollar in every town.

I know that I'm just one of thousands of exhibitors who are deeply grateful to Columbia for a truly gigantic boxoffice attraction that will be a laugh panic in any theatre.

Sincerely,
Harry Arthur
Harry Arthur



THEATRE
INVESTMENT COMPANY
DIRECTION
JENSEN & VON HERBERG
CENTRAL OFFICE-DEXTER HORTON BLDG.
SEATTLE

OPERA
BAGD
MAJE
EMPRE
VENETI

Columbia Pictures Corp.
729 Seventh Avenue
New York City

Gentlemen:

I have just seen "THE WHOLE TOWN'S TALKING" and I believe it to be the best Columbia has ever made! Exhibitors are crying for pictures that will break records the way this one will. It's sweet music to me and every boxoffice in the country.

Congratulations!

Sincerely,
J. von Herberg
J. von Herberg

**—AND THESE ARE ONLY TWO OF THE RAVES FROM SMART SHOWMEN AS EXHIBITORS EVERYWHERE SHOUT THEIR PRAISES OF**

*World Premiere*
**RADIO CITY MUSIC HALL**

# EDWARD G. ROBINSON
*in* # THE WHOLE TOWN'S TALKING

*with* **Jean Arthur • Wallace Ford • Arthur Byron**
**A JOHN FORD PRODUCTION**
*Screen play by Jo Swerling and Robert Riskin. Based on a Story by W. R. Burnett. Directed by John Ford.*

COLUMBIA PICTURES

*Another* **COLUMBIA HIT!**

# THE CUTTING ROOM

**Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau**

## GEO. WHITE'S 1935 SCANDALS

*Fox*

A lavishly mounted and spectacularly dressed girl-musical, this is the second picturization of George White's "Scandals," conceived, produced and directed by White himself. Beginning with the closing number of the 1934 edition, it has a good basic plot. This concerns a touring White stopping off at a small southern town to see that someone is presenting "White's Scandals." It's only a coincidence of names, but so pleased is the producer with what he sees on the stage that he takes his namesake and the principals to New York, and as the small towners go Broadway in a big way he evolves the present show.

The production is based on a story by Sam Hellman and Gladys Lehman, with the screen play by Jack Yellen. The songs are by Yellen, Cliff Friend, Joseph Myer and Herb Magidson. Settings are by Gordon Wiles.

The story combines human interest, romance, drama, excitement, pathos, melodramatic wallop. It is played by a cast of 30 principals, including Alice Faye, James Dunn, Ned Sparks, Lyda Roberti, Cliff Edwards, Arline Judge, Eleanor Powell, sensational dancer; Benny Rubin, Emma Dunn, Charles Richman, Roger Imhof, Jed Prouty, Fuzzy Knight, Jack Mulhall, Walter Johnson, Fred Santley and many others. Additionally there is a chorus of 200 dancing-singing girls including eight of the most noted dancers of the stage and screen and 20 men dancers, plus 30 beauty contest winners from all over the world.

An eye and ear feast, seven lavish, melodious extravaganzas are to be presented, including the new White creation, "The Hunkadola." Others move to the tune and rythm of "According to the Moonlight," "I Didn't Know You'd Get That Way," "Old Southern Custom," "I've Got Shoes," "I Was Born Too Late" and a new atmospheric version of "It's Time to Say Goodby." All principals are featured in the various spectacles, either singing or dancing in front of the chorus.

## THE DESERT TRAIL

*Monogram*

Popular oldtime western melodramatics, heroics and romance are given another airing in this new yarn of the country where men are men. As it reads, the story runs the range of excitement, with wild-riding rodeos, gun battles, mistaken identities, murders, stage and bank holdups, fighting sheriff's posses, and the triumph of right and honesty. All happens because only one thing could mar the beautiful friendship that existed between a great rodeo star and his gambler pal—and the one thing was a woman.

The original story and screen play are by Lindsley Parsons, Monogram studio's publicity man, who has several stories of this type, among them "Randy Rides Alone" and "Man from Utah," to his credit. Direction is by Collin Lewis. The picture is being produced by Paul Malvern, responsible for all the Monogram western Lone Star productions.

The cast is headed by John Wayne, the company's western star, seen recently in "Neath Arizona Skies" and "The Trail Beyond." The feminine lead is handled by Mary Kornman, probably best remembered as the leading lady of the original "Our Gang" short series but seen in many features since growing up. With the exception of the only other woman in the cast, Anita Compillo, a newcomer, the remaining players all have been long identified with western action pictures. In cluded are Paul Fix, Edward Chandler, Al Ferguson, Lafe McKee and Henry Hall.

*The presentations of this department are in no sense reviews of the pictures or evaluations of the productions. They are inventories of material.*

*The endeavor is to inform the exhibitor of the nature of the story and the personnel and to set forth the elements of appeal which the producer is seeking to put into the product.*

*"The Cutting Room" is published for the special service of exhibitors who require some detailed information concerning the character of the picture and its selling factors in advance of previews, reviews and press books.*

*This department's survey of pictures in no way anticipates or supplants the functions of the Showmen's Reviews which are prepared when the finished product is made available.*

At this time, diversified action plus looks to be the outstanding interest-creating essential. That quality is heavily distributed throughout practically every situation.

## HOW AM I DOIN'?

*Paramount*

As were her other previous pictures, the story and screen play for this were written by Mae West. While maintaining the atmosphere that is both peculiarly and familiarly hers, this yarn seems to have more dramatic quality than the others. In it Mae is the hip-swinging, wisecracking, blues-singing millionairess proprietor of rich Texas oil fields. Crashing society via marriage to a blue-blood socialite, she encounters in-law difficulties. About to be framed and placed in an embarrassing position, she manages, with the aid of a faithful old Indian servant, to outwit her foes and vindicate her own character.

The music is by Sammy Fain and the lyrics are by Irving Kahal. The director, Alexander Hall, has been credited recently with "Little Miss Marker," "Pursuit of Happiness" and "Limehouse Blues."

Many new personalities, but familiar screen names, hitherto not associated with Miss West's pictures, are in the cast. Included are Paul Cavanagh as the man to whom she is married, Ivan Lebedeff as the family-inspired menace to Mae's marital bliss, Tito Coral, her Indian servant, also Marjory Gateson, Fred Kohler, Monroe Owsley, Gilbert Emery, Grant Withers, Adrienne D'Ambricourt, Luis Alberni, Mona Rice and Paul Harvey.

Locales are the Texas oil fields and Buenos Aires, in which sequence a sensational horse race is featured. Music and songs for Miss West are of the character made familiar in preceding pictures.

The Mae West personality naturally being the most intriguing exploitation asset, the comedy character of the story automatically suggests new and different expressions of showmanship.

## STAR OF MIDNIGHT

*Radio*

In this story, a romantic melodrama, tinged with complicated and menacing mystery, William Powell has the kind of role in which he has scored his most popular success. He appears as a clever man about town with unique amateur detective talents. He falls in love with a stage actress who, disappearing when a murder is committed, is linked with the crime. The story modernly tempoed and atmosphered in the hue of keyhole peeping columnists, ruthless gangsters, an iron willed lawyer, chiseling wives and sweethearts, develops many intriguing situation in which Powell not only finds and exonerates the girl suspect, but in solving the case rids himself of a menace to his own romantic safety.

The original story, published in serial form, was by the late Arthur Somers Roche, noted crime story writer, whose most recent screen contribution is the forthcoming "Shadow of Doubt" (MGM). Three well known scenarists, Howard J. Green, Anthony Veiller and Edward Kaufman, collaborated on its adaptation. Direction is by Stephen Roberts, recently credited with "Romance in Manhattan."

Powell, whose latest pictures are "Reckless" and "Evelyn Prentice," is supported by a cast of more than ordinary name value. The personality about whom all the romance, mystery and drama rotates and star of the "Star of Midnight" show, is Ginger Rogers, now being seen in "Gay Divorcee," "Romance in Manhattan" and "Roberta." Also listed are Gene Lockhart, New York stage artist, previously seen in a small part in "By Your Leave"; Ralph Morgan, Leslie Fenton and J. Farrell Macdonald.

The story, of the character whose entertainment and exploitation worth often has been proved, appears to be one which will give alert showmen much chance to capitalize not only upon that quality, but also upon the cast.

## EIGHT BELLS

*Columbia*

While the title is the same as that of the famous old musical comedy operetta of a generation or more ago, this story is absolutely different in every particular. Based upon a play by Percy Handley, it it a thrilling romance drama of the sea. The screen play, a modern yarn of heroic and cowardly men and courageous women, which follows the formula of making the gold-laced would-be Big Shot the weakling and the competent man in the rough the hero, is by Bruce Manning and Ethel Hill. Direction is by Roy William Neill, who recently did "Jealousy" and "Mills of the Gods."

The owner of a shipping line, almost bankrupt, appoints the chief officer of one of his fine passenger liners, with whom his daughter has fallen in love, to command a freighter

(Continued on page 66)

# "IT WILL BE ONE OF THE BOX-OFFICE SMASHES OF THE YEAR!"

*Says LOUELLA PARSONS in the Hearst Newspapers!*

**"SUPER-ENTERTAINMENT! FOUR STARS! ★ ★ ★ ★**
— EUGENE CHRISMAN, SCREEN PLAY and SCREEN BOOK

**"WILL TOP ALL BOX-OFFICE RECORDS FOR MUSICALS!"**
— HARRY BURNS, HOLLYWOOD FILMOGRAPH

**"SHOULD PROVE A MAGNET AT BOX-OFFICE!"**
— HOLLYWOOD VARIETY

**"GIRLS GORGEOUS, SONGS GRAND, CHEVALIER AT BEST!"**
— RAY LONG, PHOTOPLAY MAGAZINE

**"DAZZLES THE EYE AND EAR! GIVES CHEVALIER THE OPPORTUNITY FOR WHICH HE CAME FROM FRANCE YEARS AGO . . . AND WAITED TILL NOW TO FIND!"**
— EILEEN PERCY, PAUL BLOCK CHAIN OF NEWSPAPERS

*Millions are listening to these Songs on the air!*

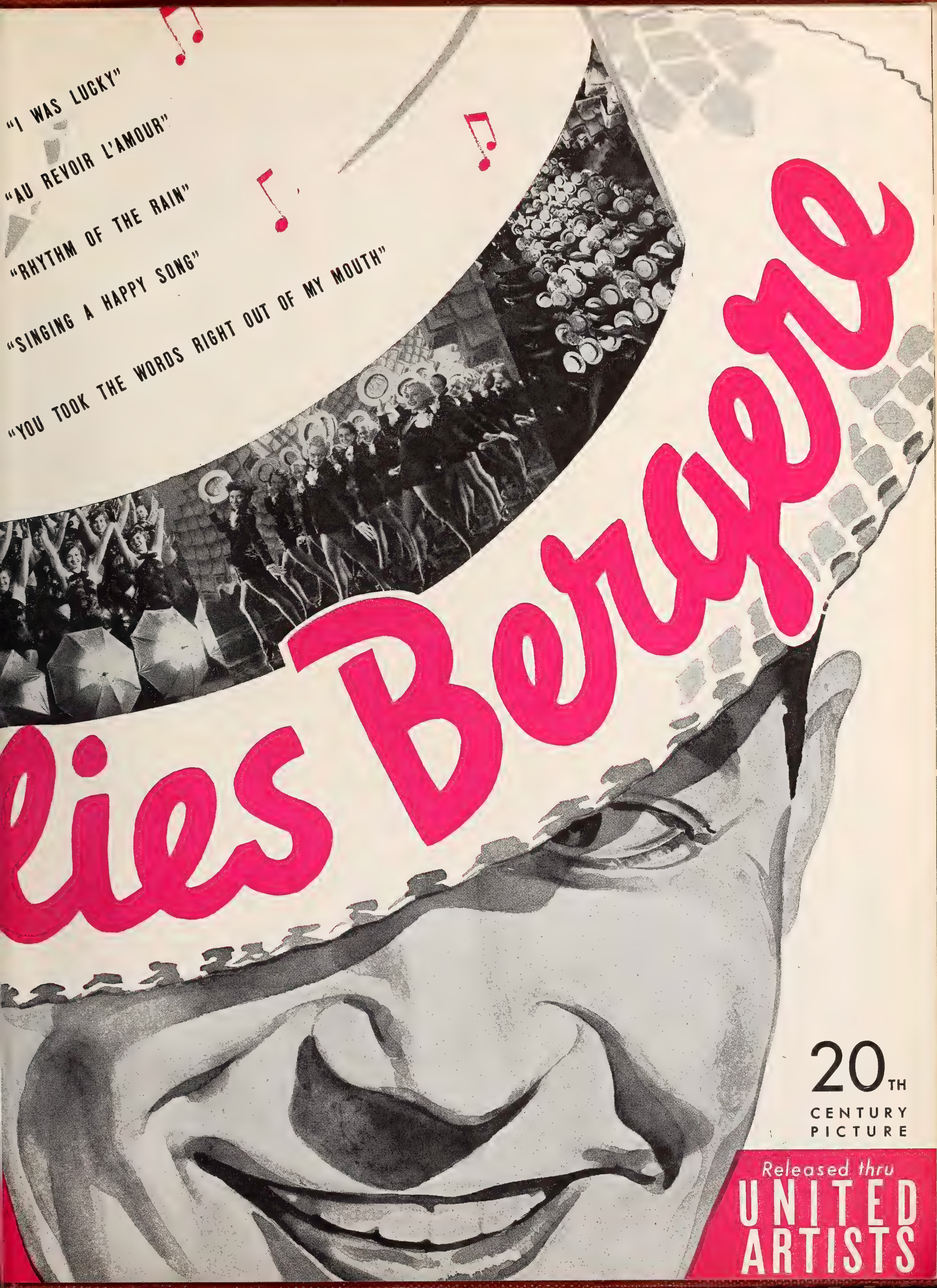
JOSEPH M. SCHENCK *presents*

# MAURICE CHEVALIER

with

**ANN SOTHERN**
**MERLE OBERON**

## DARRYL ZANUCK'S PROUDEST ACHIEVEMENT


"I WAS LUCKY"
"AU REVOIR L'AMOUR"
"RHYTHM OF THE RAIN"
"SINGING A HAPPY SONG"
"YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH"
lies Bergere
20TH CENTURY PICTURE
Released thru
UNITED ARTISTS

# IN THE STUDIO CUTTING ROOM

*(Continued from page 63)*

carrying a valuable cargo to China. The captain of the freighter is demoted. The girl and her aunt stow themselves away on the freighter. In a terrific storm at sea, mutiny builds to tense suspense as the boat threatens to sink. The captain proving yellow, the demoted hero takes charge, saves the ship and wins the girl.

Wellknown screen names feature the cast. Ralph Bellamy, recently in "The Crime of Helen Santley," "Helldorado," and "Girl in Danger," is the hero, and Ann Sothern is the heroine. The other man is John Buckler. Listed among the support are Spencer Charters, Catherine Doucet, Franklin Pangborn, John Darrow, Arthur Hohl, Addison Richards, Joseph Sauers and Charles Grapewin.

Theme and atmosphere of the story graphically suggest the character of exploitation. Action and thrill, plus the triumph of real heroism, gives a key as to what should be done.

## NAUGHTY MARIETTA

*MGM*

Much that is promising in both entertainment and commercial adaptability is to be found in this production and its personnel. Originally one of the stage shows which contributed much to Victor Herbert's fame, it is essentially a romance with music. Adapted from a book and lyrics by Rida Johnson Young with Herbert musical score and modernized additions by Gus Kahn, with screen play by John Lee Mahin. It is directed by W. S. Van Dyke, remembered for such outstanding efforts as "Trader Horn," "Eskimo," "Manhattan Melodrama," "The Thin Man" and the current "Forsaking All Others," but heretofore inexperienced with musicals.

Timed to the period of Louis XV and the French colonization of Louisiana, the locales being Paris and the New World, the yarn deals with a princess who, swapping identities and places with a maid, came to America to marry against royal edict a handsome captain of the Yankee Scouts who had rescued her from a band of brigands. As the story unfolds, production values being up to standard, the many Victor Herbert musical numbers, including "Sweet Mystery of Life" and "Falling in Love With Some One," are sung by the two leading players accompanied by a large symphony orchestra.

Jeannette MacDonald, last seen in "The Merry Widow," essays the leading role of Marietta. Opposite her is Nelson Eddy, new to the screen but favorably known as a concert stage, radio and phonograph record baritone. Featured players include Frank Morgan, now in "The Good Fairy" and whose work in "Affairs of Cellini" won him an Academy Award nomination, Elsa Lancaster, seen in "Copperfield," Douglas Dumbrille, Joseph Cawthorn, Cecilia Parker, who appeared in "The Painted Lady"; Walter Kingsford, Edward Brophy, Harold Huber, Greta Meyer, Mary Doran, Helen Shipman.

## I'LL LOVE YOU ALWAYS

*Columbia*

As this story evolves, the title, as a showmanship asset, assumes a more than ordinary significance. A romantic drama, it deals with a show girl who married a cocky, bluffing, jobless mining engineer. Inability to make a contract, plus the depression, reduced the man to the status of truck driver and the woman to that of a taxi driver. The inevitable separation resulting after a domestic quarrel, the girl goes back to the stage, and the man for stealing money is sentenced to jail. The girl, believing he is in Russia, as their letters are diverted, returns to New York to await the birth of her child and the return of her husband. Friends intercede to continue the deception and the couple are reunited, both wiser and happier.

The picture is based upon a play by Lawrence Hazard, with screen play by Vera Caspary and Sidney Buchman. The director, Leo Bulgakov, is credited with the currently showing "White Lies."

The leading characters, Nancy Carroll and George Murphy, previously appeared together in "Jealousy." Miss Carroll also was seen recently in "Transatlantic Merry Go Round." Other principals are Jean Dixon, Harry Beresford, Arthur Hohl and Robert Allen.

An air of down-to-earth-human interest drama characterizing the production's theme, publicity and advertising seeking to arouse the more tender and sentimental emotions seem to be the quality of showmanship best applicable. As practically all the action is carried on by the two leading players and the supporting cast supplies only nominal assistance for marquee and poster requirements, more than ordinary stress should be placed upon the leads.

## PARIS IN SPRING

*Paramount*

The title graphically hints the romantic character of this feature, and the names of the two leading players are indicative of its musical content. The yet not released "All the King's Horses" being almost a certainty to establish Mary Ellis as a singing and acting favorite and Tullio Carminati being remembered for his straight acting work in the Grace Moore musical success, "One Night of Love," and his singing one of the features of "Gallant Lady," potential exploitation and publicity has the benefit of a running start.

"Paris in Spring," changed from its first title, "Two on a Tower," by Dwight Taylor, is a story of romance and drama, plus music, in the gay French capital. Spurned by a night club queen (Miss Ellis), Playboy Nobleman Carminati would leap from the Eiffel Tower. Ready to hop, he meets a young woman, Ida Lupino, escaped from a convent, who has the same purpose in mind. In the country they find there is still happiness in life, until Miss Ellis appears to complicate the situation. Both young women decide to enter a convent, but Carminati changes Miss Ellis' mind and a young poet makes Miss Lupino's heart do strange and joyous tricks.

The screen play is by Franz Schulz and Samuel Hoffenstein. It is being directed by Lewis Milestone, recent maker of "The Captain Hates the Sea." The music is by Harry Revel and lyrics by Mack Gordon, a pair who have contributed to many Paramount musical hits.

Supporting the three principals are old and new players as well as some of the company's most promising juveniles. Listed are Lynn Overman, now in "Rumba"; John Blakely, Hugh Enfield, Joseph North, Jack Raymond, Akim Tamiroff and John Ardizeni.

Love interest and music, the sustaining elements, appear to be the logical selling angles substantiating the name value of the leading players.

## FOUR HOURS TO KILL

*Paramount*

This production is adapted from the stage show "Small Miracle," a sensation in New York for many weeks and now being presented in several metropolitan centers. The screen play is by the author, Norman Krasna. The picture version is being directed by Mitchel Leisen, who handled "Murder in the Vanities."

Essentially the story is a drama, the whole action of which takes place in and around the lobby and lounge room of a theatre. There comes a convicted murderer, en route to the death house and guarded by officers, to while away hours between trains. A checkroom boy steals a jewel; the boy and his sweetheart are being blackmailed by an usherette. A woman meets her lover and they plan an evening together. By a ruse the murderer escapes and phones a man whom he kills upon his arrival, the convict in turn being the recipient of quick death at the hands of police. The slain man is revealed as the blackmailing usherette's husband. Rather than reveal to insurance company officials their relationship, the posing husband and wife say a mistake has been made. If the pin is not reclaimed in six months, it will constitute a nest egg for the checkroom boy and his sweetheart.

Richard Barthelmess, long with Warner, is the convict, Joe Morrison the gem thief and Helen Mack his sweetheart. Dorothy Tree is the usherette and Noel Madison her slain husband. Gertrude Michael is the thief's victim and Ray Milland her lover. Others are Roscoe Karns, Lois Kent, Henry Travers, Christian Rub and Greta Meyer.

Elements which for a time raised doubt as to the story's suitability for picture purposes having been removed, the strange series of events, the locale in which they happen and the character of the persons which they affect are a direct tip-off as to the kind of publicity that should accompany its showing.

## STRANGERS ALL

*Radio*

In essence a farcical domestic comedy, this production promises much in the way of showmanship and exploitation worth. In theme, the idea is somewhat similar to "Three Cornered Moon" and "The Party's Over." Based on a play by Marie Bercovici, the screen play is by Milton Krims, who collaborated on "Grand Old Girl," a picture in which May Robson, present star, also was featured. Direction is by Charles Vidor.

The story deals with the Carter family, presided over by a tolerant mother who tries to understand them all. It includes one hard working business man's son who is the perpetual goat for his brothers' and sister's idiosyncrasies; one who imagines himself a great actor; another devoted to radicalism endeavoring to save the masses from the "grinding capitalistic heel"; a collegiate daughter who never writes home. Besides all this, the mother is further bothered by a persistent suitor. As the yarn runs its course of fun, folly and drama, it is climaxed when the mother forgets the stage instructions given her by her lawyer and, despite the ham acting of the ambitious actor son, gets her radically inclined son freed of charges of revolution plotting.

May Robson will be seen in the mother role. Her latest picture, which probably will be seen before this is released, is "Vanessa." Supporting players include Preston Foster, Florine McKinney, now in "Night Life of the Gods"; William Bakewell, James Bush, Leon Ames, Clifford Jones and Samuel Hinds.

Concerning itself with situations that, some time or other, are part of the life of many American families, it provides opportunities for putting lots of personal and intimate appeal into an interest-creating publicity campaign.

## Sanchez Closes Ajax Deal

Arthur Sanchez of Trans-Oceanic Film Export Company has closed with Ajax Pictures Corporation for distribution of six Richard Talmadge action films in Latin America. The Times Pictures Corporation will distribute the films in New York.

# *Women's Group Operates Theatre In Florida Town*

Rhinebeck, N. Y., is not the only town in the country boasting a motion picture theatre operated by civic minded citizens who give of their time and energy without recompense.

The Via theatre, of Crescent City, in Florida, is such a house, and Mrs. M. P. LaBree is its master mind. This most unusual community entertainment center had its origin back in 1914, when the feminine members of the Village Improvement Association, the initials of which form the theatre's name, began to show motion pictures for the citizenry. Two years later the women of the association, since renamed the Woman's Club, paid for the construction of a 310-seat theatre.

Until the vocalization of the screen, the women's organization continued its film showings four times each week, the remarkable, and versatile Mrs. La Bree handling active operation, buying all film and serving without remuneration. Incidentally, Mrs. La Bree is variously engaged as the local agent for the Standard Oil Company, local Railway Express agent, and an insurance operator of no mean proportions. Scott Chesnutt, of Paramount's Jacksonville exchange, sold his company's product to Mrs. La Bree way back when, in the first year of operation, and she has taken the full first run output every year since.

It is entertainingly recalled down in Crescent City that when Mr. Chesnutt first visited his prospective account, he was forced to stay overnight, by reason of poor train service. There were no sidewalks in the town then, and Mr. Chesnutt, it is said, almost fell over a cow in the street when he called on Mrs. La Bree one night, she being too busy to see him during the day.

When the screen began to make itself heard, the task became a trifle complicated for the women, and Roy Patience, in a spirit of civic helpfulness, sold $4,950 worth of stock in a corporation, named the Crescent City Amusement Company. Two new Simplex projectors and RCA sound equipment came to the theatre, and now the Via has performances six nights each week (four during the summer), and exhibits first run the product of five major companies.

In association with Mr. Patience, Mrs. La Bree continues to handle the operation of the theatre, and interviews film salesmen. The two executives work without compensation, and Mr. Patience, with justifiable pride, reports that the equipment is fully paid for, and expects to surprise his stockholders with a 10 per cent dividend this month.

---

## Sixth Annual Warner Club Affair Is Held

The sixth annual banquet and ball of the Warner Club, organization of home office employees, was held at the Hotel Waldorf-Astoria in New York last Saturday evening, with 1,500 in attendance from the home office and branches. Paul Whiteman and his orchestra entertained, assisted by various stage, screen and radio personalities.

# REPRODUCERS EXEMPT FROM 5 PER CENT TAX

## Treasury Department Rules Apparatus Not Liable If Not Usable for Radio Receiving Sets

The United States Treasury Department at Washington last week decided that sound reproducers used in motion picture theatres are not subject to the 5 per cent tax specified in Section 607 of the Revenue Act of 1932, provided they are not suitable for use in connection with radio receiving sets or combination phonograph and radio sets. If the tax had been upheld, it eventually would have been passed on to exhibitors in the form of higher service or equipment license charges which would have been imposed by the manufacturers.

### Inquiry Protested

In November, 1934, revenue agents from Washington began an inspection of the books of various manufacturers who up to that time had failed to file any returns covering this tax. J. A. Tanney, treasurer of Sales-On-Sound Corporation, led a protest, which later was joined in by the Entertainment Apparatus Manufacturers Association, Inc.

Other sound equipment manufacturers offered their support to the protest. Late in December, Samuel Edelstein, attorney for the Manufacturers Association, wrote to the Commissioner of Internal Revenue setting forth the many reasons why the application of this tax to motion picture equipment was entirely unwarranted. The technical data contained in this letter are available to all members of the industry who may be interested.

### Distinction Drawn

In answer to Mr. Edelstein's letter, Deputy Comimssioner D. S. Bliss drew a clear distinction between radio receiving sets or combination radio-phonograph sets, and motion picture sound reproducing apparatus, which includes such component parts as amplifiers, boosters, directional baffles, exponential horns, loud speakers and soundheads. The status of synchronous disc turntables is undetermined in Mr. Bliss' decision, but as these are virtually obsolete, it is considered probable that very little tax, if any, may be collected, if this equipment is judged as coming under the scope of the act.

### Individual Rulings

"The question of whether amplifiers and loudspeakers are taxable under Section 607 is one of fact to be determined by the test of their suitability for use in connection with radio receiving sets or combination phonograph and radio sets," Mr. Bliss said. "If they are not suitable for such purposes, Section 607 of the Revenue Act of 1932 is not applicable.

"Individuals who desire rulings on particular types of amplifiers and loudspeakers produced by them, should each submit copies of their catalogues or advertising literature, with a complete statement of facts as to the construction and suitability of such products for radio work."

# *Progress Made on Zoning Schedules*

Definite progress toward ultimate establishment of acceptable clearance and zoning schedules in all key territories is being made, the Code Authority announced this week. Plans due for early consideration concern Kansas City, New Haven, Conn., Milwaukee, Boston, New Orleans and Cincinnati.

The Los Angeles plan, as reported two weeks ago, has received the Code Authority's informal approval, there being but a few remaining details to be cleared up before final approval. These details include clarification of clauses pertaining to prints, geographical areas and starting date of the schedule. These were expected to be ironed out and the necessary approval given at the weekly meeting Thursday.

### Kansas City Action Awaited

The Authority also is expected to discuss the Kansas City schedule and may adopt it. The Kansas City plan now before the industry's governing body in New York was drawn by the local code board and is not to be confused with a schedule drafted by the Kansas City Independent Theatre Owners, which was turned down by Elmer C. Rhoden, operating head of Fox Midwest.

The New Haven and Milwaukee schedules also were expected to come up for at least preliminary consideration Thursday.

From Boston came the report that the clearance and zoning board has adopted individual decisions on theatres included in the original schedules for the northern and eastern sectors of Boston.

Under a decision of the clearance and zoning board of Cincinnati, suburban houses will get pictures 28 days after second-runs and where second-runs do not play a picture, suburbans will be entitled to features 60 days after downtown first-runs.

### Wisconsin Independents Act

The Independent Theatres Protective Association of Wisconsin went on record as favoring the zoning and clearance schedule adopted by the local board in Milwaukee last July. The schedule penalizes exhibitors "showing flesh, double features, and giving gifts and premiums by withholding product availability for longer periods." Inasmuch as this schedule was voted down by the Code Authority the association is preparing a brief to present its arguments. It is contended that approximately 90 per cent of the local exhibitors favor the schedule.

The Code Authority raised objections to the publication by Louis Nizer, secretary and coun- of the New York Film Board of Trade, of statistics and other information in connection with the Code Authority's activities in Mr. Nizer's forthcoming book, "New Courts of Industry; Self-Regulation Under the Motion Picture Code."

---

## Vallee Guest at Party

Rudy Vallee, star of Warner's "Sweet Music," opening at the Broadway Strand this week, was guest of honor at a cocktail party at the Hotel Edison in New York on Monday, given by Warner.

# The Voice of
# Shouts

## N. S. S. Hits on New Trailer Arrangement

National Screen Service is turning to production talent for a new type of special trailer on M-G-M and Warner releases made necessary by decision of those two majors to make and sell their own service. They're good.

Five of the new brand were shown yesterday noon, subjects being "Black Fury" and "Devil Dogs of the Air" on the Warner list and "The Night Is Young," "Sequoia" and "Biography of a Bachelor Girl" on the Metro list.

Since actual production clips are not available in these two cases, N. S. S. is building action stuff around the distributor's releases. Fred Kohler occupies feature spot in the trailer on "Black Fury." The slight story thread has him addressing the tycoons of a fictitious mine and urging them to learn conditions for themselves as portrayed by Paul Muni in "Black Fury." The spiel permits Kohler to get in the usual plug for the attraction. Featured in the "Biography of a Bachelor Girl" trailer is Thelma Todd; Herman Bing and Charles Judels in the subject matter on "The Night Is Young"; Pat Flaherty and Warren Hymer on "Devil Dogs" and Charles B. Murphy, the animal trainer, on "Sequoia."

The idea is novel, the treatment fresh and the conclusion easily apparent that the scheme runs far ahead of the usual trailer idea, including the average affair turned out by N. S. S. K.

**MOTION PICTURE DAILY**

## National Screen's New Trailers Previewed

National Screen Service yesterday gave a trade press preview on five of the trailers it is producing without the cooperation of M-G-M and Warner Bros.-First National, both of which are now making their own picture advance ballyhoos. These trailers do not employ clips from the films publicized, but instead offer individual, interest-arousing stories, told in footage not exceeding 200 feet. In virtually every trailer players known to screen audiences are used and each constitutes excellent supplementary entertainment for theaters, apart from their respective publicity values. Trailers screened yesterday were for "Biography of a Bachelor Girl," with Thelma Todd appearing in the National Screen Service production; "Sequoia," with Charles B. Murphy and Ben Hall; "The Night is Young," with Charles Judels and Herman Bing; "Devil Dogs of the Air," with Pat Flaherty and Warren Hymer, and "Black Fury," with Fred Kohler. They're an effective and novel medium for selling forthcoming pictures to your patrons. EDDY.

**THE Film DAILY**

## Nat. Screen Shows Better Trailers

New York.—National Screen Service yesterday showed the trade press five advance trailers, built along brand new production lines and embodying the first intelligent use of production entertainment without spilling the whole story of the pictures

The five trailers are of Ann Harding in MGM's "Biography of a Bachelor Girl' "Devil Dogs of the Air," with the action taking place in mid-ocean where two aviators are adrift, anxiously awaiting rescue by the "Devil Dogs," and discussing the merits of the picture; "The Night is Young," with Herman Bing and Charles Judels getting into trouble with a studio watchman; "Sequoia," showing Charles Murphy, the animal trainer; "Black Fury, with Fred Kohler telling the board of directors the lowdown on Muni's coal mine picture.

**THE Hollywood REPORTER**

**THE NEW YORK STATE EXHIBITOR**

## National Screen Scores

New trailers, which National Screen Service is now making, are an innovation in trailers that should prove a boon to audiences. New idea is to take the main theme of the pictures being exploited on the screen and build a short dramatization around them. Title of the picture and the names of the stars and featured players are worked into the story. In short, it takes the stereotyped forms of advance ballyhoo and presents them in a visual manner that is ten times less obvious and considerably more lasting in the memory of the movie-goer. National Screen is to be congratulated for this new departure.

# NATIONAL SCREEN SERVICE

# the Industry Approval!

## PRODUCED TRAILERS

**20 Mins.**
**Projection Room**
**National Screen Service**

Expanding on recent experiments in trailer manufacture, partly with a view to getting away from the routine form, National Screen Service has a new type trailer, produced in toto by that company.

These trailers are so staged that they look suspiciously like shorts until they get well under way. Subtly managed on the advertising angle, the trailer uses clever means to make sure that strong selling points are injected.

National was, in a fashion, forced to this new style but has evolved a method which marks a distinct advance in this field. It was partly forced because Metro, on Jan. 1, joined Warner Bros. as a producer of its own trailers.

Having no contracts with these majors, under which dialog scenes would be made available, plus other co-operation, NSS was faced with the problem of servicing its accounts (theatres) on pictures of these two companies. Getting together a group of five specially produced trailers on Warner and Metro pictures, NSS hired its own actors, prepared its own sets and staged the scenes. It used no talent under contract to either Warner or Metro.

On 'Biography of a Bachelor Girl' (MG) National hired Thelma Todd and others to stage a bedroom scene. After making the audience guess as to what it is all about, the characters, as in a story, ring in a discussion on 'Bachelor Girl' to send in the ad plug. Trailer subject ends with Miss Todd hopping out of bed in nightgown, throwing a mink coat over her shoulders and declaring that she's going out to find what impressions of life Ann Harding (star of the picture) reveals in her diary.

The one for 'Devil Dogs' (WB) opens like a newsreel with lost fliers in the Pacific. Film cuts to two men marooned on airplane wreckage out at sea. Warren B. Hymer and Pat Flaherty have a radio with them through which comes gab about 'Devil Dogs,' the two men getting into a fight over the merits of that picture.

'Night Is Young' (MG) is another, with Herman Bing and Charles Judels as a couple of muggs crashing a studio gate in their car and ending up discussing this picture with the doorman.

Production of trailers on 'Sequoia' (MG) and 'Black Fury' (WB) are handled with freshness and effect. Charles B. Murphy, animal trainer, who handled beasts for 'Sequoia,' is in a hunting lodge setting, with a mountain lion as a pet. He introduces a conversation with another man over 'Sequoia.' For 'Black Fury' there is a company directors' meeting when one man argues with board members over what they know about handling the troubles of miners.

Some of these trailers carry an introduction credit, making them look more than ever like a short, with the opening words: 'National Screen Presents.' Copy tags onto produced scenes but is severely held down to get away from the tiresome ballyhoo which has characterized so many trailers.

If NSS is getting out these trailers on WB and Metro pictures as a means of competing against these two majors in the trailer field, it is offering real opposition. It is a forward step in screen advertising methods. Aside from anything else, these new type advance plugs give a variety in trailers if a house is using the conventional design, which includes actual scenes from films.

*Char.*

VARIETY

---

BOXOFFICE
The Pulse of the Motion Picture Industry

# New Trailers That "Sell"

### Trend From Stereotyped "Ad" Reels Provide Pleasure and Sales Punch

---

SHOWMEN'S TRADE REVIEW

## TRAILERS DELUXE!

Faced with the necessity of furnishing the theatremen with trailers that have real punch and seat-selling power, National Screen Service has effectively risen to the occasion and prepared "plot" trailers which are by far the sweetest yet offered.

At a private screening held in New York early this week, the trade press was afforded its first opportunity of seeing a group of these new trailers that are designed to overcome the loss of "action or scene" trailers due to the fact that Metro and Warners are making and servicing their own.

The idea has been in the works for a long time. As a matter of fact we first saw these new trailers over six months ago, but we did not consider them sufficiently perfected for actual release to theatres. But today (4th), we saw the finished product and we can honestly say that they are truly an innovation in advance advertising for any picture.

The first five screened included the following: "Sequoia," "Black Fury," "The Night Is Young," "Devil Dogs of the Air" and "Biography of a Bachelor Girl." Each one is an advance plug for the picture that will certainly meet with audience approval for any and every theatre. *Best of all is the fact that they do not give the slightest "tip-off" on the picture plot in any manner whatsoever.*

The first part of each of this new form of trailer is devoted to a little "plot" in which the picture is approached in a subtle, yet convincing manner. The second part is the musically, synchronized, animated titles that definitely "sell" the picture. The two ideas combined go to make up a swell plug for the picture. Just wait until you've had a chance to see these new trailers yourself. You will be just as enthused as we were.

Surrounded by fine production, they constitute a marvelous introduction to the coming attraction with an appeal heretofore never utilized for screen trailers. We recommend them and predict that they will be greeted with loud and long approval by theatremen all over the country.

*"Chick"*

---

Original Creators of Seat-Selling Trailers!!

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ending February 16, 1935, from 108 theatres in 18 major cities of the country, reached $1,130,910, an increase of $65,145 over the total for the preceding calendar week, ended February 9, when 101 theatres in 17 major cities aggregated $1,065,765.

*(Copyright, 1935: Reproduction of material from this department without credit to* MOTION PICTURE HERALD *expressly forbidden)*

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| **Boston** | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
| Boston | 2,900 | 25c-50c | "I've Been Around" (Univ.) | 11,000 | "School for Girls" (Liberty) | 12,000 | High 1-5-35 "The Marines Are Coming"<br>"Romance in Manhattan" (New Year's Eve)<br>Low 2-2-35 "One Exciting Adventure" | 25,000<br><br>8,500 |
| Fenway | 1,800 | 30c-50c | "The Right to Live" (W.B.) and "Red Hot Tires" (W. B.) | 3,600 | "Lives of a Bengal Lancer" (Para.) and "Jealousy" (Col.) | 6,300 | High 1-14 "Island of Lost Souls" and "Billion Dollar Scandal"<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" | 15,000<br>3,300 |
| Memorial | 3,500 | 25c-65c | "White Lies" (Col.) (35c-75c) | 28,000 | "Carnival" (Col.) | 20,000 | High 12-2 "Little Women"<br>Low 1-19-35 "Evergreen" | 38,000<br>7,000 |
| Loew's State | 3,700 | 25c-55c | "Clive of India" (U. A.) | 9,000 | "David Copperfield" (MGM) (2nd week) | 11,000 | High 1-7 "Strange Interlude"<br>Low 2-16-35 "Clive of India" | 23,000<br>9,000 |
| Metropolitan | 4,350 | 35c-65c | "Rumba" (Para.) | 29,000 | "Wings in the Dark" (Para.) | 18,000 | High 11-4 "I'm No Angel"<br>Low 1-19-35 "The County Chairman" | 44,500<br>21,000 |
| Paramount | 1,800 | 25c-50c | "The Right to Live" (W.B.) and "Red Hot Tires" (W. B.) | 4,400 | "Lives of a Bengal Lancer" (Para.) and "Jealousy" (Col.) | 7,700 | High 2-25 "Dangerously Yours" and "Deception"<br>Low 2-2-35 "Maybe It's Love" and "Murder in the Clouds" | 17,000<br>4,200 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-55c | "Rumba" (Para.) | 15,100 | "Wings in the Dark" (Para.) (8 days) | 14,000 | High 12-9 "Dancing Lady"<br>Low 3-25 "Our Betters" | 31,000<br>9,800 |
| Century | 3,000 | 25c | "Under Pressure" (Fox) and "Home on the Range" (Para.) | 5,200 | "Wicked Woman" (MGM) and "Lightning Strikes Twice" (Radio) | 4,900 | High 4-21-34 "The Lost Patrol" and "Three on a Honeymoon"<br>Low 12-16 "Solitaire Man" and "Day of Reckoning" | 8,100<br>3,500 |
| Great Lakes | 3,000 | 25c-40c | "Sequoia" (MGM) | 7,100 | "Lives of a Bengal Lancer" (Para.) (2nd week) | 9,400 | High 11-4 "I'm No Angel"<br>Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" | 27,200<br>3,800 |
| Hippodrome | 2,100 | 25c-40c | "David Copperfield" (MGM) (2nd week) | 7,800 | "David Copperfield" (MGM) (1st week) | 17,200 | High 5-19-34 "The House of Rothschild"<br>Low 7-28-34 "Here Comes the Navy" | 18,000<br>4,800 |
| Lafayette | 3,300 | 25c | "The Man Who Reclaimed His Head" (Univ.) and "I've Been Around" (Univ.) | 7,000 | "The Marines Are Coming" (Mascot) and "Girl of the Limberlost" (Monogram) | 14,700 | High 1-12-35 "Broadway Bill"<br>Low 11-17-34 "Jane Eyre" and "Young and Beautiful" | 17,100<br>4,200 |
| **Chicago** | | | | | | | | |
| Apollo | 1,400 | 25c-50c | "Bordertown" (W. B.) (2nd week) | 6,000 | "Bordertown" (W.B.) (1st week) | 8,000 | | |
| Chicago | 4,000 | 25c-68c | "The Gilded Lily" (Para.) (2nd week) | 37,000 | "The Gilded Lily" (Para.) (1st week) | 50,000 | High 9-2 "Goodbye Again"<br>Low 4-29 "Central Airport" | 75,000<br>22,000 |
| Garrick | 900 | 25c-40c | "The Iron Duke" (GB Pictures) | 5,000 | "The Night Is Young" (MGM) | 4,000 | | |
| Oriental | 1,940 | 25c-40c | "Hell in the Heavens" (Fox) | 15,000 | "Babbitt" (W.B.) | 20,000 | High 10-14 "I'm No Angel"<br>Low 12-16 "A Man's Castle" | 50,000<br>10,000 |
| Palace | 2,509 | 25c-50c | "The Good Fairy" (Univ.) | 19,000 | "Night Life of the Gods" (Univ.) | 15,000 | High 9-9 "Morning Glory"<br>Low 4-28-34 "Glamour" | 37,000<br>11,500 |
| Roosevelt | 1,591 | 25c-50c | "Devil Dogs of the Air" (F.N.) | 22,000 | "Lives of a Bengal Lancer (Para.) (3rd week) | 9,000 | High 1-5-35 "Forsaking All Others"<br>Low 8-18-34 "Paris Interlude" | 27,000<br>6,000 |
| State-Lake | 2,776 | 20c-35c | "Cheating Cheaters" (Univ.) | 14,000 | "Girl of the Limberlost" (Monogram) | 15,000 | High 9-8-34 "Most Precious Thing in Life"<br>Low 2-18 "Lucky Devils" | 19,000<br>4,500 |
| United Artists | 1,700 | 30c-60c | "David Copperfield" (MGM) | 25,000 | "Clive of India" (U.A.) (11 days) (2nd week) | 12,000 | High 5-5-34 "The House of Rothschild"<br>Low 3-18 "Perfect Understanding" | 30,000<br>6,800 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 20c-40c | "Carnival" (Col.) (6 days) | 2,300 | "The Right to Live" (W.B.) | 3,000 | High 11-11 "Private Life of Henry VIII"<br>Low 3-4 "Infernal Machine" and "Exposure" | 12,000<br>1,800 |
| Circle | 1,875 | 20c-30c | "Mills of the Gods" (Col.) | 5,400 | | | | |
| Hippodrome | 3,800 | 30c-42c | "Devil Dogs of the Air" (W. B.) | 17,000 | "The County Chairman" (Fox) (2nd week) | 7,500 | High 10-21 "East of Fifth Avenue"<br>Low 6-10 "Circus Queen Murder" | 30,000<br>2,900 |
| RKO Palace | 3,100 | 30c-60c | "Romance in Manhattan" (Radio) (6 days) | 18,500 | "The Captain Hates the Sea" (Col.) | 13,500 | High 11-10-34 "Desirable"<br>Low 8-19 "No Marriage Ties" | 28,000<br>4,200 |
| State | 3,400 | 30c-42c | "Clive of India" (U. A.) | 12,000 | "Here Is My Heart" (Para.) | 9,200 | High 8-19 "Tugboat Annie"<br>Low 6-24 "The Eagle and the Hawk" | 26,000<br>5,000 |
| Stillman | 1,900 | 30c-42c | "David Copperfield" (MGM) (2nd week) | 6,500 | "David Copperfield" (MGM) (1st week) | 11,000 | High 9-15-34 "Chained"<br>Low 11-18 "Stage Mother" and "Hell and High Water" | 10,000<br>2,500 |
| **Denver** | | | | | | | | |
| Aladdin | 1,500 | 25c-50c | "The White Cockatoo" (W. B.) | 2,000 | "The Right to Live" (W.B.) | 1,500 | High 2-25 "Cavalcade"<br>Low 8-11-34 "I Give My Love" | 10,000<br>1,200 |
| Denham | 1,500 | 25c-50c | "The Gilded Lily" (Para.) | 6,000 | "The Lives of a Bengal Lancer" (Para.) (2nd week) | 4,000 | High 9-29-34 "Belle of the Nineties"<br>Low 8-4-34 "Elmer and Elsie" | 16,500<br>1,800 |
| Denver | 2,500 | 25c-50c | "Clive of India" (U. A.) | 7,500 | "David Copperfield" (MGM) | 11,000 | High 1-13-34 "Roman Scandals"<br>Low 12-16 "The World Changes" | 17,500<br>3,000 |
| Orpheum | 2,600 | 25c-50c | "Devil Dogs of the Air" (W. B.) | 7,000 | "Baboona" (Fox) | 6,000 | High 2-17-34 "Hi, Nellie!"<br>Low 6-10 "Zoo in Budapest" | 19,500<br>3,700 |
| Paramount | 2,000 | 25c-40c | "The First World War" (Fox) (3 days)<br>"David Copperfield" (MGM) (4 days) | 750<br>2,000 | "Jealousy" (Col.) and "White Lies" (Col.) (3 days)<br>"The Night Is Young" (MGM) (4 days) | 600<br>900 | High 4-1 "The Kid from Spain"<br>Low 10-6-34 "Pursued" and "Our Daily Bread" | 7,000<br>1,200 |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 30c-65c | "David Copperfield" (MGM) (6 days) | 12,000 | "The County Chairman" (Fox) (6 days) | 8,400 | High 9-9 "Dinner at Eight"<br>Low 12-29-34 "Music in the Air" (5 days) and "Bright Eyes" (2 days) | 36,656<br>6,392 |
| Pantages | 3,000 | 25c-40c | "Mystery of Edwin Drood" (Univ.) (5 days) | 2,900 | "A Notorious Gentleman" (Univ). and "Million Dollar Baby" (Mono.) | 3,900 | High 1-7 "Handle With Care"<br>Low 3-3-34 "Fugitive Lovers" and "The Poor Rich" | 13,000<br>1,500 |
| W. B. Hollywood | 3,000 | 25c-65c | "Devil Dogs of the Air" (W.B.) (5 days) | 9,800 | "Romance in Manhattan" (Radio) (5 days) | 7,100 | High 3-25 "42nd Street"<br>Low 12-29-34 "Sweet Adeline" | 26,000<br>6,300 |

# "GRIPPING STUFF" . . *Showmen's Trade Review*

# 'FAST MOVING THRILLER" . . *Box-office*

70 Minutes

Radio (514)

ast-moving thriller with the advantage of several goo
rmances and clever direction by Phil Rosen to keep
audience in suspense until the end. Ralph Bellamy
s his usual dependable performance as a recently-parol-
risoner who accidentally becomes involved with a myste-
s woman fleeing from another man's unwelcome at-
tions. Bellamy's defense of the woman leads to a fight
d an injury to one of her pursuers. From this arresting
ginning, the tale takes numerous exciting turns before
e surprising climax. Fay Wray is splendid as the
distress, with Roscoe Ates and Ruth Gillett
ecessary comic touch as a hard-boiled of au
Better than average and suitable f

Ralph Bellamy, Fay Wray, Melvyn Douglas, Roscoe
Reed Brown, Jr., Nell O'Day.

F

Woman in the Dark

**BOX-OFFICE**

WOMAN IN THE DARK

RKO-Radio Drama 69 mins.

PIC WILL PLEASE ANY AUDIENCE; SWELL ACTING AND DIRECTION JOBS; A HAMMETT STORY

SUMMARY: This is gripping stuff well acted and well directed which moves along at a nice pace and is bound to leave your customers happy. Sell Hammett as the author of "The Thin Man" and other fine screen jobs. Tie up with Liberty Magazine, in which the story originally appeared. Non-sinc the scream before announcing trailer. Sell as drama rather than mystery. Tie in your pipe and tobacco merchants because there's lots of pipe smoking in this. in auto radios can also tie in beau- ote a pet show and see what will do with thrilling stories s, etc. Get jewelry merchants to give bracelet and ring displays and spot with stills from pic.

ARNOLD

(ADULT)

**SHOWMEN'S TRADE REVIEW**

THE Hollywood REPORTER

'WOMAN IN THE DARK' OKAY

Fine Entertainment For 'Meller' Fans

"WOMAN IN THE DARK"
(Select)

Phil Rosen

"WOMAN IN THE DARK"
with Fay Wray, Ralph Bellamy, Melvyn Douglas, Rosco Ates

RKO (Select) 70 mins.

ENGROSSING MELODRAMA THAT HOLDS ATTENTION LARGELY THROUGH GOOD DIRECTION AND WORK OF CAST.

Considering that ective is not clearly

**FILM DAILY**

FILM CURB

**Woman In The Dark**, RKO-Radio. Dashiell Hammett, author. Phil Rosen, director. Fay Wray, Ralph Bellamy, Melvyn Douglas, Roscoe Ates. 69 minutes. This is a crook melo that is decidedly entertaining. Story of man who gets in wrong because of hasty temper. It moves along swiftly, is well enacted by a most competent cast and should find favor with most audiences.—Dec. 15, 1934.

## By the Author of "THE THIN MAN"

## DASHIELL HAMMETT'S

# WOMAN IN THE DARK

With **FAY WRAY**
**RALPH BELLAMY**
**MELVYN DOUGLAS**
**ROSCOE ATES**

Directed by Phil Rosen
Associate producer, Burt Kelly
Produced by SELECT PRODUCTIONS

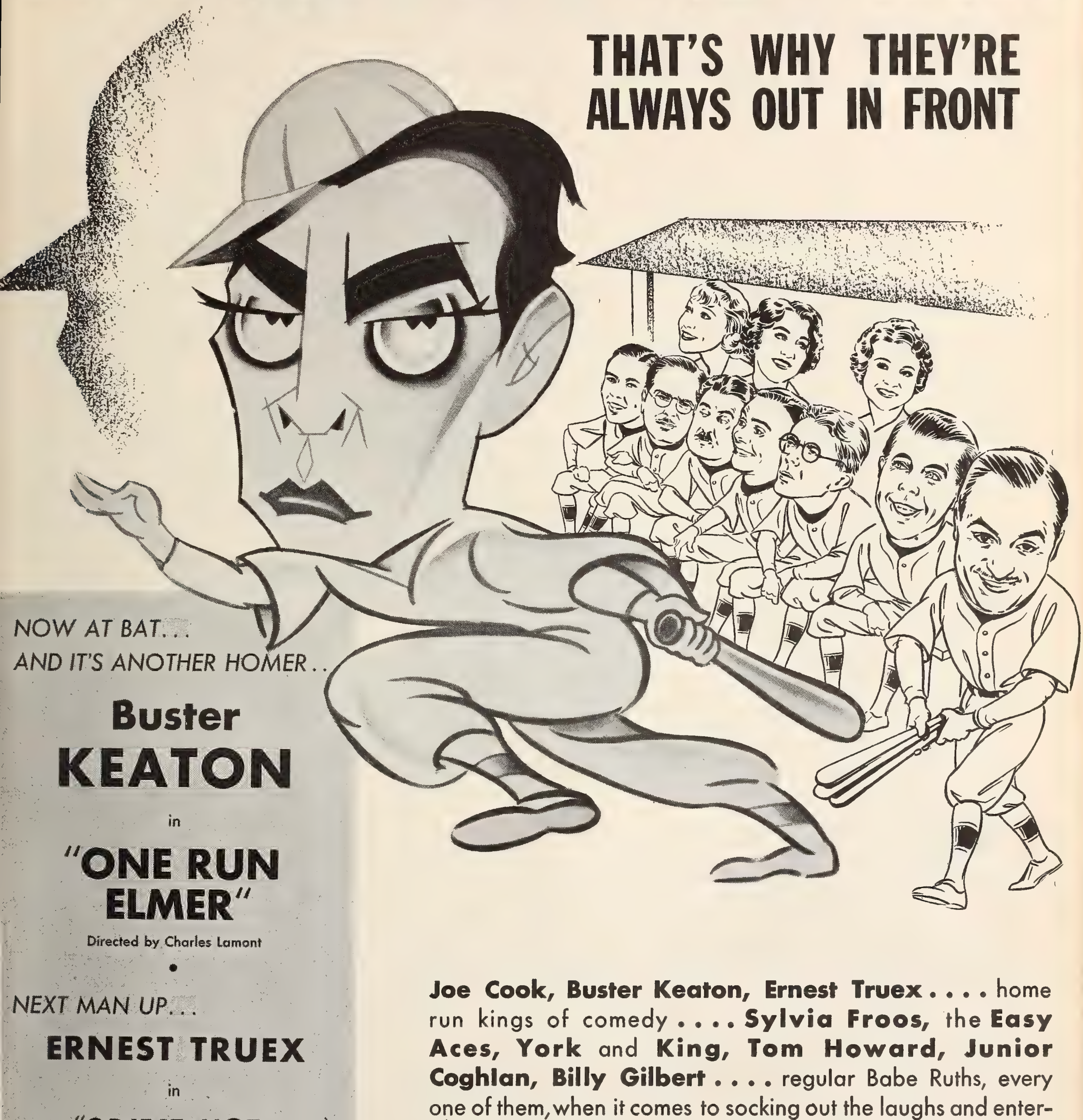
**RKO-RADIO PICTURE**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1933.)<br>(Dates are 1933 unless otherwise specified) | |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-40c | "Charlie Chan in Paris" (Fox) | 2,500 | "Baboona" (Fox) | 2,000 | High 1-12-35 "The County Chairman"<br>Low 2-9-35 "Baboona" | 7,500<br>2,000 |
| Circle | 2,800 | 25c-40c | "Mystery of Edwin Drood" (Univ.) | 3,000 | "Enchanted April" (Radio) | 3,500 | High 8-19 "She Had to Say Yes"<br>Low 12-22-34 "West of the Pecos" and "The Firebird" | 12,000<br>2,250 |
| Indiana | 3,133 | 25c-40c | "Rumba" (Para.) | 6,500 | "Wings in the Dark" (Para.) | 4,000 | High 3-25 "Parachute Jumper"<br>Low 5-19-34 "The Trumpet Blows" and "As the Earth Turns" | 15,000<br>2,500 |
| Lyric | 2,000 | 25c-40c | "When A Man's A Man" (Fox) | 8,000 | "Under Pressure" (Fox) | 6,000 | High 12-22-34 "Murder in the Clouds"<br>Low 11-11 "Saturday's Millions" | 11,000<br>3,000 |
| Palace | 3,000 | 25c-40c | "Clive of India" (U. A.) | 4,500 | "David Copperfield" (MGM) and "March of Time" (First Division) (2nd week) | 5,000 | High 2-3-34 "Sons of the Desert"<br>Low 12-22-34 "The Gay Bride" | 12,500<br>2,750 |
| **Kansas City** | | | | | | | | |
| Mainstreet | 3,049 | 25c-40c | "Society Doctor" (MGM)<br>(15c-40c) | 4,800 | "Gentlemen Are Born" (F. N.) | 12,500 | High 6-23-34 "Glamour"<br>Low 1-12-35 "I Sell Anything" | 23,000<br>2,000 |
| Midland | 4,000 | 15c-40c | "Clive of India" (U. A.) | 9,000 | "David Copperfield" (MGM) (2nd week) | 7,200 | High 1-7 "Strange Interlude"<br>Low 4-15 "Perfect Understanding" | 30,000<br>4,900 |
| Newman | 1,800 | 25c-40c | "Rumba" (Para.) | 7,500 | "Wings in the Dark" (Para.) | 7,200 | High 10-21 "I'm No Angel"<br>Low 5-27 "Picture Snatcher" | 20,000<br>2,800 |
| Tower | 2,200 | 25c | "A Notorious Gentleman" (Univ.) | 7,900 | "Carnival" (Col.) | 7,600 | High 1-12-35 "Broadway Bill"<br>Low 5-5-34 "Let's Fall in Love" | 14,000<br>4,000 |
| Uptown | 2,000 | 25c-40c | "The County Chairman" (Fox) (3rd week) | 3,400 | "The County Chairman" (Fox) (2nd week) | 4,700 | High 10-27-34 "Judge Priest"<br>Low 7-1 "Lilly Turner" | 9,200<br>1,600 |
| **Los Angeles** | | | | | | | | |
| Filmarte | 800 | 40c-55c | "Man of Aran" (GB Pictures) (3rd week) | 2,500 | "Man of Aran" (GB Pictures) (2nd week) | 2,400 | | |
| Four Star | 900 | 30c-55c | "Baboona" (Fox) (2nd week) | 2,200 | "Baboona" (Fox) (6 days-1st week) | 4,000 | High 3-3-34 "Devil Tiger" (6 days)<br>Low 12-15-34 "Have A Heart" | 7,800<br>2,500 |
| Loew's State | 2,416 | 30c-55c | "David Copperfield" (MGM) (6 days) | 13,000 | "The County Chairman" (Fox) (6 days) | 11,000 | High 4-7-34 "Riptide"<br>Low 2-24-34 "Coming Out Party" | 28,500<br>4,870 |
| Paramount | 3,596 | 30c-55c | "The Gilded Lily" (Para.) | 19,000 | "Lives of a Bengal Lancer" (Para.) (3rd week) | 22,000 | High 1-5-35 "Broadway Bill" and "Here Is My Heart"<br>Low 3-18 "King of the Jungle" | 30,000<br>10,000 |
| RKO | 2,700 | 25c-65c | "Devil Dogs of the Air" (W. B.) (5 days) | 12,300 | "Romance in Manhattan" (Radio) (5 days) | 4,800 | High 3-31-34 "Little Women"<br>Low 9-30 "Brief Moment" | 15,500<br>1,700 |
| United Artists | 2,100 | 25c-55c | "Under Pressure" (Fox) and "The Night Is Young" (MGM) (6 days) | 4,500 | "Transatlantic Merry Go Round" (U. A.) and "Mystery Woman" (Fox) (6 days) | 3,790 | High 10-21 "The Bowery"<br>Low 12-8-34 "Chu Chin Chow" | 21,000<br>3,100 |
| W. B. Downtown | 3,400 | 25c-40c | "The Right to Live" (W. B.) and "Behind the Evidence" (Col.) | 6,800 | "The White Cockatoo" (W.B.) and "Enchanted April" (Radio) | 6,400 | High 3-25 "42nd Street"<br>Low 12-29-34 "White Lies" and "The Last Wilderness" | 19,000<br>4,900 |
| **Minneapolis** | | | | | | | | |
| Century | 1,650 | 25c-40c | "David Copperfield" (MGM) (3rd week) | 5,000 | "David Copperfield" (MGM) (2nd week) | 5,000 | High 9-20-34 "The Barretts of Wimpole Street" (2nd week)<br>Low 9-29-34 "The Cat's Paw" | 6,500<br>2,500 |
| Lyric | 1,238 | 20c-25c | "The Secret Bride" (W. B.) | 1,800 | "Helldorado" (Fox) | 1,500 | High 4-1 "20,000 Years in Sing Sing"<br>Low 7-28-34 "Kiss and Make Up" | 3,000<br>1,000 |
| Palace | 900 | 15c-25c | "Strange Wives" (Univ.) | 2,900 | "Fugitive Lady" (Col.) | 2,000 | | |
| RKO Orpheum | 2,900 | 25c-40c | "Babbitt" (F. N.) | 6,500 | "Grand Old Girl" (Radio) | 6,000 | High 1-7 "Animal Kingdom"<br>Low 3-11 "Cynara" | 14,000<br>3,000 |
| State | 2,300 | 25c-40c | "The County Chairman" (Fox) | 6,000 | "Bordertown" (W.B.) | 5,000 | High 4-29 "Cavalcade"<br>Low 3-11 "King of the Jungle' | 8,000<br>3,500 |
| Time | 300 | 20c-25c | "The Best Man Wins" (Col.) | 1,500 | "The Marines Are Coming" (Mascot) | 1,500 | | |
| World | 400 | 25c-75c | "Evergreen" (GB Pictures) | 3,500 | "Private Life of Don Juan" (U.A.) | 2,500 | High 5-5-34 "Private Life of Henry VIII" (5th week)<br>Low 11-25 "Vi Som Gar Koksvagen" | 4,300<br>1,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Lives of A Bengal Lancer" (Para.) (2nd week) | 14,000 | "Lives of A Bengal Lancer" (Para.) (1st week) | 15,500 | High 2-9-35 "Lives of A Bengal Lancer"<br>Low 7-28-34 "Here Comes the Groom" and "Jane Eyre" | 15,500<br>6,500 |
| Imperial | 1,914 | 25c-40c | "Gambling" (Fox) and "Peck's Bad Boy" (Fox) | 3,500 | "The First World War" (Fox) (2nd week) | 2,500 | High 6-23-34 "Wine, Women and Song" and "Pride of the Legion"<br>Low 7-8 "Les Bleus d'Amour" | 6,500<br>1,500 |
| Loew's | 3,115 | 30c-75c | "Band Plays On" (MGM) | 13,000 | "Romance in Manhattan" (Radio) | 13,000 | High 12-8-34 "Six Day Bike Rider"<br>Low 7-21-34 "Fog Over Frisco" and "Affairs of a Gentleman" | 14,500<br>4,500 |
| Princess | 2,272 | 30c-65c | "Broadway Bill" (Col.) and "Among the Missing" (Col.) | 8,500 | "Transatlantic Merry Go Round" (U. A.) and "Helldorado" (Fox) | 7,000 | High 1-7 "The Kid from Spain" and "Speed Demon"<br>Low 8-11-34 "The Constant Nymph" and "Happy Ever After" | 12,000<br>5,000 |
| **New York** | | | | | | | | |
| Astor | 1,012 | 25c-75c | "The Winning Ticket" (MGM) | 5,900 | "Under Pressure" (Fox) | 9,300 | | |
| Capitol | 4,700 | 35c-$1.65 | "David Copperfield" (MGM) (4th week) | 44,500 | "David Copperfield" (MGM) (3rd week) | 50,370 | High 1-5-35 "Forsaking All Others,"<br>Low 2-10-34" You Can't Buy Everything" | 66,000<br>15,500 |
| Mayfair | 2,300 | 35c-65c | "Maybe It's Love" (W. B.) | 5,100 | "Society Doctor" (MGM) | 9,100 | High 1-7 "The Half Naked Truth"<br>Low 7-14-34 "Call It Luck" | 24,750<br>3,150 |
| Palace | 2,500 | 25c-75c | "Bordertown" (W. B.) | 9,000 | "Romance in Manhattan" (Radio) | 9,000 | High 7-21-34 "Of Human Bondage"<br>Low 4-15 "Parole Girl" | 16,200<br>4,500 |
| Paramount | 3,700 | 35c-99c | "The Gilded Lily" (Para.) | 32,000 | "Wings in the Dark" (Para.) | 27,500 | High 10-21 "I'm No Angel"<br>Low 8-11-34 "Elmer and Elsie" | 83,450<br>10,500 |
| Rialto | 2,200 | 25c-65c | "Lives of a Bengal Lancer" (Para.) (2nd week) | 17,000 | "Lives of a Bengal Lancer" (Para.) (1st week) | 24,000 | High 4-7-34 "The Lost Patrol"<br>Low 4-15 "Destination Unknown" and "The Fighting President" | 32,800<br>5,800 |
| Rivoli | 2,200 | 40c-99c | "Clive of India" (U. A.) (4th week-8 days) | 15,200 | "Clive of India" (U. A.) (3rd week) | 23,850 | High 11-17-34 "Kid Millions"<br>Low 8-5 "The Rebel" | 51,000<br>7,200 |
| RKO Music Hall | 5,945 | 35c-$1.65 | "The Scarlet Pimpernel" (U.A.) | 95,000 | "The Good Fairy" (Univ.) | 70,000 | High 1-5-35 "The Little Minister"<br>Low 6-17 "Ann Carver's Profession" | 110,000<br>44,938 |
| Roxy | 6,200 | 25c-55c | "Jack Ahoy" (GB Pictures) | 24,000 | "The Secret Bride" (W. B.) | 32,500 | High 12-1-34 "Imitation of Life"<br>Low 1-28 "Air Hostess" | 44,000<br>9,100 |
| Strand | 3,000 | 25c-55c | "Devils Dogs of the Air" (W. B) | 19,360 | "Bordertown" (W. B.) (2nd week) | 17,455 | High 10-14 "Footlight Parade"<br>Low 12-23 "Sin of Nora Moran" | 55,190<br>6,850 |

# A HARD HITTING TEAM

## THAT'S WHY THEY'RE ALWAYS OUT IN FRONT



*NOW AT BAT...*
*AND IT'S ANOTHER HOMER..*

**Buster**
**KEATON**
in
**"ONE RUN ELMER"**
Directed by Charles Lamont

•

*NEXT MAN UP...*
**ERNEST TRUEX**
in
**"OBJECT NOT MATRIMONY"**
Produced by Al Christie

**Joe Cook, Buster Keaton, Ernest Truex . . . .** home run kings of comedy **. . . . Sylvia Froos,** the **Easy Aces, York** and **King, Tom Howard, Junior Coghlan, Billy Gilbert . . . .** regular Babe Ruths, every one of them, when it comes to socking out the laughs and entertainment in the shorts innings. And they're drawing the paying fans to the stands, too, whenever they play. No wonder that *Educational* team is walking away with the pennant again.

Presented by *E. W. HAMMONS*

**Distributed in U.S.A. by** Educational Pictures "THE SPICE OF THE PROGRAM" **Fox Film Corporation**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1933.) (Dates are 1933 unless otherwise specified) | |
|---|---|---|---|---|---|---|---|---|
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-41c | "Kentucky Kernels" (Radio) | 1,900 | "The Richest Girl in the World" (Radio) | 2,600 | High 1-6-34 "Going Hollywood"<br>Low 3-11 "From Hell to Heaven" | 4,100<br>1,350 |
| Liberty | 1,500 | 10c-36c | "His Greatest Gamble" (Radio) (4 days)<br>"I've Been Around" (Univ.) (3 days) | 2,300<br>700 | "I Am a Thief" (W.B.) (4 days)<br>"Vampire Bat" (Majestic) (3 days) | 2,500<br>900 | High 6-16-34 "Half a Sinner" and "Uncertain Lady"<br>Low 3-18 "The Death Kiss" and "The Fourth Horseman" | 5,000<br>1,100 |
| Midwest | 1,500 | 10c-56c | "David Copperfield" (MGM) | 8,000 | "The Gilded Lily" (Para.) | 4,500 | High 2-5 "State Fair"<br>Low 3-11 "Employees' Entrance" | 8,500<br>1,400 |
| Warner | 1,900 | 10c-56c | "Devil Dogs of the Air" (W. B.) | 4,000 | "Rumba" (Para.) | 3,500 | High 1-5-35 "Forsaking All Others"<br>Low 12-22-34 "Limehouse Blues" | 13,000<br>2,900 |
| **Omaha** | | | | | | | | |
| Brandeis | 1,200 | 25c-40c | "Babbitt" (F. N.) and "Murder in the Clouds" (F. N.) | 3,000 | "Romance in Manhattan" (Radio) and "Silver Streak" (Radio) | 5,000 | High 11-18 "One Man's Journey"<br>Low 2-16-35 "Babbitt" and "Murder in the Clouds" | 10,750<br>3,000 |
| Orpheum | 3,000 | 25c-40c | "The Mighty Barnum" (U.A.) and "The Firebird" (W. B.) | 9,000 | "Clive of India" (U.A.) and "One Hour Late" (Para.) | 8,800 | High 3-10-34 "Easy to Love"<br>Low 4-29 "Sweepings" | 17,250<br>5,000 |
| Paramount | 2,500 | 25c-55c | "The Secret Bride" (W. B.) | 13,200 | ........ | | High 7-22 "Gold Diggers of 1933"<br>Low 2-24-34 "Six of a Kind" and "Good Dame" | 13,250<br>5,250 |
| **Philadelphia** | | | | | | | | |
| Aldine | 1,200 | 35c-55c | "The Scarlet Pimpernel" (U. A.) (6 days) | 13,000 | "Clive of India" (U. A.) (9 days—2nd week) | 8,500 | High 5-5-34 "The House of Rothschild"<br>Low 6-9-34 "Sorrell and Son" (8 days) | 23,000<br>4,000 |
| Arcadia | 600 | 25c-40c | "Enter Madame" (Para.) (5 days) | 1,500 | "Forsaking All Others" (MGM) (6 days) | 2,800 | High 1-6-34 "Duck Soup" (7 days)<br>Low 9-1-34 "Notorious Sophie Lang" | 6,500<br>1,400 |
| Boyd | 2,400 | 35c-55c | "David Copperfield" (MGM) (6 days-3rd week) | 11,000 | "David Copperfield" (MGM) (6 days—2nd week) | 16,000 | High 1-6-34 "Little Women"<br>Low 11-10-34 "Dr. Monica" | 30,000<br>7,500 |
| Earle | 2,000 | 25c-55c | "Carnival" (Col.) | 15,500 | "Red Hot Tires" (F. N.) (6 days) | 16,000 | High 4-7-34 "Harold Teen"<br>Low 10-21 "Saturday's Millions" | 40,000<br>10,000 |
| Fox | 3,000 | 40c-65c | "My Heart Is Calling" (GB Pictures) (5 days) | 10,000 | "Under Pressure" (Fox) (35c-65c) (6 days) | 16,500 | High 4-22 "Cavalcade"<br>Low 1-12-35 "Evergreen" (5 days) | 29,000<br>10,000 |
| Keith's | 2,000 | 30c-50c | "Clive of India" (U. A.) (6 days) | 3,400 | "The Mighty Barnum" (U. A.) (9 days) | 5,200 | ........ | |
| Karlton | 1,000 | 25c-40c | "Little Men" (Mascot) (6 days) | 2,900 | "Grand Old Girl" (Radio) (6 days) | 2,700 | High 10-3-34 "One Night of Love"<br>Low 8-25-34 "Let's Talk It Over" | 8,500<br>2,200 |
| Roxy Mastbaum | 4,800 | 40c-65c | "Woman in Red" (W. B.) (6 days) | 40,000 | "Wings in the Dark" (Para.) | 34,000 | ........ | |
| Stanley | 3,700 | 35c-55c | "Rumba" (Para.) (6 days) | 8,500 | "Lives of a Bengal Lancer" (Para.) (3 days—3rd week) | 4,000 | High 11-25 "I'm No Angel"<br>Low 12-29-34 "Behold My Wife" | 32,500<br>7,500 |
| Stanton | 1,700 | 30c-50c | "Society Doctor" (MGM) (6 days) | 5,000 | "Baboona" (Fox) (6 days) | 5,800 | High 6-3 "The Little Giant"<br>Low 7-14 "I Love That Man" | 10,000<br>4,000 |
| **Portland, Ore.** | | | | | | | | |
| Broadway | 1,912 | 25c-40c | "David Copperfield" (MGM) | 6,500 | "David Copperfield" (MGM) (1st week) | 6,000 | High 4-7-34 "Wonder Bar"<br>Low 3-11 "What! No Beer?" | 13,000<br>3,500 |
| Mayfair | 1,700 | 25c-40c | "Evergreen" (GB Pictures) and "Enter Madame" (Para.) | 3,000 | "Music in the Air" (Fox) and "Helldorado" (Fox) | 2,500 | ........ | |
| Oriental | 2,040 | 15c-25c | "Imitation of Life" (Univ.) and "Babbitt" (F. N.) | 1,800 | "Kid Millions" (U. A.) | 2,000 | High 10-14 "Rafter Romance"<br>Low 11-18 "College Coach" | 14,000<br>1,600 |
| Orpheum | 1,700 | 25c-40c | "West of the Pecos" (Radio) | 6,000 | "Devil Dogs of the Air" (W. B.) | 6,000 | ........ | |
| Paramount | 3,008 | 25c-40c | "The Little Colonel" (Fox) | 9,600 | "Broadway Bill" (Col.) | 9,600 | High 11-18 "The Way to Love"<br>Low 12-2 "Walls of Gold" | 12,000<br>3,500 |
| United Artists | 945 | 25c-40c | "Sequoia" (MGM) (2nd week) | 4,000 | "Sequoia" (MGM) (1st week) | 6,000 | High 4-28-34 "The House of Rothschild"<br>Low 3-11 "Madame Butterfly" | 9,800<br>1,600 |
| **San Francisco** | | | | | | | | |
| Fox | 4,600 | 15c-40c | "The Right to Live" (W.B.) "Once to Every Bachelor" (Liberty) | 8,000 | "White Cockatoo" (W. B.) and "One in a Million" (Invincible) | 8,750 | High 4-8 "Should a Woman Tell?" and "Speed Demon"<br>Low 8-8-34 "Sin of Nora Moran" and "Along Came Sally" | 15,500<br>4,500 |
| Golden Gate | 2,800 | 25c-40c | "Murder On A Honeymoon" (Radio) | 12,000 | "Wednesday's Child" (Radio) | 13,000 | High 2-11 "The Mummy"<br>Low 10-21 "My Woman" | 25,500<br>8,000 |
| Orpheum | 3,000 | 15c-40c | "Mystery of Edwin Drood" (Univ.) and "Million Dollar Baby" (Mono.) | 5,000 | "When a Man's a Man" (Fox) and "Carnival" (Col.) | 8,000 | ........ | |
| Paramount | 2,670 | 25c-40c | "Rumba" (Para.) and "Under Pressure" (Fox) | 11,000 | "Baboona" (Fox) and "Red Hot Tires" (W. B.) | 9,500 | High 10-27 "I'm No Angel"<br>Low 12-23 "Sitting Pretty' | 40,000<br>7,000 |
| St. Francis | 1,400 | 15c-55c | "The Gilded Lily" (Para.) | 6,500 | "Lives of a Bengal Lancer" (Para.) (2nd week) | 5,500 | High 3-25 "What! No Beer?" and "Broadway Bad"<br>Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" | 13,500<br>3,500 |
| United Artists | 1,200 | 15c-55c | "Clive of India" (U. A.) | 10,000 | "Transatlantic Merry Go Round" (U. A.) | 6,500 | High 12-30 "Roman Scandals"<br>Low 8-26 "The Wrecker" | 17,000<br>4,000 |
| Warfield | 2,700 | 25c-65c | "Devil Dogs of the Air" (W. B.) | 25,000 | "The Gilded Lily" (Para.) | 23,000 | High 12-29-34 "Bright Eyes"<br>Low 5-27 "Story of Temple Drake" | 29,000<br>10,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 10c-25c | "Million Dollar Baby" (Mono.) and "Notorious Gentleman" (Univ.) | 2,900 | "Sing Sing Nights" (Mono.) and "I've Been Around" (Univ.) | 3,200 | High 12-9 "Little Women"<br>Low 8-19 "The Rebel" | 8,500<br>2,500 |
| Fifth Avenue | 2,500 | 25c-55c | "The County Chairman" (Fox) | 6,800 | "Lives of a Bengal Lancer" (Para.) (8 days) | 8,700 | High 8-5 "Tugboat Annie"<br>Low 5-5-34 "Tarzan and His Mate" | 19,250<br>5,000 |
| Liberty | 1,800 | 15c-50c | "Broadway Bill" (Col.) (2nd week) | 7,100 | "Broadway Bill" (Col.) (1st week) | 6,800 | High 2-16-35 "Broadway Bill" (2nd week)<br>Low 6-24 "Uptown New York" | 7,100<br>3,000 |
| Music Box | 950 | 25c-55c | "Clive of India" (U. A.) | 3,800 | "Our Daily Bread" (U. A.) and "Cartoonland Revue" (U. A.) | 3,650 | High 11-11 "Footlight Parade"<br>Low 1-26-35 "Man Who Reclaimed His Head" | 8,000<br>2,850 |
| Music Hall | 2,275 | 25c-55c | "Devil Dogs of the Air" (W. B.) | 6,200 | "Clive of India" (U. A.) | 6,100 | High 5-26-34 "Wild Cargo"<br>Low 2-2-35 "Enchanted April" (6 days) | 11,500<br>3,900 |
| Orpheum | 2,500 | 25c-50c | "The Woman in Red" (W. B.) | 5,200 | "Maybe It's Love" (F. N.) | 5,100 | High 10-21 "Bureau of Missing Persons" (6 days)<br>Low 4-21-34 "Two Alone" and "I Believe in You" | 9,000<br>3,750 |
| Paramount | 3,050 | 25c-35c | "Rumba" (Para.) | 5,100 | "Wings in the Dark" (Para.) | 5,200 | High 1-7 "A Farewell to Arms"<br>Low 1-13-34 "Dancing Lady" (2nd run) | 9,500<br>4,000 |

# *National Screen Answers Warner Suit on Trailers*

Warner Bros. Pictures, Inc., and Vitagraph, Inc., last week instituted a $1,000,000 damage and permanent injunction action against National Screen Service, charging trailers distributed by the defendant and exploiting Warner product constitute an unfair and unauthorized practice and have tended to damage the Warner reputation and business. Summons and complaint already have been served in the suit, which will be tried in New York State supreme court.

### Charges Lack of Authorization

Several months ago Warner started to make its own trailers, but National has continued to make trailers for Warner pictures without using actual scenes from productions. The plaintiffs, pending trial, may seek a temporary injunction.

The complaint specified that National is using copyright titles of Warner pictures without authorization as well as the names of players under contract. Allegation is made that these trailers reduced Warner revenue from its own trailers and that "the public appeal and popularity of actors and actresses employed by Warners, many of whom are employed under contracts or agreements for various periods of time, has been and is being lessened and diminished by spurious and inferior actors and actresses employed by defendant impersonating them and imitating their parts."

### National Screen Answers

This week the following statement was issued by National Screen:

"Since Warner Bros. after seven years of silence have seen fit to bring a suit charging that trailers distributed by National Screen and exploiting Warner Bros. pictures constitute an unfair practice, National Screen certainly welcomes the opportunity of having the proper authorities determine whether or not it has the right to serve the requirements of its thousands of exhibitor customers throughout the country, as long as it does not infringe on any copyright protections. Warner Bros. have certain rights under the copyright laws. These rights National Screen has always recognized and respected.

"National Screen emphatically denies that it has infringed in any manner whatsoever, or that it has been guilty of any unfair methods. On the other hand, National Screen contends that it has rendered a very definite service in a very fair manner and of great value to the exhibitor throughout the country as evidenced by the substantial support of thousands of exhibitors over a period of fifteen years.

"Warner Bros.' contention that no one has the right to mention the name of their productions, or the players in any of these productions without their authorized permission, is too ridiculous to require lengthy comment. If this were so, it would mean that no newspaper or trade paper would have the right to mention their productions in any form whatsoever without their consent. It would also mean that no exhibitor would have the right to either using his own ingenuity, or authorizing others to do it for him, in properly exploiting their pictures for which he has contracted. Furthermore, it would mean that no exhibitor has the right to advertise in any form whatsoever, whether in newspapers, in the lobby, or on the screen any Warner Bros. pictures that he has contracted for without their authorized permission."

## William Gorman, 30 Years An Advance Man, Dies at 69

William E. Gorman, theatrical advance man, who had been in charge of road tours from coast to coast for 30 years, died late last week in Miami, Fla., at the age of 69. For the past five years Mr. Gorman had been associated with Sam Harris, and had acted as road manager for the "Of Thee I Sing" company on tour.

## Reopenings Troubling Philadelphia Exhibitors

Already reopened or about to be, in already heavily seated sections of Philadelphia, are five theatres, the Elrae, Littleton, Drury, Fifty-Sixth street and Bell, and operators of established houses in the areas affected are disturbed, foreseeing a disastrous increase in competition

Do they say.
"BOY! THIS IS COMFORT"?

Chairs which caress the body!
That's the modern theatre chair!
Do yours qualify? If not, RESEAT!

*Ask Us,*
"How can I reseat and pay for new chairs conveniently?"

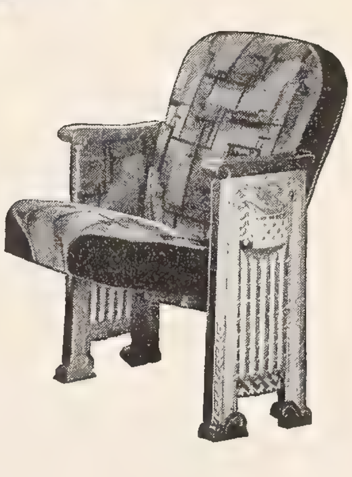
AMERICAN SEATING COMPANY

*Makers of Dependable Seating for Theatres and Auditoriums*
General Offices: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES

NRA MEMBER U.S. WE DO OUR PART

COMFORT—*The Greatest Star Of Them All!*

SURE, WE WILL BE THERE!
VISIT OUR BOOTH AT THE M. P. T. O. A. CONVENTION
AT NEW ORLEANS
See Our Display of Century of Progress COMFORT CHAIRS



# TECHNOLOGICAL

## TALKS WITH MANAGERS ON PROJECTION

### By F. H. RICHARDSON

Many theatre owners and managers perhaps are familiar with the "Bluebook School" which I have conducted in this department quite consistently for a number of years. Addressed to projectionists, it was very successful, owing importantly to the conscientious interest of the men who enrolled as "pupils."

#### Conversations on Projection

Soon there is to be a new Bluebook—the sixth edition of my *Handbook of Projection*—and later on I expect to resume the "school" on the basis of the new book. In the meantime I am going to use this space for what it pleases me to call *conversations* with theatre managers. And by managers I mean all those in direct charge of theatres, be they employed by the owners or the owners themselves.

**I hope to be able to lay before them many matters relating to projection and sound which I think theatre management should have a certain understanding and appreciation of in order to get desired results efficiently and economically, and with the least amount of friction with the fellows responsible for the operation of the equipment. I don't plan to go into technical details in these talks, for managers are not expected to be technicians in projection. I do think, however, that managers should be well enough acquainted with the general processes of projection and sound to know when they are getting their money's worth and when they are *not*.**

The wary Scot says, "Many a mickle makes a muckle," and that applies to projection as well as to other affairs of the theatre. If a theatre charging only 20 cents an admission, loses but a single patron a day, the loss in money at the end of a year is $73. And many a potential unit of patronage has been lost because of dissatisfaction traceable to continued faulty projection and sound.

#### The Theatre's Greatest Loss

But the greatest loss to the theatre as a result of unskillful or haphazardly supervised projection lies in operating and maintenance costs. In a projection system having thousands of dollars' worth of equipment, merely an improper lubricating routine can mean unnecessary repairs calling for substantial expenditures in money, not to mention time. And much more than such minor slips in routine are common in many projection departments. This because of inefficient, careless or poorly trained projectionists? Not so often as some managers may think. I know first-hand, from experience (and I have talked, preached, walked and slept projection for a quarter of a century), that breakdowns, repairs more costly than originally necessary, excessive current charges, faulty projection and sound are frequently, to be laid more justly at the door of the management than blamed on the projection staff.

Therefore I think projection worthy of some examination on the part of managers. In fact, this series of talks is the direct result of inquiries that have come from managers.

#### Letters Welcomed

It will be helpful, I think, if managers themselves take an active part in these discussions. When a manager disagrees with my point of view, I should welcome a letter from him stating his opinion and the reasons therefore. Much good should come from such demonstrations of interest. If it is desired that no name be published, the request shall be honored.

**In addition to my general talks on the processes of projection and their bearing upon the functions of management, I shall submit questions calculated to help in understanding these processes, which will concern both regular operation and servicing.**

It is hoped that at least a goodly number of managers will be interested enough in their relations with projection to use these questions as a means of adding to their knowledge of this phase of theatre operation. The best answer to each question will be published, and if there is no question that is entirely correct, the correct answer, as determined not only by myself but with the aid of leading engineers, will be given. This method, I believe, will add interest to the series as well as make it more instructive.

Before closing this introduction to my talks with managers I want to express in this way my appreciation of those who were faithful "pupils" of the "Bluebook School" just ended. At the head of the class, if we base the position on "attendance," are Messrs. Evans and Rau, projectionists of the Capitol theatre in Victoria, British Columbia.

In following the "school" with the present series, I have by no means forgotten the projectionists. In fact, I can see where they may get a great deal of good out of these talks with managers (maybe a little more appreciation from management of the projectionist's practical problems, for one thing).

## *RADIO PHOTO IS NEW AIM*

*This week at RCA's Camden, N. J., experimental station engineers were delving again into the future, attempting to perfect what is called facsimile radio, or the transmission of photographs on ultra short wave at almost incalculable speed. They are not particularly communicative, but their theory is that photos as now transmitted are too slow, that the solution rests in ultra short wave, the subject of their undivided attention.*

*Already they have experimented between the Empire State Building, New York City, and Camden. They hope next fall to establish such commercial communication between New York and Philadelphia. Manhattan they optimistically envision as the ultimate world center of a system of photo-radio. Says President David Sarnoff: "My faith in the future of radio is geared to facsimile. The facsimile is going to open the way to television."*

## Wilson Denies Anti-Chain Film Violates the Code

Frank R. Wilson, president of Economic Films, said this week that the arrangement he is making with merchants for showing of his anti-chain store feature, "Forward America," details of which were described in the January 26 issue of the Herald, is not a violation of Section I, Part 3, Article V-E of the motion picture code, which concerns rebates and cut rate admissions.

"It is true," said Mr. Wilson, "that independent merchants buy large blocks of tickets and in most cases distribute them to customers. The tickets are paid for at the usual box office price whenever this picture is played as a regular attraction. In such a case the house double features, "Forward America," with its regular feature and its usual cash intake is not impaired.

"In a Connecticut town of 3,500 population, the merchants purchased $138 worth of tickets and the house took in $76 at the box office, making a total intake of $214 on the day, against a daily average intake for that house of $80 per day."

## Complete Agency Tieup

Al Kingston has completed negotiations to represent the literary and theatrical Wieland Agency, of London, in New York and Hollywood. The deal was arranged between Selma Alexander of the Kingston office, and Al Sherman, American representative for Wieland. Headquarters have been established in the Palace theatre building, on Broadway.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **CHARLES CHAPLIN** | | | |
| Chaplin Prod. No. 5 | Original screen play, Charles Chaplin. Director: Charles Chaplin. | Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman. | Shooting |
| **COLUMBIA** | | | |
| “Guns of the Law” | Original screen play by Ford Beebe. Director: David Selman. | Tim McCoy, Geneva Mitchell, Bob Allen. | Shooting |
| “Hot News” | Original screen play, Anthony Coldewey. Director: Lambert Hillyer. | Richard Cromwell, Billie Seward, Wallace Ford, Jack LaRue. | Shooting |
| **FOX** | | | |
| “Man Eating Tiger” (tent.) | Based on play, Ben Hecht, Rose Caylor. Screen play, Philip MacDonald. Director: Clyde Bruckman. | Lew Ayres, Claire Trevor, Zasu Pitts, Walter King, Jack Haley, Mitchell and Durant. | Shooting |
| “It’s A Small World” | Based on a short story, Albert Treynor. Screen play, Gladys Lehman, Sam Hellman. Director: Irving Cummings. | Spencer Tracy, Wendy Barrie, Chas. Sellon, Virginia Sale, Raymond Walburn, Irving Bacon. | Shooting |
| “$10 Raise” | Story, Peter B. Kyne. Screen play, Henry Johnson, Lew Breslow, Paul Schofield. | Edward Everett Horton, Karen Morley, Glen Boles, Rosina Lawrence, Richard Tucker, Berton Churchill, Ray Walker, Alan Dinehart, Frank Melton, William Benedict. | Shooting |
| “Doubting Thomas” | Based on stage play, Geo. Kelly. Screen play, Wm. Conselman. Adaptation, Bartlett Cormack. Director: David Butler. | Will Rogers, Billie Burke, Alison Skipworth, Sterling Holloway, Andrew Tombes, Frances Grant, Gail Patrick, Frank Albertson. | Shooting |
| “Heaven’s Gate” | From a story, Florence Leighton Pfalzgraf. Director: John Robertson. | Shirley Temple, Joel McCrea, Lyle Talbot, Rosemary Ames, Doris Nolan. | Shooting |
| **LIBERTY** | | | |
| “The Old Homestead” | Play, Denman Thompson. Screen play, W. Scott Darling. Director: Wm. Nigh. | Lawrence Gray, Mary Carlisle, Dorothy Lee, Eddie Nugent, Lillian Miles, Lorraine Bridges. | Shooting |
| **MASCOT** | | | |
| “Behind the Green Lights” | Book, Capt. Cornelius Wilemse. Screen play, James Gruen. Director: Christy Cabanne. | Norman Foster, Judith Allen, Purnell Pratt, Mark Lobell, Theodore Von Eltz. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| “Vampires of Prague” | Story, Guy Endore, Bernard Schubert. Director: Tod Browning. | Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Henry Stephenson, Donald Meek, Jesse Ralph, Bela Lugosi, Lionel Atwill. | Shooting |
| “Typee” | Story, Herman Melville. Scenarized, John Farrow. Director: Richard Thorpe. | Mala, Lotus Long. | Shooting |
| “Order Please” | Stage play, Edward Childs Carpenter. Adapted, Frank Davis. Director: Jack Conway. | Conrad Nagel, Steffi Duna, Nat Pendleton, Harvey Stephens, Louise Henry, Leila Bennett, Franchot Tone, Una Merkel. | Shooting |
| “China Seas” | Novel, Crosbie Garstin, Adaptation, Jules Furthman. Director: Tay Garnett. | Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth. | Shooting |
| **PARAMOUNT** | | | |
| “Paris in Spring” | Original, Dwight Taylor. Screen play, Franz Schulz, Samuel Hoffenstein. Adaptation, Keene Thompson. Director: Lewis Milestone. | Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, John Blakeley, Hugh Enfield. | Shooting |
| “The Crusades” | Screen play, Harold Lamb, Dudley Nichols, Waldemar Young. Director: Cecil B. DeMille. | Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsey Hill, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lumsden Hare, Hobart Bosworth. | Shooting |
| “Four Hours to Kill” | Original, Norman Krasna. Screen play, Norman Krasna. Director: Mitchell Leisen. | Richard Barthelmess, Joe Morrisson, Gertrude Michael, Helen Mack, Roscoe Karns, Ray Milland, Lois Kent, Dorothy Tree, Henry Travers. | Shooting |
| “People Will Talk” | From original, Sophie Kerr and an original by F. Hugh Herbert. Screen play, Herbert Fields. Director: Alfred Santell. | Charlie Ruggles, Mary Boland, Leila Hyams, Dean Jagger, Ruthelma Stevens, Stanley Andrews, Sarah Edwards. | Shooting |
| **RKO RADIO** | | | |
| “Becky Sharp” | Play, Langdon Mitchell. From novel, “Vanity Fair,” Wm. Makepeace Thackery. Screen play, Francis Edw. Faragoh. Director: Rouben Mamoulian. | Miriam Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Nigel Bruce, Cedric Hardwicke, Billie Burke. | Shooting |
| “Sylvestre Bonnard” | Novel, “Crime of Sylvestre Bonnard”: Anatole France. Screen play, Francis Faragoh. Director: Geo. Nicholls, Jr. | Anne Shirley, Helen Westley, O. P. Heggie, Trent Durkin, Elizabeth Patterson. | Shooting |
| “The Informer” | Original, Liam O’Flaherty. Screen play, Dudley Nichols. Director: John Ford. | Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, J. M. Kerrigan, Joe Sauers. | Shooting |
| “Strangers All” | Play, Marie Bercovici. Screen play, Milton Krims. Director: Charles Vidor. | May Robson, Preston Foster, Florine McKinney, William Bakewell, James Bush, Leon Waycoff, Clifford Jones, Sam Hinds. | Shooting |
| “Village Tale” | Novel, Phil Stong. Screen play, Allan Scott. Director: John Cromwell. | Randolph Scott, Kay Johnson, Janet Beecher, Robert Barrat, Dorothy Burgess, Edward Ellis, Ray Mayer, Guinn Williams, Donald Meek, Chas. Bennett. | Shooting |
| “Break of Hearts” | Story, Lester Cohen. Screen play, Sarah Y. Mason, Victor Heerman. Director: Phillip Moeller. | Katharine Hepburn, Charles Boyer, John Beal, Inez Palange. | Shooting |
| **UNITED ARTISTS** | | | |
| “Les Miserables” | Original, Victor Hugo. Screen play, W. P. Lipscomb. Director: Richard Boleslawski. | Fredric March, Charles Laughton, Rochelle Hudson, Sir Cedric Hardwicke, Florence Eldridge, Frances Drake. | Shooting |
| “Cardinal Richelieu” | Story, Nunnally Johnson. Director: Rowland Lee. | George Arliss, Edward Arnold, Maureen O’Sullivan, Frances Lister, Cesar Romero, Halliwell Hobbs. | Shooting |
| **UNIVERSAL** | | | |
| “Werewolf of London” | Story, Robert Harris. Director: Stuart Walker. | Henry Hull, Valerie Hobson, Warner Oland, Lester Matthews, Clark Williams. | Shooting |
| “Mister Dynamite” | Story, Dashiell Hammett. Screen play, Harry Clork, Doris Malloy. Director: Alan Crosland. | Edmund Lowe, Jean Dixon, Esther Ralston, Victor Varconi, Verna Hillie, Jameson Thomas, Matt McHugh, A. Collins. | Shooting |
| “The Showdown” (tent.) | Story, H. H. Harris. Screen play, dialogue, Earle Snell. Director: Nick Grinde. | Noel Francis, Peggy Campbell, Marion Shilling. | Shooting |
| **WARNER BROS.-FIRST NATIONAL** | | | |
| “A·Midsummer Night’s Dream” | Wm. Shakespeare’s play. Original music by Mendelssohn, arranged by Erich Wolfgang Korngold. Directors: Max Reinhardt, Wm. Dieterle. | James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Frank McHugh, Ian Hunter, Hugh Herbert, Anita Louise, Victor Jory, Mickey Rooney, Olivia de Haviland, Dewey Robinson, Ross Alexander, Hobart Cavanaugh, Grant Mitchell, Nina Theilade, Arthur Treacher. | Shooting |
| “Oil for the Lamps of China” | From novel, Alice Tisdale Hobart. Screen play, Laird Doyle. Director: Mervyn LeRoy. | Pat O’Brien, Josephine Hutchinson, John Eldredge, Jean Muir, Lyle Talbot. | Shooting |
| “Dinky” | Original story, John Fante, Frank Fenton, Samuel Gilson Brown. Adaptation, screen play, Harry Sauber. Director: D. Ross Lederman. | Jackie Cooper, Mary Astor, Sidney Miller, Roger Pryor, Jimmy Butler, George Ernest. | Shooting |
| “The Case of the Curious Bride” | Based on Liberty Magazine story, Erle Stanley Gardner. Director: Michael Curtiz. | Warren William, Margaret Lindsay, Claire Dodd, Philip Reed, Allen Jenkins, Thomas Jackson, Olin Howland, Barton McLane. | Shooting |

# ONE OF THE SIX BOX-OFFICE STAND-BYS OF THE SEASON

— HOLLYWOOD REPORTER DECEMBER 20

CHICAGO AMERICAN,

## 'GIRL OF THE LIMBERLOST

### Porter's Story on Screen at ...ake

...OST" ...y Chris-... Strat-...ake.

...Dresser
...Morgan
... Marsh
...Walthall
... Nugent
... Parrish
...ome Eddy
...n) ...
...Betty Blythe
...Tommy Bupp

Billy

By Rob Reel.

The unsophisticated appealing sweetness of Gene Stratton-Porter's "Girl of the Limberlost" has successfully been captured in the screen version at the State-Lake.

Whether you were one who in your teens read and reread the book, is of little consequence. The film is delightful. The characters are well chosen and the photography and directing excellent.

### Embittered Mother.

Louise Dres... Katherine ... tered, disil... husband ... the nigh... Katherin... nora (M...

**"DELIGHTFUL"**
*—Chicago American*

---

WASHINGTON POST

## Marion Marsh Scores in Tale Of Limberlost

### Gene Stratton Porter Hit;

*"GIRL OF THE LIMBERLOST." Monogram picturization of the novel by Gene Stratton Porter, adapted to the screen by Adele Comandina, featuring Marian Marsh, Ralph Morgan, Helen Jerome Eddy, Louise Dresser, Edward Nugent, Betty Blythe, Barbara Bedford, H. B. Walthall and Tommy Bupp. Directed by Christy Cabanne. Reviewed Tuesday afternoon.*

By Nelson B. Bell.

Here is an entertainment cut from the same cloth and after much the same general pattern as "Anne of Green Gables." ... no

This, of cou... news to rea... Montgome... Stratton ... siduous ... printed ... will kn... Comstoc... me... ... the ... common girlhood, re-belated love interest that ...ly at that ...seems ...f a

...depiction ...earthy tale of

...mes" in the ...era of the op-...e found in the ...ths of the big- silver sheets— Louise Dresser, ...en Jerome Eddy, Robert Ellis, Edward Nugent, Tommy Bupp. ... so well cast as ...lities might seem ...re is still enough ...impress the pic-... memories and ...back beyon...

**SPELLS SUCCESS AT THE BOX-OFFICE**
*—Washington Post*

---

CHICAGO DAILY TRIBUNE

## Here's Movie That Gets You by the Throat

### "Girl of the Limberlost" Is Well Presented.

**"GIRL OF THE LIMBERLOST."**

**Produced by Monogram. Directed by Christy Cabanne. Story by Gene Stratton-Porter. Presented at the State-Lake theater.**

**THE CAST.**

| | |
|---|---|
| Katherine Comstock | Louise Dresser |
| Wesley Sinton | Ralph Morgan |
| Elnora Comstock | Marian Marsh |
| Dr. Ammon | H. B. Walthall |
| Phillip Ammon | Edward Nugent |
| Edith Carr | GiGi Parrish |
| Margaret Sinton | Helen Jerome Eddy |
| Mrs. Parker | Betty Blythe |
| Elvira Carney | Barbara Bedford |
| Frank Comstock | Robert Ellis |
| Billy | Tommy Bupp |

By Mae Tinée.

*Good Morning!*

I don't care how much you've been around—there are some things that get you by the throat. "Girl of the Limberlost" is a film that does that little thing.

Here is a picture that should be greeted with acclaim and supported by all rooters for clean and entertaining photoplays.

It has been beautifully adapted from the late Gene Stratton-Porter's widely read novel. The story of the backwoods mother who, for many years hates her daughter because she feels that the latter's impending birth had prevented her from saving her ...usband's life, has been treated with ... sort of simplicity and sincerity ...s force.

...e Dresser gives an outstanding ...ance as the embittered mother ... heart remains ice-encased un-...er daughter grown, she learns ... the merest chance of the unworthiness of her late lamented. Then—the ice melts—and Katherine Comstock's remorse and atonement are touching to behold.

You love Marian Marsh as Elnora Comstock, whose gentleness, charm and patience overcome the most difficult obstacles, and will be most impressed by the fine performances of Ralph Morgan and Helen Jerome Eddy as a childless couple wh... in their power to ligh... of the girl.

Other rôle...

The t... tion ... al...

**"BEAUTIFULLY ADAPTED"**
*—Chicago Tribune*

---

MILWAUKEE SENTINEL, SA...

**"GIRL OF THE LIMBERLOST."**
**(At the Alhambra Theater.)**

Gene Stratton Porter's widely read story of the unhappy "Girl of the Limberlost" comes to the talking screen with all the leisurely charm associated with the backwoods characters in the Porter ...ovel. It is definitely a tear-jerker ...nd, following so closely on the ...eels of "Anne of Green Gables," ...hich is comparable in theme but ...ore human and simple to those ...ousands of film fans who saw ...ne's tribulations.

Elnora, portrayed by Marian ...rsh, is hated by an unrelenting ...ther (Louise Dresser) who ...mes the poor, helpless child for ... death of an erring husband. ...ora grows to beautiful woman-..., determined to win an edu-...n, even in the face of the ...hness of a mistaking mother.

...s quite significant that Marian ...h handles the difficult rôle ...acuteness. She is sweet and ...re and her charm more than ...nsates for the incredibility of ...sser players. Louise Dresser, ... for her portrayals of ... roles, is n... ...ing ...ther of ... ...espon... ...ibar... ...er... ...gl... ...th... ...with ...indly ... ... little

**DELIGHTFULLY ENTERTAINING**
*—Milwaukee Sentinel*

---

# "A GIRL OF THE LIMBERLOST"

with

**LOUISE DRESSER** **MARIAN MARSH** **RALPH MORGAN**

Based on GENE STRATTON-PORTER'S Famous Novel

Directed by Christy Cabanne — a W. T. Lackey Production — Screen Play by Adele Comandini

# WHAT THE PICTURE DID FOR ME

## Columbia

**BROADWAY BILL:** Warner Baxter, Myrna Loy—You exhibitors that have not shown this one have the biggest treat of the season in store for your patrons. Go the limit on telling them you are showing "Broadway Bill" and they will come and they will be more than satisfied. I expected big business and was not disappointed. The largest box office on opening day in the history of this theatre, which is now open six months.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**FIGHTING CODE, THE:** Buck Jones—A very fine western that did plenty of business for us. Buck Jones can put action into a picture that puts it across with Western fans and believe me there are plenty of them. Running time, 60 minutes. Played January 25-26.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**HELL CAT, THE:** Robert Armstrong, Ann Sothern—A nice picture that pleased everyone who saw it. Nothing big, but just the type to suit an average audience. Running time, 69 minutes. Played January 24.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**LADY BY CHOICE:** May Robson, Carole Lombard—We advertised this as the grand successor to "Lady for a Day" and it really is. A fine piece of production for any producer. Running time, 77 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**MILLS OF THE GODS:** May Robson, Victor Jory, Fay Wray—Not a big production but with Robson doing her bit, great things evolve from the mediocre. I like Jory and would like to see him in a worthwhile role. This picture won't draw a lot but will please the majority who see it. Scene of brother dying seemed superfluous to me. Running time, 65 minutes. Played January 25-26.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**MOST PRECIOUS THING IN LIFE:** Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise—Good program and above the average. Previous reports on this one should have been better.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**ONE IS GUILTY:** Ralph Bellamy, Shirley Grey—Better than average mystery picture of the program type. No draw, however. Business below average. Running time, 64 minutes. Played January 29.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**ONE NIGHT OF LOVE:** Grace Moore—You small town boys better lay off this four star Liberty. Might go where they wear high hats and forked tail coats, but here, where they come in overalls and what have you, and like western pictures and hill billy music, they walked out on it, and gave me a very dirty look. There is no use for producers to think they can make the average American audience like operatic singing, and most of that in foreign lingo. Grace Moore can sing, but she would starve to death where they like such as "Last Round Up" and "When They Cut Down the Old Pine Tree." Running time, 82 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**ONE NIGHT OF LOVE:** Grace Moore—No doubt about it; this is the finest musical picture yet to come from Hollywood. We were unfortunate in having bad weather which gave us a poor gross, but those who came out in all the storm were well rewarded. Had some doubts that this would please, but the greater part of our patrons had nothing but praise for it, even though grand opera is not their idea of entertainment. Others who had a real appreciation for the art came two and three times. The recording of the musical numbers is as near perfection as you will find, and Columbia deserves a big bouquet for daring to do something different and doing it so successfully. Running time, 82 minutes. Played January 20-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**SISTERS UNDER THE SKIN:** Elissa Landi, Frank Morgan, Joseph Schildkraut—Well produced picture, wonderful performance by Frank Morgan. Not a box office special by any means but you won't be afraid to meet the ladies when they come out. Running time, 70 minutes. Played February 8.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**VOICE IN THE NIGHT:** Tim McCoy—Good action picture that drew average business on Saturday. Running time, 60 minutes. Played February 9.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**WHOM THE GODS DESTROY:** Walter Connolly, Doris Kenyon, Robert Young—A wonderful picture. Good story, well directed, and well acted, but a flop at the box office. Inquiries were made at the box office to know if it was not a religious picture. Another title suitable for this picture would have made it more profitable to the exhibitors. Running time, 65 minutes. Played February 10-12.—J. M. Ensor, Crescent Theatre, Little Rock, Ark. General patronage.

**IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—**

*What the Picture Did for Me*

**MOTION PICTURE HERALD**
**1790 Broadway, New York**

## First National

**BRITISH AGENT:** Leslie Howard, Kay Francis—Another period picture that belongs in the scrap barrel. A waste of time to show it.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler—A real hit that will score with nearly every type of audience. Gets away from the stereotyped musical plot and background. Dick Powell does the best work of his career and Ruby Keeler comes through with a swell performance. Pulled and pleased, so we were all satisfied. Orchids to Warners for one swell show. Running time, 97 minutes. Played February 3-4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**FLIRTATION WALK:** Dick Powell, Ruby Keeler, Pat O'Brien—This is a very good picture that should please all who see it. Nothing big, but a good little picture that is both pleasing and entertaining. It is the romantic story of a soldier, set against a background in the Hawaiian Islands and West Point. The musical touch adds much to the entertainment and pleased practically everyone. Played two days to good business. Running time, 90 minutes. Played February 4-5.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**HAPPINESS AHEAD:** Dick Powell, Josephine Hutchinson—Great. Not a single complaint that I heard, and I usually hear them. Josephine Hutchinson is new here but she is very good, while Dick Powell is becoming one of the most popular stars with my patrons. Don't hesitate to advertise this one for it is one of the best. Funny, clean, with several good songs. Played January 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**I SELL ANYTHING:** Pat O'Brien, Ann Dvorak—For some reason this failed to click. Do not think it pleased anyone. Pat O'Brien is not good enough for a lead. Too much talk, and, well, it just didn't go over. Running time, 70 minutes. Played January 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—If you want a good Saturday picture this will draw and please. It has good thrills in stunt flying and the story will hold well enough to satisfy. Running time, 61 minutes. Played February 1-2.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—Exciting mystery that will literally keep your patrons up in the air. Pleased in our case and did a nice midweek business. Running time, 61 minutes. Played January 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—This is just another mystery show and those who like them will like this, though there is very little detective work in it and more of a Western action appeal than attractive to the mystery student.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—An airplane murder mystery that pleased my Family Night patrons. Airplane pictures almost always please. Running time, 61 minutes. Played January 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**MURDER IN THE CLOUDS:** Lyle Talbot, Ann Dvorak—One swell action picture that your Saturday night fans will go wild over. Good air photography. Don't pass this one up. Running time, seven reels.—Fred E. Pennell, The "Cozy" Theatre, Decatur, Mich. General patronage.

**SIX DAY BIKE RIDER:** Joe E. Brown—Not quite so good as some of the Joe Brown shows but it pleased and that is all that is necessary. Joe's shows are always funny and always clean. Kept the audience laughing right to the last reel. Running time, 69 minutes. Played January 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Fox

**BABOONA:** Mr. and Mrs. Martin Johnson—If you can put over wild animal pictures, don't pass this up. Such type of picture has a certain draw, especially among the men, not found otherwise.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**BRIGHT EYES:** Shirley Temple—We all know of this kid's ability, therefore we don't write much. Just advertise the show, the rest comes easy. Running time, 85 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**BRIGHT EYES:** Shirley Temple, James Dunn, Jane Withers, Charles Sellon, Judith Allen—How could a picture be anything but great with that little American Darling in it. She could put over a bad story, and this story was far from that. Besides the two stars in this picture, I believe special mention should be made of Jane Withers as the little imp and her outstanding performance, and also that almost unknown but old timer actor, Charles Sellon. I believe if Fox will only give him the right roles that he, with Henry B. Walthall, can go to top place with the character actors. Shirley Temple is always better opposite James Dunn, and vice versa. This picture is their best. Running time, nine reels.—Fred E. Pennell, "The "Cozy" Theatre, Decatur, Mich. General patronage.

**BRIGHT EYES:** Shirley Temple—Shirley comes clean again. Everyone spoke a good word on their way out. Nice plot with plenty of zip and action. Charles Sellon nearly steals the picture with his wheel chair comedy. Can recommend this one 100 per cent.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**HELL IN THE HEAVENS:** Warner Baxter—Just a good program picture with enough thrills, spills and chills to make it one exciting evening's entertainment. Average business. Running time, eight reels. Played January 24-26.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**JUDGE PRIEST:** Will Rogers—Will Rogers' best one yet, with a swell supporting cast. Enough laughs to make your head spin, with down-to-earth fun. Patrons were well pleased with this picture. Average business. Running time, nine reels. Played January 20-22.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**LOTTERY LOVER:** Lew Ayres, "Pat" Patterson—A light "sillical" production of the naval officer's shore leave. Some amusing incidents with Holloway and Dinehart doing the honors. Nothing much happens but the entertainment possibilities are definite for a midweek run. Running time, 82 minutes. Played January 27-29.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**MARIE GALANTE:** Ketti Gallian, Spencer Tracy—They make a big fuss about the new blonde star in this one, but nothing happens. She is too new to talk the American language.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**MUSIC IN THE AIR:** Gloria Swanson, John Boles, Douglass Montgomery—A very poor excuse for entertainment. Not very many saw it, which was well, as those who did made it a point to express their dissatisfaction. The continuous musical thisa' and thata' will have you to the screaming point. Tough luck for Gloria and a poor spot for Boles. Running time, 80 minutes. Played January 20-22.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Jackie Searles, Dorothy Peterson—A big disappointment. Not that the picture wasn't good. It was. But everyone expected a comedy; instead there were tears. Don't know why it was made this way. All the folks settled back in their seats and got ready for some laughs but it didn't work out that way.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**PECK'S BAD BOY:** Jackie Cooper, Thomas Meighan, Dorothy Peterson, Jackie Searl—It is not the "Peck's Bad Boy" of Schultz's grocery. It is a story of a father's love for an adopted son. While it did not cost much to produce from the standpoint of production values, it is adequate for the story that it tells. It is a real heart touching story that pleased and drew above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**THREE ON A HONEYMOON:** Sally Eilers, Johnny Mack Brown—Played this picture late and the weather was too cold the first night, but grossed enough second night to make up for first night's loss. A good program picture. Played January 31-February 1.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

## Mascot

**IN OLD SANTA FE:** Ken Maynard—At last they have learned how to make westerns. Pulled and pleased 100 per cent. More like this and let the other fellow have Liberty's four star pictures. Running time, 65 minutes. Played February 3.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**LITTLE MEN:** Ralph Morgan, Erin O'Brien-Moore —This was a nice, sentimental little story, but of course not up to the production standard of "Little Women." Believe the Boy Scouts tieup would be a natural on this.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**LITTLE MEN:** Ralph Morgan, Erin O'Brien Moore gan—Very entertaining picturization of Louisa M. Alcott's story, well acted and directed. It has comedy and tears, and a happy ending. Nice family picture. Plug it with school teachers and reverends, because of its high moral tone. Kids will eat it up. Played February 10-11.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**YOUNG AND BEAUTIFUL:** William Haines—Fairly interesting program picture that got a number of laughs. Played on Bargain Nights to average business. Running time, 68 minutes. Played February 5.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

## MGM

**BABES IN TOYLAND:** Laurel and Hardy—Hollywood's version of Victor Herbert's tuneful operetta retains the title of the original and some of the music but that is about all. OK for the kiddies if the bogey man scenes will not keep them awake, but for the adults the appeal is doubtful. Pleased a fair number of our patrons but did not pull due to snowstorm. Running time, 80 minutes. Played January 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**BIOGRAPHY OF A BACHELOR GIRL:** Ann Harding, Robert Montgomery—This one pleased the operator's wife and myself but did not click with the patrons. An excellent cast but the story is very poor and just did not please. I liked it so well myself that I was surprised at the adverse comments. Running time, 84 minutes. Played February 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**CHAINED:** Clark Gable, Joan Crawford—Most of my patrons had seen this picture before. However, it was well received. Several came to see it the second time. Played February 2.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**DAVID COPPERFIELD:** Frank Lawton, Freddie Bartholomew, W. C. Fields, Lionel Barrymore, Edna May Oliver—This picture is a special in every sense of the word. It has an all star cast which leaves nothing to be asked for in acting. It has a real story which offers every sort of emotional contrast, and it has been painstakingly produced. However, as a local critic aptly expressed it, "David Copperfield is as British as plum pudding." It is, unfortunately for many a small town exhibitor, class entertainment of the highest quality. It is far too long, as it runs about two hours and five minutes. Freddie Bartholomew as young Copperfield gives the most human and forceful performance I have ever seen a child actor offer. Edna May Oliver can be strongly billed as the cranky but lovable old Aunt who detested donkeys. This picture is the cream in entertainment but undoubtedly it will be too rich for many patrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**EVELYN PRENTICE:** William Powell, Myrna Loy, Cora Sue Collins—I certainly do not agree with the exhibitors who said this was not so good as "The Thin Man." In my opinion it is a lot better. I consider this the best picture this team has ever played in. Good story, well acted, and produced. And don't forget to mention little Cora Sue Collins in as good a juvenile act as I ever saw. Was unfortunate in running this one on two of the coldest nights of the year so attendance was way below average but it pleased those who came. Running time, 80 minutes. Played January 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

### *"MOST INTERESTING, HELPFUL DEPARTMENT"*

*"For the first time will endeavor to contribute to this department, a most interesting and helpful department," writes Fred E. Pennell of the "Cozy" Theatre, Decatur, Mich.*

*Also joining the reporters to "What the Picture Did for Me" this week is Charles E. Myers, Imperial Theatre, Rich Square, N. C.*

**EVELYN PRENTICE:** William Powell, Myrna Loy —This is a very good picture, but not as good as "The Thin Man." This is a drama and offers good entertainment for all. The story is entirely too slow and long drawn out. Powell performs splendidly in his role as a successful criminal lawyer and the entire cast play their parts well. This is a picture that should please the entire family. Played one day to good business. Running time, 80 minutes. Played January 30.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**FORSAKING ALL OTHERS:** Joan Crawford, Clark Gable, Robert Montgomery, Charles Butterworth—A picture that is worthy of any theatre's playing time, large or small. Good comedy and drama well mixed. —Fred E. Pennell, The "Cozy" Theatre, Decatur, Mich. General patronage.

**GAY BRIDE, THE:** Chester Morris, Carole Lombard—By stretching a point this could be called a program picture. Very weak and played to punk business. Played February 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**GAY BRIDE, THE:** Carole Lombard, Chester Morris—A combination gold digger-gangster picture, that, so far as I can learn, did not please anyone. A fine song and dance number, "Mississippi Moon," is the only highlight in the picture. Running time, 82 minutes. Played January 30-31.—Gladys E. McArdle, Owl Thetare, Lebanon, Kan. Small town patronage.

**HAVE A HEART:** Jean Parker, James Dunn—Picture pleased everyone, with business slightly above normal. Running time, 83 minutes. Played January 6-7.—C. J. Hubley, New Winn Theatre, Winnfield, La. Small town and rural patronage.

**HOLLYWOOD PARTY:** Jimmy Durante, Laurel and Hardy—An A No. 1 flop. Nothing to it. Don't book this one if you wish to please patrons. Business terrible. Running time, 72 minutes. Played February 10-11.—C. J. Hubley, New Winn Theatre, Winnfield, La. Small town and rural patronage.

**MERRY WIDOW, THE:** Jeanette MacDonald, Maurice Chevalier—A musical romance that pleased 100 per cent. I was afraid of this one on account of the foreign locale but it went over good. Comedy, romance, good music, some wonderful dance sequences, just about everything it takes for a good evening's entertainment. Edward Everett Horton, as usual, gives an excellent performance while Una Merkel is always good. Don't be afraid to advertise this one. Played January 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**NIGHT IS YOUNG, THE:** Ramon Novarro, Evelyn Laye, Charles Butterworth—Butterworth was the big draw in this "foreign locale" picture. Nice music but I personally feel the picture won't do so well in small towns. It is an average picture with more appeal to "class" than to the action fans. Butterworth's humor goes over big here. Played February 7.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**OUTCAST LADY:** Constance Bennett, Herbert Marshall—Wonderful acting by Miss Bennett, but my audience wasn't especially sold on the picture. Played January 31.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**PAINTED VEIL, THE:** Greta Garbo—Did fair business the first night but second night's business was so bad it was hardly worthwhile to even run a show. A very poor picture and my patrons didn't fail to tell me so. Greta is not what she used to be. Played February 4-5.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

## Monogram

**GIRL O' MY DREAMS:** Mary Carlisle, Creighton Chaney—The best Monogram picture since "Girl of the Limberlost." Drew fairly well and pleased about 75 per cent. Good for midweek position. Running time, 65 minutes. Played February 1.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh—A small town "natural" if there ever was one and how they turn out for it. Drew people who had apparently not been in a theatre for ages. And they left with nothing but praise. Personally, I thought it a poor production, stilted acting and dialogue, but it was box-office so who am I to write adverse criticism? Business OK and audience reaction OK'er. Running time, 86 minutes. Played January 24-25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**GIRL OF THE LIMBERLOST:** Marian Marsh, Ralph Morgan—A swell picture that would have done business had I got a good print. The picture itself was one of the best. Running time, 87 minutes. Played January 21-22.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

**LOUDSPEAKER, THE:** Ray Walker, Jacqueline Wells—Played on a Wednesday. Did not draw business but is a good picture if you could change the title. Pleased all who saw it.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

**REDHEAD:** Bruce Cabot, Grace Bradley—Fair enough programmer. Drew as well as the average picture. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**REDHEAD:** Bruce Cabot, Grace Bradley—Quite a pleasing comedy drama from Monogram. Recording not up to par but fair. Grace Bradley will no doubt do better with more experience. Where they are not too critical it will please as it pleased here. No special drawing power for me.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**SHOCK:** Ralph Forbes—Did more on this one than I did on "The Painted Veil." Has a bad title but is a nice picture and pleased almost everyone. Has some war in it but has a good story and some comedy. Played February 2.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

**TOMORROW'S YOUTH:** Dickie Moore, Martha Sleeper—A good little picture that pleased young and old. Better gross than some of the other distributors' specials.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

**TRAIL BEYOND, THE:** John Wayne, Noah Beery, Noah Beery, Jr., Verna Hillie—This is a good western picture that should please all who like this type of entertainment. It is an outdoor picture of the Northwest, fast-moving, with plenty of action and fighting. The excellent scenery adds much to the entertainment and the snow covered mountains make an excellent background. Played one day to good business. Running time, 55 minutes. Played February 9.—J. J. Dedford, Orpheum Theatre, Oxford, N. C. General patronage.

## Paramount

**BEHOLD MY WIFE:** Sylvia Sidney, Gene Raymond—This is a great show and in that part of the U. S. A. where we have an Indian population, it will go fine. The clever acting of Sidney will put her over in this Indian girl role in any community, but particularly where we have actual contact with this race problem and know that the average moral standard of the average Indian girl is actually higher than that of her sophisticated white sister.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**CLEOPATRA:** Claudette Colbert—A splendid production produced on a grand scale. Well directed, excellent supporting cast and outstanding scenery and acting by members of the cast. Average business. Running time, 11 reels. Played January 31-February 1-2.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Joseph Schildkraut, Gertrude Michael—Another Cecil B. DeMille spectacle and a great picture. It has story, cast and production and is handled with an eye on the school children, so Cleo's reputed immorality does not show in the picture, but her historical importance is emphasized. Will satisfy and do better business than most spectacles.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**CLEOPATRA:** Claudette Colbert, Warren William, Henry Wilcoxon, Joseph Schildraut—The best picture DeMille has turned out in years. Remarkable performances turned out by Colbert, Wilcoxon, Ian Keith, Warren William and Joseph Schildkraut. Grandly produced. It pleases the masses and will do business in most spots. One of the few costume pictures that will do this. Business about average for Sunday-Monday. Running time, 101 minues. Played February 10-11.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**COLLEGE RHYTHM:** Lanny Ross, Jack Oakie, Helen Mack, Joe Penner—A musical show that is a treat to both your eyes and ears. Your patrons will go for it in a big way. A college picture with enough punch and gay songs and a story well developed. The story is good, the songs are good, and it is one of the best of the year. Played three days to average business. Running time, nine reels. Played January 13-15.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner, Lanny Ross, Helen Mack, Jack Oakie—Good picture, not much sense to it, but it is entertaining. Satisfied here and did good business. Running time, 84 minutes. Played February 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Lyda Roberti, Helen Mack, Mary Brian—One of the most pleasing pictures of the year and one that everyone wants to see. It has a fine cast and a fair story with good music and real comedy. It is a box-office natural.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Lanny Ross, Helen Mack, Jack Oakie—This is a swell picture. Pleased practically everyone. Did better than average business. Played February 7-8.—Chas. E. Myers, Imperial Theatre, Rich Square, N. C. General patronage.

**COLLEGE RHYTHM:** Joe Penner, Jack Oakie, Lanny Ross, Mary Brian—Pleased very much. My town no good for football stuff, but this picture went over very good.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**FATHER BROWN, DETECTIVE:** Walter Connolly, Gertrude Michael—A very good picture. One that you will be proud to present to your regular patrons. It sure is a family treat. Average business. Running time, seven reels. Played January 17-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**FATHER BROWN, DETECTIVE:** Walter Connolly, Paul Lukas, Gertrude Michael—One of those London things that Paramount is so fond of. I never remember seeing a worse picture. No story. Deadly monotonous. No business after the first night. Walkout after walkout until I and the office cat were the only ones left on the second showing, and the cat curled up and went to sleep on it as did most of what little audience I had.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HERE IS MY HEART:** Bing Crosby—A good musical show that should satisfy your regular fans. Bing Crosby is a very good actor. Average business. Running time, nine reels. Played January 27-29.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**HERE IS MY HEART:** Bing Crosby, Kitty Carlisle—Kitty Carlisle does well with her part in this and it seemed to please. Bing does not click with me, but those who came liked him in this show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**HOME ON THE RANGE:** Jackie Coogan—Jack Coogan has the making of a real star in pictures. An excellent western well done on the screen. Everyone more than satisfied with this one. Average business. Running time, six reels. Played January 17-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**HOME ON THE RANGE:** Jackie Coogan, Randolph Scott—This is another fine Zane Grey western and the people liked it. "Wagon Wheels" is better, but this is good and will do business if you tell people it's in town.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—It's a scream, with Baby LeRoy and a splendid supporting cast. It's California or bust, and what they don't bust they practically wreck. Just as they will wreck you with laughter in this coast-to-coast joyride. Played three days to average business. Why did Paramount star Baby LeRoy, and then add another little fellow who all but stole the part of Baby LeRoy? Running time, seven reels. Played January 10-12.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—The laughs were so fast in this one that a fellow got tired laughing.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**IT'S A GIFT:** W. C. Fields, Baby LeRoy—This is one swell comedy; may be criticized because it is nothing else, but it is a good feature comedy and sold as such will do business.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**IT'S A GIFT:** W. C. Fields—Good old W. C. Fields turns in another good show for us. I believe that is sillier than some of the rest, but the patrons howled with laughter, which proves they were pleased. Business above average. Running time, 68 minutes. Played February 6-7.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**LEMON DROP KID:** Helen Mack, Lee Tracy—Pretty good entertainment. Lots of excitement, a few laughs, and a good time was had by all.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**LEMON DROP KID, THE:** Lee Tracy, Helen Mack, Baby LeRoy—Ran this on a Friday-Saturday date and played my usual western crowd. A good cast supporting Tracy in this.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**LIMEHOUSE BLUES:** George Raft, Jean Parker—Very good picture that will please. Played it on Sunday and Monday to average business. Pleased 95 per cent. Running time, 66 minutes. Played February 3-4.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**MANY HAPPY RETURNS:** Burns and Allen, Guy Lombardo—Picture rather silly, however Lombardo drawing source, so did very good business for two-day run. What's wrong with trying Jan Garber on something like this? Played January 20-21.—C. J. Hubley, New Winn Theatre, Winnfield, La. Small town and rural patronage.

**MRS. WIGGS OF THE CABBAGE PATCH:** Pauline Lord, Zasu Pitts, Evelyn Venable, W. C. Fields, Kent Taylor—This was better than I hoped for. It is as clean as a whistle, with a good story, splendid acting, with a few laughs at the right time. Get behind it; you won't be sorry. Running time, 79 minues.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**PRESIDENT VANISHES, THE:** Edward Arnold, Arthur Byron, Paul Kelly, Peggy Conklin, Osgood Perkins, Janet Beecher—This is a gripping mystery story and one that has a real box office draught. The dream is close enough to 1935 to be interesting to every one and the direction is good. Must sell the story as you have no cast, but people will enjoy it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**PRESIDENT VANISHES, THE:** Arthur Byron, Janet Beecher—A marvelous production! Great entertainment. Properly sold will get money. I sold it sensationally and got results. It will be one of the most talked of pictures in many months. One patron came out of the theatre and told me that there ought to be a law compelling everyone to see this picture. Mr. Showman, you owe it to your community to show this picture. It will do more to awaken the nation than a thousand talks. Running time, 83 minutes. Played January 30-31.—H. M. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.

**PURSUIT OF HAPPINESS:** Francis Lederer, Joan Bennett—The story is very weak, but customers got a big kick out of the bundling sequence. Would say this is an average program picture. Satisfied the cash customers and did fair business. Running time, 79 minutes. Played January 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**PURSUIT OF HAPPINESS, THE:** Francis Lederer, Joan Bennett—This proved a very entertaining comedy drama with an interesting story and a well liked cast; clean, and the bundling action was nicely handled. No one could take offense at the way it was handled and I would rate it as an "A" pic.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**SCARLET EMPRESS, THE:** Marlene Dietrich—As a collection of interior scenes of a Russian palace it's okay, but as a moving picture it is no good. Leave this in the exchange and you will be doing your patrons a favor. Didn't make film rental here. Running time, 105 minutes. Played January 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**SCARLET EMPRESS, THE:** Marlene Dietrich, John Lodge, Louise Dresser—No good in the United States and doubtful even in Germany. This star is definitely finished and should go back to the land she came from.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**WAGON WHEELS:** Randolph Scott, Gail Patrick—The "Covered Wagon" of the talkies. Short and snappy. Played this Sunday and Monday on a double bill as double billing is almost universal in this town, but "Wagon Wheels" was what they talked about. Sunday was a good average and Monday was above average. Paramount could easily use their trade mark (not copyrighted) "If it's a Paramount western it's the best western in town."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**WINGS IN THE DARK:** Cary Grant, Myrna Loy—Oh, boy! but this picture is a honey. Good old plot and action, just what they like. Great acting and producing. Play it by all means.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**YOU BELONG TO ME:** Lee Tracy, Helen Mack, David Holt—This was a fine Friday-Saturday show with a lot of heart interest furnished by the little boy. Your folks will be interested in the story and glad to get acquainted with David Holt, the boy star.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

## RKO Radio

**AGE OF INNOCENCE, THE:** Irene Dunne, John Boles—No good. Leave it alone.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**AGE OF INNOCENCE, THE:** Irene Dunne, John Boles—Good adult entertainment, but a little slow for the moderns. It is well produced and the acting is satisfactory. Helen Westley as "Granny" is the outstanding player in the cast. The audience response was very good.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**ANNE OF GREEN GABLES:** Anne Shirley, Tom Brown—This is a very good picture, but just another flop at our box office. It is a comedy drama and offers great entertainment for the whole family. It is a story of an orphan girl adopted by a country family and should please all who see it. The acting is marvelous and the direction excellent, but the stars are not well known. Played two days to only fair business. Running time, 79 minutes. Played January 31-February 1.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**BY YOUR LEAVE:** Genevieve Tobin, Frank Morgan—This is just another program picture that will please those who like comedy. It is a comedy romance that is clean and full of comedy situations. There are plenty of laughs and, although the stars are not well known, they play their parts perfectly. We played this on a late Saturday night show to fair business. Running time, 80 minutes. Played February 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patonage.

**BY YOUR LEAVE:** Frank Morgan, Genevieve Tobin, Neil Hamilton, Marian Nixon—Far below the average. You can close your eyes and pick one better than this.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**COCKEYED CAVALIERS:** Wheeler and Woolsey—Not the average Wheeler-Woolsey picture. Patrons disappointed. Played February 5-6.—C. J. Hubley, New Winn Theatre, Winnfield, La. Small town and rural patronage.

**DOWN TO THEIR LAST YACHT:** Mary Boland, Polly Moran, Ned Sparks, Sidney Fox, Sidney Blackmer—To call this a special is all wrong. Don't use it.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

**GAY DIVORCEE, THE:** Ginger Rogers, Fred Astaire—One of the best musicals of the year. Ginger at her best. Did S. R. O. business. Played February 4-5.—Chas. E. Myers, Imperial Theatre, Rich Square, N. C. General patronage.

**GRIDIRON FLASH:** Eddie Quillan—A good pro-

(*Continued on following page*)

SEND PARCELS
AIR EXPRESS

❶ Make up packages as for rail shipment.

❷ Telephone Air Express Division of the *Railway Express Agency*, or call a Western Union messenger.

❸ Door to door pickup and special delivery in principal cities at no extra cost. Packages are sent via *first* departure on *fastest* schedule, air or air-rail to any point in the United States.

❹ Air express travels at a speed of 2300 miles overnight! Practically all types of merchandise accepted—*C. O. D., Prepaid or Collect.*

**Flown in 3-mile-a-minute multi-motored passenger planes of United Air Lines and other lines.**

*For Local Schedules and* New Low Rates *Telephone*

**Air Express Div. of the Railway Express Agency**

(*or call* Western Union)

Add a new word to your telegraph code: AIRYX. Means "Ship by Air Express Div., Ry. Express agcy".

gram picture. Played in double bill. Running time, 64 minutes. Played January 30-31.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**LITTLE MINISTER, THE:** Katharine Hepburn, John Beal—First four days of the week to better than average business. This one has box office appeal only to the socalled better class of patrons. It is quite well done and deserves all the praise one can give it. —W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**LITTLE MINISTER, THE:** Katharine Hepburn, John Beal, Beryl Mercer, Dorothy Stickney—This is an excellent picture of its type, but just another flop at the box office. RKO is famous for pictures of this type; all good pictures, but absolutely no drawing power. This is a drama with a touch of comedy and romance. There is little action and the dialogue is difficult to understand. Perhaps RKO will do better next time. Played two days to fair business. Running time, 110 minutes. Played February 7-8.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**RED MORNING:** Steffi Duna, Regis Toomey—Another box office attraction from RKO. It should be placed in last part of week in those houses like the Cozy that require action pictures. Steffi Duna rates high. She is beautiful, and this part is picked for her. Native dancing is not overdone like some that have been released before this one.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**ROMANCE IN MANHATTAN:** Francis Lederer, Ginger Rogers—Ginger Rogers is a star and they liked her in this story. Don't sell it as a second "The Gay Divorcee" as, of course, it is merely a good program picture, but it is good and they liked it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**WEST OF THE PECOS:** Richard Dix—Good for Friday-Saturday. Better than the average western. Running time, 69 minutes. Played February 8-9.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

## State Rights

**FIGHTING TROOPER, THE:** (Ambassador) Kermit Maynard—Curwood's name has an added draw. But the picture hasn't enough action. Too much footage on minor scenes and the fight at the finish was a farce. The actors picked out a bear skin rug to land on or an easy chair. I like to give independents a break, but they will have to do better than this. Running time, 52 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**TOMBSTONE TERROR:** (Supreme) Bob Steele—This is a very good western picture that should please all western fans. It is full of action, fighting and a bit of comedy and romance. Bob Steele plays a double role in this and puts it over great. Let's have more of these good old-time westerns that please the patrons. Played one day to good business. Running time, 55 minutes. Played February 2.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

### GETTING LOTS OF HELPFUL HINTS

"After reading your department 'What the Picture Did for Me' for several years, and getting lots of helpful hints from it, I thought I'd start reporting a few of them to you." . . .

*This from Lamar Guthrie of the Rogue Theatre No. 3 at Tipton, Oklahoma.*

**TRADE ANNOUNCEMENT**

The cry for clean pictures of box office merit is being answered with

A Talking Picture Version of

GEORGE ELIOT'S FAMOUS ENGLISH CLASSIC

"Silas Marner"

A book with a waiting audience of millions.

Read in the literature class of every high school.

Printed in all languages, and known the world over.

A picture that the whole family will enjoy, that church and layman will endorse; that schools and colleges will endorse — ready made box office.

As a Pathe silent picture it won the "raves" of every critic both here and abroad. The talkie will be greater.

*The Same Director is making the talking picture version.*

A TALKING PICTURE CLASSIC PRODUCTION for 1935

*(Made in the United States)*

Eastern Representative
ALLAN DUNN, Bus. Mgr.
1657 East 7th Street Brooklyn, N. Y.

## United Artists

**BULLDOG DRUMMOND STRIKES BACK:** Ronald Colman, Loretta Young—A thoroughly entertaining production that received fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**COUNT OF MONTE CRISTO, THE:** Robert Donat, Elissa Landi—I saw this picture again two months after running it, and want to go on record as thinking it is about the most interesting story ever told by the talking screen. It will "sell" motion picture entertainment to any one.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**LAST GENTLEMAN, THE:** George Arliss—A cleverly produced picture with a new twist. Only an actor like Arliss could portray a role like this. It pleased those who came, but it was not up to average in drawing power for me.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MIGHTY BARNUM, THE:** Wallace Beery, Adolphe Menjou—This picture missed fire despite Wallace Beery. Very much overrated and it was not generally liked. I am sorry I can't give it much, because Beery is well liked, and this picture did not help his popularity any. It just isn't bad, but it is not good, either. It is the first mistake that United Artists have made this season, but it was the opinion of the audience and mine that the story was not worth screening. After seeing the picture, very much of a disappointment after the ballyhoo that the picture has had.—A. E. Bancock, Columbia Theatre, Columbia City, Ind. General patronage.

**OUR DAILY BREAD:** Tom Keene, Karen Morley—A back to the farm picture that had many inconsistencies. Just a fair draw for us. A well connected story. Played February 6-7.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**RUNAWAY QUEEN:** Anna Neagle, Fernand Graavey—Why any distributor wants to even release these foreign-made pictures is beyond me. They talk too thick and the good points are the scenery and recording. I'll fool U. A. some day and make some money on one of their releases. National Screen's talking trailer on this was a dandy, better than the feature itself. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**SORRELL AND SON:** H. B. Warner, Hugh Williams—Good entertainment for the more serious thinking patrons, but not mass entertainment. It is very British and received only fair audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**TRANSATLANTIC MERRY-GO-ROUND:** Jack Benny, Nancy Carroll, Gene Raymond—A few good dance and musical numbers. Those that saw it were satisfied. Personally thought it a good picture as entertainment, but had a very poor weekend business on it. I had it figured out that we should pile up a better than average gross on this one, but the cash customers proved that I didn't know much about it. Played February 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

**TRANSATLANTIC MERRY-GO-ROUND:** Jack Benny, Nancy Carroll—Music, mirth and mystery on the high seas. Pleased well enough, but failed to pull the business. Running time, 92 minutes. Played January 27-28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Universal

**GREAT EXPECTATIONS:** Henry Hull, Phillips Holmes—A picture that is hard to sell to all classes. Unless you have patronage that appreciates "heavy" drama, would advise to "lay off" this one. Henry Hull is a fine actor and makes the best of his role. A contact with schools did not help much. Running time, 11 reels.—Fred E. Pennell, The "Cozy" Theatre, Decatur, Mich. General patronage.

**I GIVE MY LOVE:** Wynne Gibson, Paul Lukas—This picture received mixed reaction and did not go over as well as I expected. It was a little too maudlin to suit a number of our patrons. Personally I found it entertaining, but unexciting.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**MAN WHO RECLAIMED HIS HEAD, THE:** Claude Rains—Not near the picture "Invisible Man" was. We advertised this as a mystery picture for a midnight show, and felt like hiding when they began to walk out on it. Mostly anti-war stuff. Very poor offering. Running time, 81 minutes. Played February 2.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

**ONE EXCITING ADVENTURE:** Binnie Barnes, Neil Hamilton—This program picture offers pleasant but unimportant entertainment. Binnie Barnes is becoming quite popular with our patrons. Fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

**SECRET OF THE CHATEAU:** Claire Dodd, Osgood Perkins—A fairly good mystery picture for midweek or Saturday business. No cast to boast of, but scenes progress logically and with a rather satisfying result. Running time, 68 minutes. Played January 30.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

**SMOKING GUNS:** Ken Maynard—This was just another western. Not up to the standard and was rather disappointed in it. Drew vey well, but the remarks of the patrons showed that they expected more than what they got. Not like the Tom Mix pictures. Mix has a great drawing power. Print was in fair condition. However, the sound was the best on a western that I have ever heard. One could understand every word.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

## Warner

**BIG-HEARTED HERBERT:** Guy Kibbee, Aline MacMahon—By far and away the best comedy these two have appeared in and it's all laughs and an hour of the kind of entertainment that sends the patrons out good-natured. Great for the whole family. Business fine and audience reaction perfect. Running time, 60 minutes. Played February 1-2.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**CASE OF THE HOWLING DOG, THE:** Warren William, Mary Astor—This is an agreeable surprise, the first Friday-Saturday picture for a long time that has gone into the "average" money and a real entertainment. People liked it and told their friends about it and the trailer was good sales talk; and all of them aren't.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**DESIRABLE:** Jean Muir, George Brent—A very clever picture, and well acted. Satisfied all.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

**ST. LOUIS KID, THE:** James Cagney—A typical, fast-moving Cagney picture that pleased my family night audience. Running time, 67 minutes. Played January 23-34.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SECRET BRIDE, THE:** Barbara Stanwyck, Warren William—This is a good picture that pleased our patrons. It is an interesting mystery drama of political affairs, that is cleared perfectly in the end. This is fast moving and has plenty of action. Both Miss Stanwyck and William play their parts well and, except for several murders, this offers good entertainment for all. Played one day to good business. Running time, 64 minutes. Played February 6.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**SWEET ADELINE:** Irene Dunne—This went over better than I expected. Was not a special, but it pleased generally. Cold weather cut receipts. It can be classed as an extra good program picture. Running time, 82 minutes. Played January 27-29.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**SWEET ADELINE:** Irene Dunne, Ned Sparks, Hugh Herbert—Just another operetta, minus a good leading man, and how my patronage hates operettas. Warners had a pretty good title to work with, but forgot to watch their story in production. Irene Dunne may have a good voice, too, but why give her such long songs to go through? Parts of this picture were okay, but why, oh why, do they continue to turn out operettas in Hollywood? I wish the Herald could take a poll vote on how many exhibitors care about showing these to their public. All I get is crabbing and walkouts. Running time, 10 reels.—Fred E. Pennell, The "Cozy" Theatre, Decatur, Mich. General patronage.

## Short Features

### Educational

**BLACK SHEEP, THE:** Terry-Toon—This is only fair entertainment, but will please the kids. This series of cartoons are far behind the other producers and they should do something to improve them. Running time, 8 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GIRL FROM PARADISE, THE:** Sylvia Froos—A very fine two-reel musical comedy. There are quite a few catching song tunes, that will have the cash customers humming. Running time, 18 minutes.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**GOOD LUCK—BEST WISHES:** Pickens Sisters—Just fair. Music did not fit into plot as good as it should.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**HOUSE WHERE I WAS BORN, THE:** Sylvia Froos—Nobody seemed to like this single reel. It did not seem to get anywhere.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**LITTLE BIG TOP, THE:** Frolics of Youth Series—The best of this series so far. However, it belongs on a Friday-Saturday date.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**OWL AND THE PUSSYCAT, THE:** Terry-Toon—This one was well done and people asked us to repeat it as it got so many laughs. Fine print and recording good. Running time, 6 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**PARADISE OF THE PACIFIC:** Romantic Journeys—This was a very remarkable short and the color was very well done., Everybody seemed to enjoy it. Running time, 10 minutes.—Albert Hefferan, Owl Theatre, Grand Rapids, Mich. Special patronage.

**THEN CAME THE YAWN:** Treasure Chest—Don't open the can. This would be even out of place in an insane asylum. No excuse for this idea. Running time, 7 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

## Master Art Products

**ORGANLOGUES SERIES:** A series of 10 song reels with the pipe organ background. Makes real entertainment for the little theatre that does not have a pipe organ or for the big theatre that does not want to pay their weekly gross to some half-taught organist to give poor imitations of such music as these reels furnish. Cheaply produced and sold cheaply and enjoyed much more than many more expensive reels. —Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

## MGM

**ANOTHER WILD IDEA:** Charley Chase—The usual Chase comedy that pleased the audience. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Oxford, N. C. General patronage.

**ANOTHER WILD IDEA:** Charley Chase—This is a good comedy of the slapstick variety and has plenty of laughs. Chase is good in this one and I certainly hope the others will be as good. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**BEER AND PRETZELS:** Ted Healy & Stooges—This is only fair entertainment of the slapstick variety. There are a few laughs, but as a whole it did not please our patrons. Let's have better shorts in the future. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**BUM VOYAGE:** Todd and Kelly—A good average comedy. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**CROOK'S TOUR:** All Star Series—I wonder if Metro calls this entertainment. It is very poor and our patrons walked out on it. This entire series have been poor and these stars should try something else for a while. Come on, Metro, give us some good shorts. Running time, 18 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**GRANDFATHER'S CLOCK:** Musical Revues—A Hodge Podge of oldtime melodies that was fairly good. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**GRANDFATHER'S CLOCK:** Musical Revues—One of the best musical comedies I have run. All color with songs, dancing and comedy. Running time, 17 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**HOLLAND IN TULIP TIME:** FitzPatrick Travel Talks—One of the best single reels I have run. Beautiful views of Holland in tulip time that got as many favorable comments as the feature. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**INSULTIN' THE SULTAN:** Willie Whopper—This is a good cartoon comedy that pleased all who saw it. Willie is not so popular here, but with better story material he will improve and the patrons will be pleased. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**IRELAND, THE EMERALD ISLE:** FitzPatrick Traveltalk—These travelogues are a very good short. The addition of color makes the present series much better than last year's. Running time, 8 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**IT HAPPENED ONE DAY:** Charley Chase—This is a fairly good comedy, but not up to the usual from Chase. The laughs are few and the story only fair. Give Chase better material next time. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**MIKE FRIGHT:** Our Gang—The first "Our Gang" I have run for some time and it sure got the laughs from kiddies and grownups. Running time, two reels. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**MIKE FRIGHT:** Our Gang—The best "Our Gang" to date and this boy Spanky is a whiz. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**MIKE FRIGHT:** Our Gang—Hooray for Metro and Our Gang. This is one of the best shorts of the year. Metro can produce good shorts, but they are not as good as this. A few more like this and Our Gang will be on top again. Show the industry you can do it, Metro! Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**ONE HORSE FARMERS:** Todd and Kelly—A very poor comedy. Did not hear a single laugh on this during its run here. Running time, 18 minutes.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**ONE-HORSE FARMERS:** Todd and Kelly—This one is a scream. Patsy Kelly is a wow. Every one liked this one. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**ONE-HORSE FARMERS:** Todd and Kelly—Plenty of laughs in this comedy. Good for any audience. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**SOMETHING SIMPLE:** Charley Chase—Just another Charley Chase two-reeler to me, but it seemed to please the audience. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SPECTACLE MAKER, THE:** Musical Revues—This is one of the best colored subjects yet. A lesson in which is stronger, Beauty or Truth. Had many comments favorable. Running time, two reels.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**SPECTACLE MAKER, THE:** Musical Revues—A sweet color musical that is plenty good. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**TALE OF THE VIENNA WOODS, A:** Happy Harmonies—A very fine piece of photography and cartoon work. They all remarked about it.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**TALE OF THE VIENNA WOODS, A:** Happy Harmonies—One of the best color cartoons I have ever seen. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**THREE CHUMPS AHEAD:** Todd-Kelly—This is another Metro comedy that offers only fair entertainment. This comedy team is continually falling down on their shorts and our patrons do not like them. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**TIT FOR TAT:** Laurel and Hardy—Average Laurel and Hardy on the "retaliation" type. Although I feel it is not above average, still my patrons liked it, and it's better than many other socalled two-reel comedies.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**TOYLAND BROADCAST:** Happy Harmonies—Advertise this as one of the best colored cartoons. Will go in any program. Running time, 8 minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

## Paramount

**AN ELEPHANT NEVER FORGETS:** Color Classics—Audience enjoyed this one very much. Great for Saturday.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**BABY BLUES:** Paramount Varieties Series—A clever little comedy reel in color that will look fine if you don't run a real colored subject too close to it. I am running RKO, Paramount and Warner's colored cartoons and you can't use them near a Silly Symphony or they look cheap. Disney is in a class all by himself in this color work and hope the new Mickey Mouses come up to the standard.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**DANCE CONTEST:** Popeye the Sailor—Very good Popeye. Technically much better than average. In fact, it's a very good Popeye!—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

**LADIES THAT PLAY:** Phil Spitalny and his Musical Ladies—A real clever girl band act.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**MOVIE SIDESHOWS:** Paramount Varieties Series—
**YACHT CLUB BOYS GARDEN PARTY:** Headliners Series—Fair one-reelers, while "Baby Blues" was a knockout.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**NERVE OF SOME WOMEN, THE:** Paramount Varieties Series—Paramount Variety that should have been a Grantland Rice Sportlight, but is good entertainment if sold as a "stunt" reel.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**PARAMOUNT PICTORIALS:** These are very interesting for their type of reel and they have enough variety to please the majority of your crowd.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**PARAMOUNT VARIETIES SERIES:** Are about fifty-fifty and be sure they give you a "press sheet" before they book them in as some are swell music, some punk educationals or whatever you want to call "Superstition of Three on a Match" and "Superstition of the Black Cat"-crosses-the-road-to-get-on-the-other-side.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**POPEYE THE SAILOR SERIES:** This has a real following and believe that the way to run them is as a series with a certain dating so the kiddies can remember them. I am trying six in a row on Sundays and believe they will bring the whole family to the Sunday Matinees.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**SPRINGBOARD CHAMPIONS:** Grantland Rice Sportlights (New Series)—This is a beautiful thing with some world championship dives in slow motion that will thrill you time and time again. Grantland Rice Sportlights come as close to being box office as any of the novelty reels, as some people enthuse over them.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**TWO ALARM FIRE:** Popeye the Sailor—The kids as well as most of the grownups think Popeye is great.—B. Hollenbeck, Rose Theare, Sumas, Wash. Small town patronage.

**TWO ALARM FIRE:** Popeye the Sailor—A very good cartoon with plenty of Popeye laughs.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

## RKO Radio

**ALONG CAME A DUCK:** Toddle Tale Cartoon—A very entertaining combination of cartoon and photography that is a step forward in child entertainment. Little child plays with a real duck and then cartoon frog shows them both a good time with real voices continuing and illusion increased by shots of real child and duck at play.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**DIONNE QUINTUPLETS:** Dionne 5—Brought out some extra curious women. Running time, one reel.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**DUMBBELL LETTERS:** Buy two of them and then hunt for a place to run the second. Public is fooled so often by the motion picture camera that these just don't get over as real and, therefore, don't get over at all.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**IF THIS ISN'T LOVE:** Musical—This is good entertainment of the musical variety and the best one from RKO. Plenty of good music and singing. Why can't RKO make all shorts as good as this one? Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**LOVE ON A LADDER:** Edgar Kennedy—A good slapstick comedy.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

## United Artists

**DOGNAPPERS, THE:** Mickey Mouse—One of the best cartoons with Mickey Mouse.—Harold C. Allison, Baldwin, Mich. Small town patronage.

**SILLY SYMPHONIES:** These are the class of the cartoon field and the best to date in my mind is "The Grasshopper and the Ant," though "The Big Bad Wolf" and "Three Little Pigs" class right up with it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

## Vitaphone

**A. & P. GYPSIES:** Melody Masters—Another good Melody Master, music, songs and dancing.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**BEN POLLOCK AND BAND:** Melody Masters—An excellent Melody Master, but then this series is always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**DIZZY AND DAFFY:** Dizzy and Daffy Dean, Shemp Howard, Roscoe Ates—Dizzy and Daffy Dean make a box office short, but Howard makes it a comedy. He is good and my crowd look forward to his comedies.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**FLAME SONG, THE:** Broadway Brevities—A very good two-reel historical musical short. Feature it.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**GOOD BADMINTON:** This is out as far as I am concerned. Hugh Herbert tries to make a comedy out of a sportlight showing the playing of a blue blood unknown game that no one cares about. Skip it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**GOOD MORNING EVE:** Broadway Brevities—Color musical, different and plenty amusing. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

(*Continued on following page, column 3*)

REMODELING SERVICE

SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No "trade tie-ups." Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

QP

Better Theatres
1790 BROADWAY
NEW YORK

*Replies that have no possible general application are made by mail. Published replies are identified by only the initials of the person from whom the inquiry has been received.

**HOW DO I KNOW IT'S SUNDAY:** Merrie Melodies—Very good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KING FOR A DAY:** Bill Robinson—Passable but not as good as most "Broadway Brevities."—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

**LITTLE JACK LITTLE:** Pepper Pot—A very good reel with variety. Better for Sunday. Running time, nine minutes.—B. C. Brown, Vernon Theatre, Viroqua, Wis. General patronage.

**MR. AND MRS. JESSE CRAWFORD:** Pepper Pot—This is one of the best single reels. Fine organ numbers with some good dancing and the number "Trees" has some beautiful scenery. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small own patronage.

**MOVIE MEMORIES:** Pepper Pot Series—Interesting shots of screen favorites who have passed on. The commentator lays it on a bit thick at times, but on the whole this proved very satisfactory. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**OFF THE BEAT:** Morton Downey—Okay if your patrons like Downey's warbling. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**OFF THE BEAT:** Morton Downey—This is a fine and interesting subject. Good for any type of show.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

**OH, SAILOR, BEHAVE:** Big V Comedies—Got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PILGRAM DAYS:** See American First Series—Of great historical interest and nicely presented. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**REMEMBER THE ALAMO:** See America First (E. M. Newman) Series—This series will go for about one every two months and tie up with the schools and Legion and D. A. R. on it as they are real historic stuff, but not particularly entertaining. You can fit one of these into the "Kentucky Kernels" or "College Rhythm" or "Six Day Bike Rider" programs and have it please.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

**SERVICE WITH A SMILE:** Leon Errol—Very good "Broadway Brevity" in color. Pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SYNCOPATED CITY:** Broadway Brevities—Novel musical with lots of classy hoofing by the star. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**VAUDEVILLE REEL NO. 2:** Pepper Pot—The second one of this series I have run and they are fine.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Serials

### Universal

**TAILSPIN TOMMY:** Maurice Murphy, Noah Beery, Jr.—An off-with-a-bang serial. Plenty of action, suspense and thrills. Is pleasing 100 per cent.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

**VANISHING SHADOW:** Onslow Stevens, Ada Ince—Am now in the sixth chapter of this serial, and it is holding interest thus far better than any chapter play we have shown in a number of years.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

## Doniger Reopens Theatre

Harry Doniger plans to reopen the Grant Lee theatre at Palisades, N. J., this week. He has resigned as manager of the Hecht Theatres in Passaic, a position he held for 10 years.

## Takes Baltimore House

The Preston theatre, in a residential district of Baltimore, has been taken over by Associated Theatres, Inc., from C. H. Lighhauser. Associated now operates 12 houses in Baltimore.

## Heads Fox Personnel

J. H. Lang has been named in charge of the Fox home office personnel department.

"The
Agent
of the
People"

FREDERIC J.
HASKIN
*Washington, D. C.*
Director of
the World's
Greatest
Information
Bureau

"In answering the questions of readers of the long list of daily newspapers I represent we have had numerous occasions to cite Motion Picture Almanac. We answer a great many motion picture questions and have found the Almanac indispensable in our work."

# MOTION PICTURE ALMANAC

**1935-36 Edition Now in Preparation**

# J. C. JENKINS--HIS COLYUM

Brownsville, Texas

**Dear Herald:**

You will note that we dated this letter from Brownsville but we are not in Brownsville at all. We are like George Washington was—"We did it with our little hatchet". We are back in Alamo. We were in Brownsville but that town is too close to Matamorris, Mexico, to suit us, so we left there and came back to Alamo where they have one post office, seven filling stations and a town pump.

We were downtown yesterday and we met a Badger and we asked him what part of Wisconsin he was from and he said he was from Ripon. When he said Ripon we laughed a little and he asked us what we were laughing at and we said that we were in Ripon some time back and that we came very near being licked. He asked us how that came and we said that we had learned that Ripon was going to celebrate the formation of the Republican party, which they claimed was formed at Ripon 75 years ago, and that we hunted up the secretary of the celebration and told him that Ripon was mistaken, that one of our grandfathers was one of the committee that met under the "Oaks" at Jackson, Michigan, and formed the Republican party, and when we said that the fight started, as Mrs. Malony said. But that wasn't what we had in mind to tell you.

### That Man Thrasher

Just west of Ripon about nine miles is a beautiful lake, and it was at this lake that ex-president Coolidge was invited once to spend his vacation (or that is as we understand it) and on the banks of this lake is a nice little town which we understand is named Green Lake, but it don't make any difference about the name of the town, but in this town is a very swell theatre which is run by a Badger by the name of Thrasher, and we believe his first name is Charlie, anyhow we are going to call him Charlie. We always like to visit Charlie because he lives alone outside the business section where everything is quiet and Charlie always has some of the ginger ale "That Made Milwaukee Famous" and we always had a regular visit.

The lady who was with this Badger told us that she was well acquainted with Charlie and that he ran some mighty good shows. We wish we could remember the name of the boy who operates the theatre in Ripon but we just can't do it although we remember just how he looks and how his theatre looks, but we do know that they are both mighty good looking, and we don't care so much where the Republican party was born as we do to know when it is going to die and where they are going to bury it, for we want to be one of the pallbearers, for we are like the old fellow who was about to die and his wife asked him who he wanted for pallbearers, and he picked out the bankers of of the town, and she asked why he wanted all bankers and he said, "Well, they have carried me all my life and I don't want 'em to lay down on the job now". All right Charlie, we hope to see you again the coming summer should we still be on the job and should we not go to Michigan, and other taxridden countries, so don't forget to have some fresh Milwaukee bass on ice.

▽

### At the County Conventions

But speaking of Charlie Thatcher reminds us of Shine Mason of McAllen, Texas, except that they don't look a particle alike but they both like lobster salad. We don't like to call him "Shine" because that isn't his name, but if we didn't call him Shine people wouldn't know whom we were talking about, but what we wanted to tell you was that Shine played Will Rogers in "The County Chairman" recently and he sent us an invitation (with complimentary tickets for ourself and party) to see the show.

The "County Chairman" was written by George Ade, originally of Kentland, Indiana, and we know that George was able to write of the "County Chairman" because we used to sit in county conventions with George away back in Newton county, Indiana, when the mossbacks used to chaw Horseshoe and homespun tobacker and catch dogfish in the Kankakee river with bullfrogs for bait, and we know that George could write about the "County Chairman" as no other Hoosier could, and we know also that nobody could play the character like Will Rogers could play it because he used to be County Chairman of the Democratic convention at Claremore, Oklahoma, and he knows how it should be played. Well, we went to see the picture and Shine has our undying gratitude for sending us tickets to see the best show we have seen since we saw Shirley Temple and Jimmy Dunn in "Bright Eyes", and if we never see a better picture than those two it will be all right with us, and we are pretty particular about our entertainment, too.

▽

**We went down to San Juan yesterday (which was Saturday) to take the HERALD back to Hugo Plath, who operates the San Juan theatre (and who loans us the HERALD so we can see if it is still being printed) and he was playing Ken Maynard in something, which didn't make much difference what kind of a picture it was just so it was Western. And the Mexicans were backed clear out on the street. Every time the boys here in the Rio Grande valley play a Western, Mexico declares a holiday and they all come across the river, and that makes it tougherinhel on the Border Patrol. There should be something done about that.**

▽

Right out in front of the window where we are writing there is a cactus known as an "Indian Dagger" and the spines on it are so thick and sharp that you can't get very close to it, but it has come out in the most beautiful bloom you ever saw. It has six large balls of bloom as large as a milkpail and the flowers are beautiful and attract a great deal of attention from tourists as they pass by on the highway. This is the first one we have ever seen and the top of the entire plant (which is about 15 feet around it) is entirely covered with these beautiful bloom balls which stand up about three feet high from the plant proper. You ought to see it, gosh it's a beauty, right here on the 10th day of February too, Hey there, you boys on the Mesaba range in Minnesota, can you beat that?

▽

Say, Oscar, whenever Roy Adams of Mason, Michigan, tells 'em it's a bum picture you can bet your wife's last komona that it's a bum picture, for Roy reviews it from the audience viewpoint and not from the viewpoint of the "Yes Men" in Hollywood. We'll stake our reputation against a hound pup that Roy knows what he is talking about when he reviews a picture. If he says it's bad we are going to stay away from it. If he says it's good we are going to pawn our Uncle's shirt to go and see it. It makes us pretty doggone sore when the "yes men" say that Roy don't know what he is talking about.

▽

### Just in Case of Sickness

We stopped the other day and talked with an old Dutchman who was gathering ten acres of cabbage and we said to him "Say Hans, you could make a lot of kraut out of that cabbage, couldn't you"? And he scratched his head and said, "Oh yah, but I sell 'em all to a packer, but then maybe I make four or five barrels, just in case of sickness."

△

We were going to tell you about the shark and tarpon we caught down at Pt. Isabel this last week but we didn't go down there. Our wife went on an excursion over to Monterey, Mexico, and we had to stay at home and look after the dog and an alley cat. You know that the dog and cat have to be looked after the same as they do out in Hollywood, except that they don't wear a gold collar and chain, but we'd like to kick the stuffin out of both of 'em when we have to look after 'em instead of going fishing. Maybe next time we will tell you about it, if Ernie will print it.

**COLONEL J. C. JENKINS**
**The HERALD's Vagabond Colyumnist**

---

## Sales Force Honors Wolff

The RKO New York sales force has designated the period from February 16 to March 29 as "Bob Wolff Anniversary Weeks," in honor of Robert S. Wolff, New York manager.

---

## Friedman Contract Renewed

The contract of Joe Friedman, general representative for Columbia in England, has been renewed.

---

## Exchange Opens Office

Midwest Film Distributors, Inc., exchange has opened offices in Des Moines at 1121 High street. F. E. Judd is manager.

# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly in* MOTION PICTURE HERALD *for mutual aid and progress*

## "THE THRILL THAT COMES ONCE–"

**Your successful theatreman, in order to survive, of necessity becomes decidedly callous to the excitement engendered by the atmosphere in which he labors. High-power exploitation must be guided by cool heads and competent hands. Dealing in a commodity that requires continuous selling, the manager learns to "know all the answers" and is well insulated against almost everything aimed to raise his pulse-beat.**

**Therefore the reactions of Bill Hendricks and Morris Rosenthal at the Grand Awards presentation in Washington deserve to be recorded. It is a compliment to the significance of the Quigley Awards that these hard-boiled showmen were as jittery as a couple of bridegrooms as they received "the thrill that comes once in a lifetime" in accepting their honors from the hands of the Vice President of the United States.**

▽ ▽ ▽

## CONGRATULATIONS, MORT

In the many reports carried by this department on the ace exploitations of the Warner theatremen in the field, little mention, if any, has been made of a personality whose inspiration and unflagging assistance has made many of these campaigns possible. And the reason for this seeming omission is not of our own choosing—the "personality" prefers to remain in the background.

However, the announcement that the duties of Mort Blumenstock, Warner ad head, have been considerably widened allows us the opportunity of spreading the word to his many well-wishers. We join with the membership in extending to him our heartiest congratulations.

▽ ▽ ▽

## OSCAR, TAKE A BOW

And while on the subject of retiring "home officers", we'd like to report on the most recent of the smart pieces of exploitation originated in the sanctum of Oscar Doob, Loew Theatres ad chief. Promoting Hearst Metrotone to make up for all Loew houses special acquittal and conviction reels in advance on the Hauptmann verdict, with comment by famed Edwin C. Hill, must be ranked as outstanding showmanship. As soon as the verdict was flashed to the theatres, the short was projected immediately, in most every case, beating the local newspapers to the punch.

The idea was splendidly conceived and executed, and we see no reason why Oscar should not be invited to take an extra bow for this choice bit of long-distance thinking.

## STRONG FROM THE WEAK

Theatremen everywhere and especially those who decry the methods of chain operation will regard with more than passing interest the announcement of Mr. Joseph Bernhard, Warner Brothers Theatres general manager, that district managers of that circuit will be granted wider operating authority in the future. Many of the home office functions are to be transferred to the field.

If the new plan is allowed to develop logically, its success in the final analysis will depend proportionately upon the latitude the newly crowned district chieftains in turn allow their individual managers.

From our seat in the stands the operation can be considered successful only if the parceling out of these responsibilities points out a more definite way to separate strong manpower from weak, and if the strong are encouraged by adequate recognition.

▽ ▽ ▽

## "HE'S BREAKING MY HEART"

Lawdy, lawdy, what a to-do there has been lately in the public prints and the trade press concerning the dashing hither and yon of the various motion picture code authorities, exhibitor and producer representatives, all of a-twitter over the demands of operators, actors, extras, writers and what-not.

A how-many seat theatre pays operators how much and for what? How many hours shall an extra work and when? Shall actors and writers be allowed what? And what should the code read about what? It's all very exciting and gratifying to the groups concerned. But not to the theatre manager.

Oh, yes, more than one higher-up has declared the theatreman's situation intolerable and that something should be done. There's been a lot of talk, really.

Reminds us of the ancient ruler to whose court came an humble subject, tattered and starving. Into the sympathetic ears of his king, the hungry one poured forth an almost unbelievable tale of suffering and privation due to injustices. He pleaded for succor.

The monarch's eyes filled with tears. Turning to the court chamberlain, he sobbed: "Take this man outside and hang him—he's breaking my heart."

A-Mike Vogel

# WIN JANUARY PLAQUES

HARRY W. CRULL

J. LLOYD DEARTH

*As announced in last week's issue, the January Quigley Silver Plaque was awarded to Manager Harry W. Crull, of the Valencia Theatre, Jamaica, Long Island, and the January Quigley Bronze Plaque to Manager J. Lloyd Dearth, of the Capitol Theatre, Vancouver, British Columbia. Crull's entry was on Warner Brothers' "Flirtation Walk",, and Dearth's on United Artists' "Kid Millions". Both winners graciously acknowledge the aid given by their associates, Crull bowing to his publicity chief, Freddy Jablons, and Dearth to his assistant, Larry New.*

## Cadets Parade to Roxy On "Jack Ahoy" Tieup

Among the highlights of the "Jack Ahoy" campaign for the N. Y. Roxy date worked out by A. P. Waxman's exploitation crew in conjunction with Morris Kinzler, was a parade (see photo) of naval cadets preceded by fife and drum corps which marched from Penn Station to the theatre with placards reading, "We're on our way to see, etc., etc." Accompanying photo showing crowds of onlookers, who took in the doings from the sidewalks along the line of march.

Chain hat store planted blowups of cablegram from Hulbert in all their windows, streamers reading, "My latest starring comedy, 'Jack Ahoy,' opens at the Roxy stop hit song 'My Hat's on the Side of My Head' inspired by your hats."

JACK HULBERT
"JACK AHOY"
ROXY THEATRE

*"Jack Ahoy" Sailor Parade*

## Stages Spook Night For "Howling Dog"

Lewis Hartman, Feeley Theatre, Hazleton, Pa., says you don't have to wait until Hallowe'en to put on a "spook" night. On "The Case of the Howling Dog" Hartman and Assistant Manager Rokosz dressed two boys as ghosts with sandwich boards plugging special night and had them parade.

Lobby was decorated with eerie caricatures, corn stalks, autumn leaves, etc., and as an added "attraction" local boy gave one-act ghost play. Organist entertained with weird music.

*Make 1935 Your Award Year*

## Barron Hosts Stenogs At Breakfast Matinee

Capital stenographers and other feminine office help accepted the invitation of Carter Barron, Loew eastern division manager, to have breakfast on the house at an early morning matinee of "After Office Hours," at Loew's Washington, the screening held at seven a. m.

Coffee and doughnuts were promoted, with the Loew crew on the job most of the night to have everything in shape. Breakfast was served before and after the screening and Lou Brown, Barron's p. a., states that there were plenty of takers.

Stunt was unusual for the Capital, and the papers went for it, story also being carried by the wire services. Gals were asked to write their opinions of the picture and reactions to the early morning gag, and most voted for both.

## *Many Highlights In Crull's "Walk" Drive*

Although Jamaica, Long Island, is considered within the metropolitan New York district, Manager Harry Crull of the Valencia, in that spot, managed to put on a smart campaign on "Flirtation Walk" that overcame many of the usual obstacles in similar situations, and covered a lot of the surrounding territory. Freddie Jablons, publicity chief, assisted nobly.

In one of his leading local papers, Crull planted an "I Love You" contest, in which scenes from the picture were run, and girls asked to supply love dialogue they would use if in the arms of Dick Powell, etc. The paper plugged the stunt with page one breaks.

Fifty thousand pamphlets containing favorite Powell recipe were distrubuted by baking company drivers, copy including cut of star and theatre credits. Laundry tieup stuffers carried names of winners in number contest, with group of customers given guest tickets, laundry trucks carrying posters on the hookin.

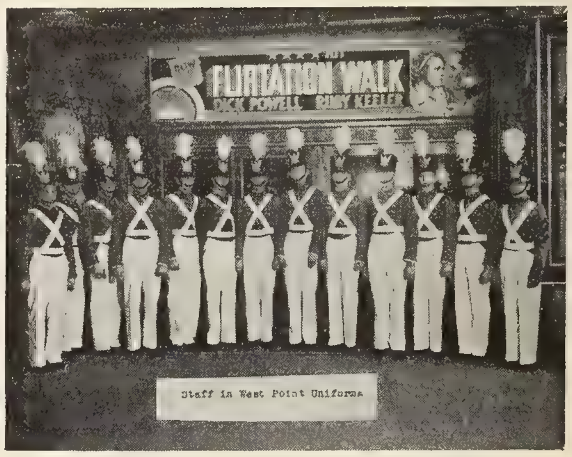
### High School Paper Co-operates

Weekly paper of largest high school put on contest, tickets given for those sending in best list of adjectives, each starting with one letter of "Flirtation" to describe Keeler, and each letter of "Walk" to describe Powell. Winning names were posted in lobby and over 2,000 entries were received.

Huge motor parade headed by four decorated floats was another feature, with all cars bannered, and a squadron of horses with riders in cavalry uniforms. Uniformed stilt walker covered downtown section, outlying railroad stations carried theatre posters, free listing was planted in Postal Telegraph guides, and in addition to the flash theatre front, Crull had his entire house staff in dress uniform (see photo).

Excellent promotion was secured from leading department store on a series of women's blouse styles, each of the models having a military name such as "salute," "parade," etc. These were advertised heavily and further plugged in smart tieup window displays.

Anniversary celebration held during week included cake-cutting and special nights, with various mayors of nearby towns as guests, this feature also securing lots of newspaper breaks in addition to special feature stories and art layouts. Co-op ads, effective windows, cards in all busses and taxis, also helped to make the compaign outstanding for this situation and earn the Quigley Silver for this member.



*Crull's House Staff Goes Cadet*

*The thrill that comes to theatremen once in a lifetime is pictured above, showing Managers Bill Hendricks (left) and Morris Rosenthal (right) receiving their Grand Awards from the Vice-President at the Capitol. Included in the groups are Senators Nathan Lynn Bachman, of Tennessee; August Lonergan and Francis Maloney, of Connecticut; Representative William Citron, of Connecticut; Bishop Thomas F. Gailor, of Memphis, and A-Mike Vogel. Senator McKellar, of Tennessee, and Speaker of the House Joseph W. Byrns also attended and they appear in the group photo published in the news section on page 14.*

# VICE PRESIDENT GARNER PRESENTS 1934 GRAND AWARDS TO WINNERS

## Highest Honors Are Tendered Managers Bill Hendricks and Morris Rosenthal in Unusual Ceremonies Held at Capitol

by A-MIKE VOGEL

The climax of the 1934 Quigley Awards competitions was reached on February 15 in Washington when Vice President of the United States John Nance Garner presented at the Capitol, the Grand Awards to Bill Hendricks, Warner, Memphis, Tenn, and Morris Rosenthal, Loew-Majestic, Bridgeport, Conn. Briefly shunting major legislative problems off the administration right-of-way, Mr. Garner took time out to tender their honors to the winning theatremen.

Nationally known legislators were present from the states from whence came the Award recipients. Among those offering congratulations were Senators Kenneth McKellar and Nathan Lynn Bachman of Tennessee, August Lonergan and Francis Maloney of Connecticut, Speaker Joseph W. Byrns, of the House of Representatives, and Representative William Citron of Connecticut. Bishop Thomas F. Gailor, of Memphis also took part. (*See photos of presentation above and in news section.*)

The motion picture industry was represented by a delegation headed by your Chairman and included John J. Payette, Washington Warner Theatres' zone director, Carter T. Barron, Loew Theatres' eastern division chief, A. Julian Brylawski, president, Washington MPTOA, Frank La Falce, Warner Washington zone ad head, his assistant, William Ewing, and Lew Brown, Loew Washington zone publicity director.

In making the presentation of the Grand Award to Hendricks, the Vice President said: "I am pleased to present to you the Martin Quigley Grand Award, which distinction is accorded you for the excellence of your advertising campaign on 'Six Day Bike Rider,' adjudged the best submitted during 1934 to Managers' Round Table Club of Motion Picture Herald. My congratulations."

To Rosenthal, Mr. Garner spoke as follows: "And to you, I am pleased to present the Martin Quigley Second Grand Award in recognition of your advertising campaign on 'The Mighty Barnum.' I congratulate you." Both winners expressed their appreciation of the honors accorded them.

Senators Lonergan and McKellar spoke in endorsement of the purposes of the Quigley project and congratulated the winners for effecting such wide cooperation among their local merchants that tended to stimulate business in general. Speaker Byrns greeted Hendricks as a brother Tennessean, stating he took great pride in the Award received by the theatremen from his home state. Similar expressions were voiced by the other celebrities in attendance.

## In Attendance Also Are United States Senators and Speaker of House of Representatives; Visiting Theatremen Feted

Local theatremen and exchange executives feted Hendricks and Rosenthal at a special breakfast before the presentation, and at the conclusion of the ceremonies the winners were escorted through the Capitol by Representative Citron.

The afternoon was taken up with a special theatre party and visits to the de luxe houses of the Capitol. The highlight of the evening's entertainment was a reception and dinner arranged by Frank La Falce, after which the winners flew to New York, where other festivities had been scheduled.

▽

The splendid cooperation of Carter Barron, John J. Payette, and their executive staffs on the Awards presentations is hereby acknowledged for which your Chairman expresses his deepest appreciation. Frank La Falce, Lou Brown, Bill Ewing and others did wonders in getting things done. The entire facilities of the Warner and Loew organizations were cheerfully placed at our disposal and contributed much to the smoothness with which the presentations took place.

---

### *FEBRUARY DEADLINE AND FEBRUARY JUDGES*

*Deadline for entries in the Quigley February Awards is set for midnight of Wednesday, March 6, at which time all campaigns must be delivered at Headquarters. Address entries to Quigley Awards Committee, 1790 Broadway, New York City.*

*February judges are as follows: W. Ray Johnston, president, Monogram Pictures; S. Barret McCormick, ad head, Radio Pictures, and Arthur L. Mayer, managing director, Rialto Theatre, New York.*

## Merchants Cooperate With Myers on "We Live Again"

One of the leading furniture stores in Columbus, Ohio, tied in with Taylor Myers, at the Broad on "We Live Again" by devoting window to picture as can be seen on accompanying photo. Clothier also decorated window with Russian styles and two enlargements of Sten. News agency distributed window cards to their dealers and laundry stuffed circulars in outgoing bundles. Day before radio dramatization was put on and newspaper serialization ran seven days ahead.

*Make 1935 Your Award Year*

## Hamilton Promotes Institutional Ad

Al Hamilton, Empress, South Norwalk, Conn., promoted a four-column ad in local paper with message "Business in Norwalk is Good." Copy followed with statistics proving his statement such as tire factory going full steam, hat company engaging additional employees, etc., etc. Copy also stated that figures were supplied and verified by chamber of commerce.

*Make 1935 Your Award Year*

## Bevel "Goes To Town" With Square Dances

L. W. Bevel, Princess Theatre, Harriman, Tenn., doesn't believe in confining himself geographically, because he not only went to town, but out-of-town on his square dance contest by ballyhooing five surrounding towns with sound truck (see photo) on which old-time musicians did their stuff.

Bevel promoted radio set and cash for prizes, giving tickets to runners-up. Dancers all dressed in old-timy costumes, stage was decorated in keeping and "L. W." acted as emsee.

*Make 1935 Your Award Year*

## Salmon's Miniature Programs

Joe Salmon, who goes in for unusual programs at the Riverside in New York, recently was complimented by Monty Salmon, Warner Philadelphia zone manager who adopted a similar small sized four-fold program for distribution at the theatres there.

*Make 1935 Your Award Year*

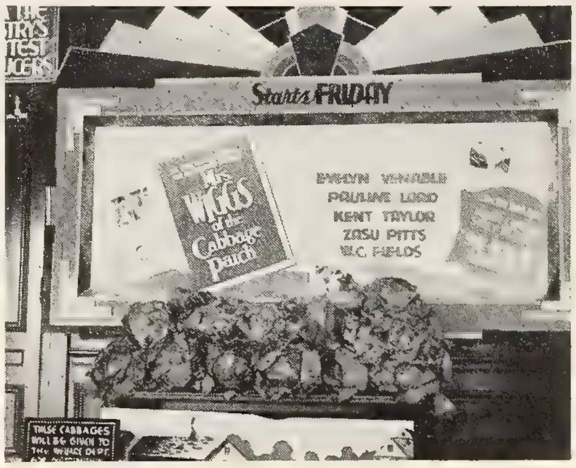
## Cecil Vogel Works Out Smart Want Page Tiein

Getting away from the usual classified hookups, Cecil Vogel, Loew Memphis city manager, works a different slant for attractions at both the State and Palace in that spot. Paper runs cut of line drawing representing whatever occasion is being plugged, such as tree on Christmas, etc. Drawing contains a number of small squares, each about one-half inch and containing a small figure of whatever is being advertised by cooperating merchants, such as a fountain pen, package of cigarettes, cedar chest, etc. Each square also contains small capital letter.

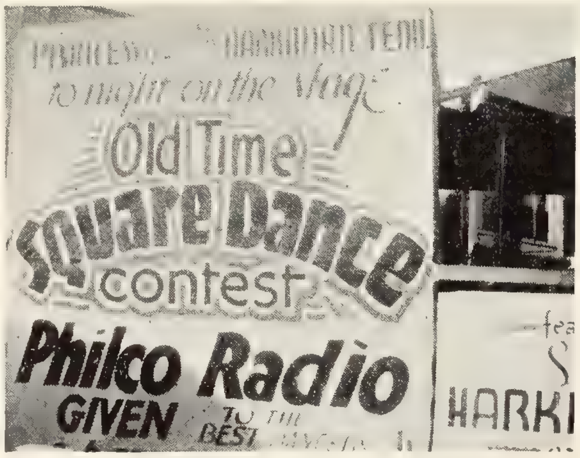
Surrounding the line cut are one and two-inch one-column type ads of stores and in each of these is a letter corresponding to one of those in the drawings. Readers are asked to clip drawings and ads containing same letter, paste them alongside each other on a single sheet of paper and forward answers to contest editor at paper.

The slant is productive of much free space to plug Vogel's attractions, for in addition to full-page streamer mentioning Loew Theatres, the actual contest display runs as much as 10 inches on four columns, containing cuts of stars, titles and theatres. In this space, of course, are included the merchants' paid display ads. In return, Cecil gives two dollars in cash and 15 guest tickets, which is a profitable exchange.

*Myers' "Sten" Window Poster*



*Laby's "Wiggs" Lobby Display*



*Bevel's Square Dance Bally*

*Jacobs' Mae West Impersonator*

## Marines Attend Opening Of Strand "Devil Dog" Date

The U. S. Marines landed—and took Broadway on the opening night of "Devil Dogs" at the New York Strand, to which spot they were transported in lorries from the Brooklyn Navy Yard. Arriving at the theatre, the marines formed ranks and paraded into the theatre escorted by color guard. Many ranking officers were present.

Prior to performance, naval militia band and junior naval reservists paraded up Broadway. Concert of naval airs was given, and manual of arms demonstrated for additional bally. Lobby color scheme was red, white and blue.

*Make 1935 Your Award Year*

## Laby Uses "Mrs. Wiggs" Impersonator for Bally

As part of his advance lobby display (see photo) on "Mrs. Wiggs," George Laby, Victory Theatre, Holyoke, Mass., used shadow book with atmospheric background of cabbages, etc. George also had a Mrs. Wiggs impersonator who distributed bookmarks to exiting patrons.

For his street bally the same impersonator was used in wagon surrounded by cabbages. George managed to "sneak" his bally into the community chest parade, thereby gleaning some extra attention.

*Make 1935 Your Award Year*

## Willis Arranged College Night for "College Rhythm"

Frank Willis, Metropolitan Theatre, Winnipeg, Canada, contacted the public relations committee of the Manitoba University to put on a "College Rhythm" college night. University glee club obliged with several numbers and Frank was assured of the students boosting his show.

The services of an accordion team were secured and they plugged hits from picture in department store tea room. Store's ad and menu cards mentioned team and pic ture.

*Make 1935 Your Award Year*

## Harrison Promotes Bundling Ad

Ed Harrison, Capitol Theatre, Pittsfield, Mass., in addition to being an excellent salesman, must have a swell sensahumor for he promoted a large ad from an oil burner outfit for his "Pursuit of Happiness" date. Half of the ad was devoted to theatre copy and picture of couple bundling with large caption reading "Oil heating—the new American custom! Bundling—the Old American custom."

*Make 1935 Your Award Year*

## Jacobs Promotes Air Trip on "Belle" Date

Sid Jacobs at the Sheridan Square in Pittsburgh, Pa., put on contest with local newspaper and airlines tying in, offering free plane trip to Washington to girl closest resembling Mae West as she appeared in "Belle of the Nineties." Sid contributed toward gal's expenses while in the Capital.

Restaurants plugged West "hot specials" consisting of chili con carne, etc. Cooperative ad paid cost of distribution of tinted photos of Mae and accompanying photo shows street bally of West impersonator in bannered barouche.

# $2,500.00 *free* IN 58 CASH PRIZES

*offered by*

**THE QUAKER OATS CO.**

*to* Theatre Managers *or* Publicity Men **FOR**

**THE BEST EXPLOITATION CAMPAIGN**

on WARNER BROS.'

## *"Devil Dogs of the Air"*

*starring* JAMES CAGNEY

*A cosmopolitan production, with* PAT O'BRIEN and MARGARET LINDSAY

*in which* **QUAKER or MOTHER'S OATS are reasonably mentioned**

OUR NATIONAL NEWSPAPER CAMPAIGN will reach 37,000,000 Readers and our Posters, Streamers and Counter Cards will be in 450,000 Stores.

**For complete details, write to TERRY TURNER, THE QUAKER OATS CO., CHICAGO**

*In case of tie, duplicate prizes will be awarded*

ALL CAMPAIGNS MUST BE MAILED NOT LATER THAN MAY 15, 1935

# STILL MORE ON PRESS BOOKS

## *Canadian Publicist Rates Press Sheets High in Comparison With Similar Aids in Other Businesses*

by LAURA ELSTON

*Publicity Director, Warner Pictures, Canada*

It is rather late for me to enter the press sheet controversy, but I must put in a word for a service which I have helped to get out at various times, which I have used to excellent advantage as theatre publicist, and which now, in the exploitation and promotion field I still find helpful, and at which I also sometimes hurl invective and criticism.

However, if you have had any experience in any other line of advertising other than theatre and motion picture work, you will agree with me that the majority of press sheets, gotten out by major motion picture companies, compare favorably with fashion, furniture, drug, building trades, or any similar type of promotional literature. Art work also stands up very well.

### Constructive Criticism Needed

On the other hand, there is always room for improvement, and constructive criticism should always be encouraged. There is no use in going into the lack-of-originality argument—it opens up too large a field of discussion as to the similarity of plots, story treatment and the only-too-few possible variations of the eternal themes—love, hate, revenge and humor which comprise la vie humaine.

Ed Finney, director of advertising and publicity for Monogram, touches on the facts, that theatre men can and should be able to adapt art work, space, and copy to his own requirements. And any intelligent theatre man should have plenty of time to write himself or have his assistant write local angles into the many varied types of stories sent out in the press sheets. Some of these stories may appear ludicrous in certain parts of the country, and they may be just the sort of thing tabloids, or sports journals or dailies in other vicinities go for in a big way.

If direct pressure mats are used, and not sent out over and over again, they reproduce sufficiently well in the vast majority of newspapers, to convey the necessary sales talk to the average reader of movie ads who simply wants to know what show is in town and who happens to be in it.

### Pressbook Cannot Replace Manager

No press sheet is supposed to take the place of a competent manager who ought to be a showman, first, last and always—capable of selling his attraction even without all sorts of outside aid, but just that much better with the assistance of campaigns which are now so readily available.

One day the publisher of one of the biggest national magazines in Canada was in my office; he saw the newly arrived press sheet of one of our biggest attractions. After glancing at it rapidly from cover to cover he said: "Jove! that's a lovely piece of work—why in the world don't theatre managers use more of that art work, why don't they get out better ads? And all the rest of these ideas and helps? I've been at the head of sales promotion departments and I am somewhat of a judge of this sort of thing—It amazes me—and do you have that sort of folder on every picture?"

So, with all their faults press sheets have their friends outside the business, it would seem. From the number of screen critics and writers who come to previews and then ask me for a press sheet I am convinced they must have some information of value. As a critic and reviewer myself, I have always found one screening of a picture quite enough to furnish me with everything I want—cast, director, story synopsis and plenty of material for the criticism.

This is a suggestion I would like to make to theatre managers: see a new picture, have it screened once, twice, possibly oftener. Then start to work on an absolutely original press sheet—see just how much, even with a competent artist, layout man, exploitation expert, and publicity writer, you can improve on the average press sheet! And can you do it in a reasonably short length of time?

I should like to see the result of this experiment; and here is another one that would prove interesting—let every motion picture producing company decide to eliminate press sheets entirely—I wonder how long it would be before theatre managers would produce an alternative that would give them as much assistance as does the present press sheet?

### How Important Are Pressbooks?

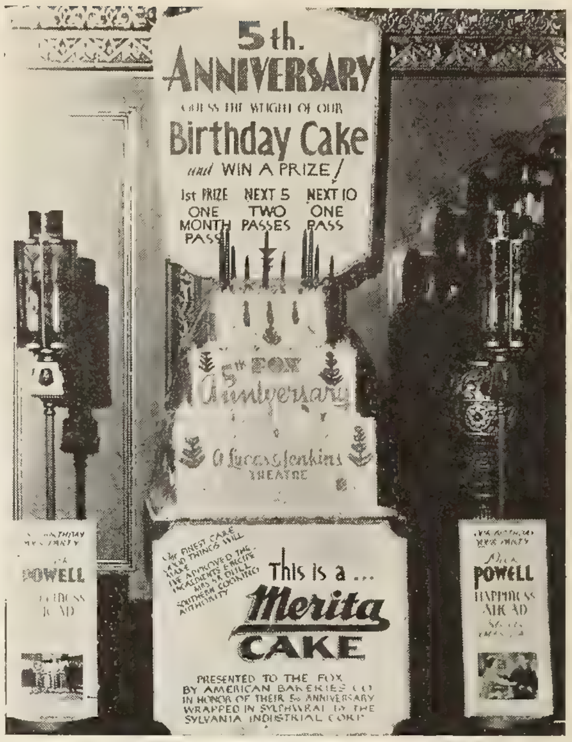
Would the result of such an experiment be, bigger and better box office returns, or would it develop a new race of mighty Barnums—showmen who would depend upon themselves and their own brains, initiative and inherent ability; or would there just be a general weeping and wailing and gnashing of teeth—a cry to the producers "Give us back our press sheets—with all their faults, all their shortcomings and they will lift us out of this morass into which we are now plunged."

*Make 1935 Your Award Year*

## Paper Ties In With Bovim For "Merry Widow" Contest

Newspaper tied in with Russ Bovim, Loew's State, Columbus, Ohio, for a "Merry Widow" contest with girl "Widow" making appearances at various locations where her picture was snapped and run in paper following day. For a few days thereafter girl covered busy spots in town and whoever identified her was awarded with guest tickets. Newsboys also plugged contest.

Paper gave picture a break on radio shopping guide program each morning and telephone girls in newspaper office handling incoming business calls mentioned picture and plugged date to all callers.


5th. ANNIVERSARY
GUESS THE WEIGHT OF OUR
Birthday Cake
and WIN A PRIZE!
1st PRIZE ONE MONTH PASS
NEXT 5 TWO PASSES
NEXT 10 ONE PASS
5th FOX Anniversary
A Lucas & Jenkins THEATRE
This is a ... Merita CAKE
PRESENTED TO THE FOX BY AMERICAN BAKERIES CO IN HONOR OF THEIR 5th ANNIVERSARY WRAPPED IN SYLPHWRAP BY THE SYLVANIA INDUSTRIAL CORP
POWELL
POWELL
HAPPINESS AHEAD

*Whitaker's Lobby Birthday Cake*

## Whitaker Celebrates Theatre Anniversary with Contest

E. E. Whitaker, city manager, Fox Theatre, Atlanta, Ga., celebrates theatre's anniversary each year with a guessing contest. Giant cake promoted for credit card from local baker is displayed in lobby (see photo) and patrons are invited to guess its weight. First prize is one month pass, next five receive two passes.

*Make 1935 Your Award Year*

## Windows Are Order of Day On Caldwell's "Widow" Date

The merchants of Toledo, Ohio, were certainly sold on "Merry Widow" through the efforts of Wally Caldwell at the Valentine, who secured window displays of footwear, silks, music and also candy windows all splashed with theatre copy and stills.

Leaves from calendar pads with reminder of date at the Valentine were profusely distributed as were the press book ticket stubs. As an added attraction at the Elks' annual festival masquerade, Wally entered "Miss Merry Widow," who was presented to audience from stage. Guest tickets were offered for most original costumes.

*Make 1935 Your Award Year*

**RUSSIAN MASQUE.** Credit for this display on "Scarlet Empress" goes to Andre Ullmann, director, Paramount Theatres, Paris, and Rene Lebreton, of the local Paramount.

Eddie
CANTOR
Kid millions
STARTS FRIDAY
CANTOR
7
KID MILLIONS

*Dearth's Cantor Lobby Endorsement*

## *"Personal" Teasers Top Dearth's Stunts*

The personal column is a highlight of the British dailies, which fact was kept in mind by Manager J. Lloyd Dearth, Capitol, Vancouver, in which Canadian metropolis reside numerous former Londoners and British from other parts of England. The usual ballyhoo appeals little to this class of patron, so on "Kid Millions" Lloyd pulled a pip of a stunt in the personal column of leading paper, which went as follows:

Starting week ahead, Lloyd ran copy every day from "Green Eyes" to "Gentleman" and vice versa, in which an accidental meeting was built up in the best "agony column" manner. After exchanging a number of messages the "couple" on opening day made an appointment to meet at the theatre corner. Promptly at the time set, there was quite a crowd gathered who had followed the personal column "course of true love" and who were curious to meet up with the aforesaid "Green Eyes" and her anxious "Gentleman." Dearth then sent a sandwich man into the heart of the crowd with copy to the effect that the couple had gone to the Capitol to see "Millions." The gag was the talk of the town and was said to have aroused more curiosity than any previous teaser copy.

### Radio Treasure Hunt Clicks

Another sweet stunt was a "radio treasure hunt," a continued adventure tale in which clews were given each night over the air, from which children were asked to draw a map leading to the cave where the treasure was buried, the "cave" being the Capitol, where the children were directed to a special 10-cent show, the treasure being new pennies in imprinted canvas bags, and bigger prizes to those turning in the best maps.

Among other effective ideas were a large set piece with personal endorsement from Cantor (see photo), an ice-melting contest in prominent window with poster of Eddie inside the ice block, and newspaper essay contest with prizes to those turning in the best verses, each line to start with one letter of star's name and title.

To make up for the smallness of the main entrance to the theatre Dearth resorted to animation for extra attention with a large caricature head of Cantor in which the eyes were made to roll.

The above slants were the outstanders of a flock of others that indicated thorough coverage and secured for Dearth the Quigley Bronze. Larry New, Lloyd's assistant, also takes bows for his work.

# DICK WRIGHT'S SELF-CHECKER

*Dick Wright, Warner Theatre Ohio district manager, forwarded the following list of questions to his managers, asking them to grade themselves on the basis of 5% for each.*

1. Does some member of your service staff make a thorough inspection of seats daily before opening?

2. *When did you last make an inventory of your stock room and how accurate is your check on lamps and supplies being used?*

3. How efficient is your service staff as to their duties in case of fire and when did you last hold your periodic fire drill?

4. *When were your marquee letters last cleaned of soot and grease?*

5. Are you personally watching your sound?

6. *Do your operators check and report the condition of all incoming film to you?*

7. Do your cashiers and doormen make your patrons conscious that they are considering their comfort and making it a pleasure for them to attend your theatre?

8. *Are you personally supervising the construction of your newsreel and assembling it with the proper opening and closing subjects?*

9. Are you daily checking your house before opening for accident hazards? Are your carpets, hand rails, rubber mats in good condition?

10. *Who watches the condition of your Ladies' Room, and are you sure that the person designated is checking it periodically throughout the day?*

11. When did you hold your last Service Staff meeting? Did you discuss with your staff methods of improving your service to patrons?

12. *Do your lobby cutouts and attraction boards merely announce what you are offering as the next attraction or do they sell your shows?*

13. How often have you come down to the theatre in the morning when your cleaners are working to satisfy yourself that they are keeping your house scrupulously clean?

14. *Where can you effect a savings on your light and power consumption? Are you satisfied that your front is lighted at the proper time?*

15. If an accident occurs to a patron while you are not present are your employees capable of handling the situation in the proper manner?

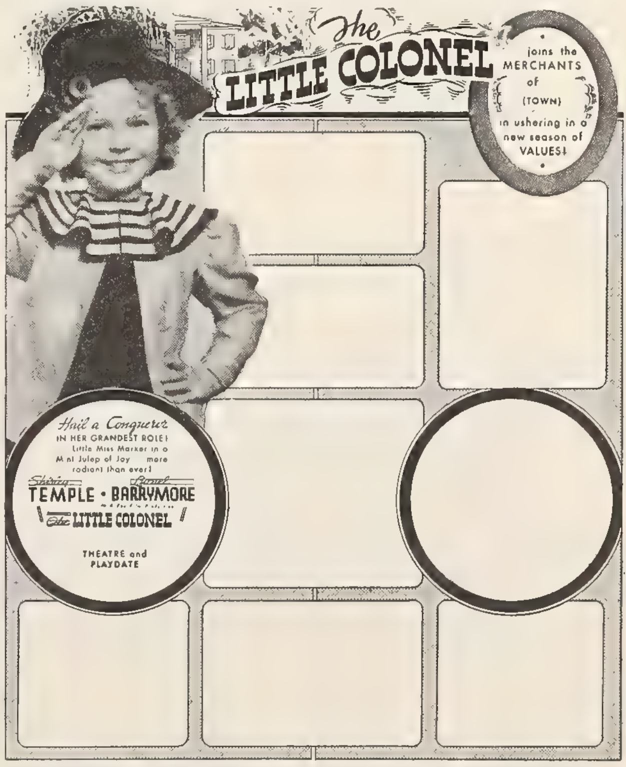
16. *How much can you reduce your minor expenditures, telegram and long distance 'phone calls?*

17. Are business visitors to your office impressed with its clean and orderly appearance or do you find it necessary to apologize for its untidy appearance?

18. *Are you sure that your fireman is operating his heating plant as economically as possible and maintaining it properly?*

19. Do you answer correspondence promptly?

20. *Do you realize that you are a part of a great organization and that your future depends upon the thoroughness with which you do your present assignment?*


The LITTLE COLONEL
joins the MERCHANTS of (TOWN) in ushering in a new season of VALUES!
Hail a Conqueror
IN HER GRANDEST ROLE!
Little Miss Marker in a Mint Julep of Joy more radiant than ever!
Shirley TEMPLE · Lionel BARRYMORE
The LITTLE COLONEL
THEATRE and PLAYDATE

**SHOWMAN'S CO-OP MAT CO.**
**303 EAST 4th ST. · LOS ANGELES**

**these MERCHANT'S CO-OP PAGES Sell PICTURES and TICKETS!**
**THIS HAS BEEN PROVEN!**

**Your Newspaper will Put this Page Over!**

**FULL PAGE 8-COL. MAT $3.**

**CO-OP PAGES AVAILABLE ON:**
**"The LITTLE COLONEL"**
**"The Whole Town's Talking"**
**"GOLDIGGERS of 1935"**
**(PROOFS ON REQUEST)**

## Waltmon Ties in With Paper on Proverb Contest

Down Henderson, Ky., way, Burgess Waltmon at the Orpheum is going along with local daily on six-week contest by offering tickets for runners-up and paper awarding cash prizes for those supplying proverbs that fit a series of six stills running in the paper one a week, from pictures run at theatre in that time. Contest got first-page mention with theatre participation duly recorded. Burge also got first-page break when he secured the services of high school band in connection with his "Bordertown" date.

*Make 1935 Your Award Year*

## Smalley's Classified Ad Contest Proved Successful

A tiein with the classified ad department of local paper for his "Mrs. Wiggs" date worked well for T. L. Smalley at the Capitol in Worcester, Mass. Paper offered $5 prize for best letter telling of satisfactory results obtained from ads and theatre awarded sixteen passes.

For his street bally (see photo) Smalley used an old-fashioned brougham, horse bannered with theatre copy. Markets distributed imprinted shopping bags, libraries gave out book marks and department store featured window of dresses worn by the Wiggsies.

*Make 1935 Your Award Year*

## Elephant Presents Mayor With "Barnum" Invite

Arthur Esberg, Aztec Theatre, San Antonio, Texas, and Ben Hill, United Artists publicist for their "Mighty Barnum" date "engaged" the services of a pachyderm to deliver monster invitation to the Mayor. With due pomp and ceremony (see photo) the elephant plodded his way through the town to city hall where the mayor "received" him and the pass.

*Make 1935 Your Award Year*

## Paper Gives Radios And Les Gives Tickets

Les Pollock, Loew's Rochester, Rochester, N. Y., tied in with local daily to give away two radios for best letters telling why readers preferred that paper, theatre coming in with tickets to see "Mighty Barnum," as additional prizes.

Book section of papers carried reviews of the book scenario, story ran serially with theatre ad above each installment and Les also contributed passes for limerick contest run in daily.

*Make 1935 Your Award Year*

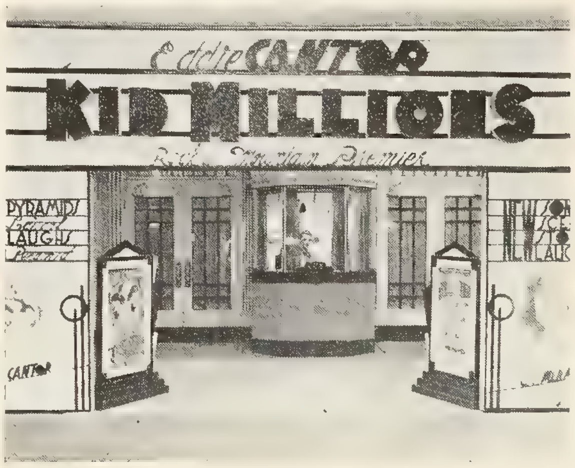
## Rotsky Promotes Store For Cooking Classes

George Rotsky, Palace, Montreal, Canada, took advantage of the radio popularity of local domestic science teacher and arranged with department store for her to give cooking lessons in auditorium and boost "Evelyn Prentice" by recommending Myrna Loy recipes. Accompanying photo shows classes and theatre card in store kitchen.

Teacher also gave Rotsky a nice break by plugging classes and picture over her daily broadcasts. Store and theatre distributed the recipe books. Refrigerator department of store also carried advertising matter on picture tied in with the cooking class.

Interested members might ask George about his bridge tea parties on his mezzanines for which he promotes tables, score cards, playing cards, tea, dishes, biscuits, cigarettes, etc., etc. In his "spare" time, Rotsky runs a chatter column in weekly sports magazine, which includes queries and answers on stars and pictures.

*Smalley's "Wiggs" Carriage Bally*



*Paper's New "Kid Millions" Front*

CITY HALL
PASS
AZTEC THEATRE
HON MAYOR C K QUIN and PARTY
WALLACE BEERY
THE MIGHTY BARNUM

*Esberg's Giant Pass for Mayor*

*Rotsky's "Prentice" Cooking Class*

## "Judge Priest" Sentences Convict to See Picture

George Ellis, city manager State Theatre, East Liverpool, Ohio, constructed a judge's bench with all the trimmings and planted it in an empty store. His next step was to have man fire blank gun in congested district and as startled passersby stopped, fellow was seen running down main street with "policeman" giving chase and finally catching him in front of the empty store.

The curious who had joined in the chase followed prisoner inside where "Judge Priest" was presiding. Copper explained the man had heard Will Rogers was in town in his latest picture and had broken jail to view film. Judge sentenced man to spend two hours at the State and, in fact, announced to the crowd that he would adjourn court so that he might witness the picture himself. George reports gag was repeated on several occasions with fine results.

*Make 1935 Your Award Year*

## Paper Constructs Special Front for "Kid Millions"

George Paper, Fox Longmont Theatre, Longmont, Colorado, forwards us the accompanying photo of front built by La Verne Fletcher, for "Kid Millions," a shadow box effect, using white muslin with lights behind. All letters were made of compo board and covered with flitter. Additionally decorative were cartoons of Cantor and Merman drawn on material and placed on either side of box office.

*Make 1935 Your Award Year*

## Yearsley's Map Traces "Silver Streak" Route

Bill Yearsley, publicity director, Smoot Theatre, Parkersburg, West Va., for his lobby display used a map with line drawn from Boulder Dam to Chicago showing the territory covered by the "Silver Streak" in its cross country run, with cutout of stream line train pasted over that area.

Enlargement of pressbook cover and telegram from president of Burlington Lines endorsing picture, also used on the display.

*Make 1935 Your Award Year*

## Rosenthal Contacts School Head

Another first time is reported by Morris Rosenthal, Majestic, Bridgeport, Conn., who contacted the superintendent of schools and secured permission, which had previously been refused, to place posters in the corridors of all schools calling attention to "Little Minister," playing currently at his house. Morris reports that the school head was so well sold, he promises future cooperation.

*Make 1935 Your Award Year*

## Baker Makes Shirley Temple Cakes for Black

J. Harry Black, Capitol Theatre, Calgary, Canada, contacted baker who made up special Shirley Temple cakes for Harry's "Bright Eyes" date and distributed handbills to customers plugging cake and picture. Harry also planted blow-ups of Shirley among Temple dolls in toy department of leading store.

Drug counters featured Temple sundaes, and photos of Shirley were distributed locally and to all children in city hospitals.

# START THE DAY OFF RIGHT—JOIN

ANNA BELL WARD
of the Phoenix Amusement Co., Lexington, Ky., tells us that her outfit has leased the State Theatre adding, another house to the chain.

▽

DOUGLAS F. GEORGE
is now managing the Parker Theatre in Darby, Pa.

▽

CHARLES GARFIELD
has resigned as manager of the Dorset, Bronx, N. Y., to manage the Prospect there.

▽

CHARLES FREEMAN
is now at the Victor, Meadville, Pa., replacing P. J. COHEN.

▽

DICK PRITCHARD
is managing the Bay Theatre, Green Bay, Wis.

▽

HENRY SCHLINKER
formerly at RKO Proctor, Troy, N. Y., has been transferred to their Albee in Providence, R. I.

▽

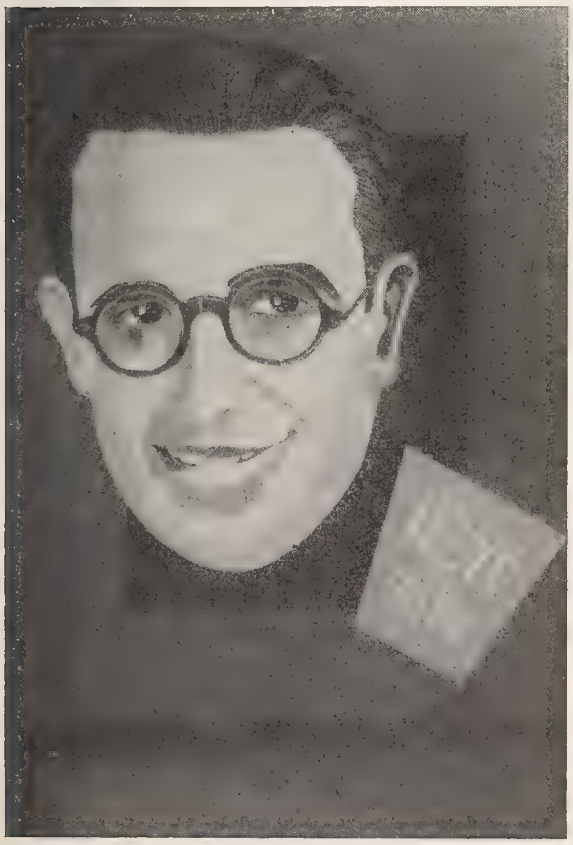
WALTER JACOBS
is holding down the fort at Playhouse, Passaic, N. J.

▽

ALDEN SMITH
may be found at the Watertown, Boston, Mass.

▽

ED BENJII
goes to the Capitol, Madison, Wis., replacing CHARLIE PERRY, and VERNE CUMMINGS takes over the Uptown, St. Paul, Minn.



Above poster of Lloyd done by Austin Northcutt, Strand, Laurel, Miss. Head: black, white and grays. Background: blue and black. Letters: white on vermilion panel.

JACK ROSENBERG
has left the Mt. Baker to manage the Coliseum in Seattle, Wash., with BOB MONAGHAN taking his place at the Mt. Baker in Bellingham.

▽

BOB MOORE
is at the American, Bellingham, Wash., and HERB SOBOTTKA is now at the Fifth Avenue, Seattle.

▽

GEORGE BICKFORD
is out in Omaha, Neb., managing the Paramount Theatre.

▽

J. O. LAMONT
has been transferred from the Plaza, San Diego, Cal., to the Palace, Long Beach, with JAMES O'TOOLE replacing him at the Plaza.

▽

GEORGE PLANCK
formerly city manager for Warners at State College, Pa., has been appointed city manager for Southio Theatres, Inc., Marion, Ohio, in charge of the Palace and Marion, succeeding ROY E. PEFFLEY, who goes to the Paramount, Middletown, Ohio.

▽

NICK WARREN
has been transferred from the Criterion in Spartanburg, N. C., to the Sipe Theatre in Charlotte, with BUCK BOYD, formerly in Spartanburg, joining Nick as his assistant.

Again Andy Beiter, artist, Tampa Theatre, Tampa, Fla., comes forward with one of his attractive lobby displays on "Cleo". Back wings in burnished gold with straw spotlight. The name "Cleopatra" on cut-out black board with silver letters. Steps leading to throne in purple velour with satin cushions. Queen in natural colors with metallic, silver and black headpiece.

## Some Newly Registered Members

*WILLIAM M. ALLISON,*
*Manager, Mission, Clayton, New Mex.*
*R. W. ANDERSON,*
*Asst., Ritz, Lyndhurst, N. J.*
*R. D. ASHMUN,*
*Manager, Strand, Caro, Mich.*
*LEE BELL,*
*Manager, Ritz, Memphis, Tex.*
*THOMAS BOGAN,*
*Asst., Lincoln, Utica, N. Y.*
*LEW BRAY,*
*Manager, Vernon, Vernon, Tex.*
*JOHN CAPANO,*
*Manager, Rivoli, Troy, N. Y.*
*PAUL CONDO,*
*Asst., Sheepshead, Bklyn., N. Y.*
*ARTHUR R. COOPER,*
*Manager, Prince Edward,*
*Charlottetown, P. E. I.*
*ED DUNN,*
*Manager, Dickinson, Fayette, Mo.*
*EDWARD J. FAHEY,*
*City Mgr., State, Nashua, N. H.*
*CHARLES FINESILVER,*
*Manager, Avenue U, Brooklyn, N. Y.*
*JULES KOENIG,*
*Asst., Liberty, New York City*
*JOHNNIE HARRELL,*
*Asst. Genl. Mgr., All-Amusements,*
*Hawkinsville, Ga.*
*CHRIS. G. HOLMES,*
*Manager, Royal, Guelph, Ont., Can.*
*FERM LYNN,*
*Manager, Rialto, Bushnell, Ill.*
*MICHAEL J. LOMBARDI,*
*Asst., Calvin, Northampton, Mass.*
*STEWART NORTH,*
*Owner, Rio, Billings, Mont.*
*ERNEST SANZO,*
*Manager, Arden, New York City.*
*CLARENCE A. SMITH,*
*Manager, Strand, Athens, Tenn.*
*SIDNEY SOMMER,*
*Asst., Lincoln, Troy, N. Y.*
*GEORGE A. STEEB,*
*Manager, Savoy, Asbury Park, N. J.*
*CHARLES L. STEPHENSON,*
*Manager, College, Kitchener, Can.*
*DWIGHT VAN METER,*
*Manager, Aldine, Wilmington, Del.*
*DAVE WILLIAMS,*
*Manager, Dickinson, Osage City, Kan.*
*F. W. ZIMMERMAN,*
*Owner, Palace, San Marcos, Tex.*

To the Editor of the Herald:

*Congratulations on the article about the Hauptmann newsreels. Personally, I feel that there is no sensible reason why they shouldn't be shown, since the public was allowed at the trial, and we have as much rights as they.*

—J. A. Milligan,
Broadway Theatre,
Schuylerville, N. Y.

## A CLOSING CHAPTER OF "CRIME WITHOUT PASSION"

*Howard C. Monroe, of the Hollywood theatre at Buchanan, Mich., is down south vacationing. Having read the letter of Roy H. Adams of the Mason theatre in Mason, Mich., anent the Hecht-MacArthur picture, "Crime Without Passion," as it appeared in the February 2d issue of* Motion Picture Herald, *Mr. Monroe sat himself adjacent to a desk at the DeSoto hotel in New Orleans and delivered himself of a letter to Mr. Adams. Mr. Monroe, in the issue of January 12th not only had not straddled the fence but even had torn it up from both ends. He had called Mr. Adams wrong for showing the picture and Hecht and MacArthur wrong for producing it. Now writes Mr. Monroe:*

Dear Roy:

Just read your letter in the February 2nd issue of the Herald wherein you again refer to Hecht and MacArthur, "little" Howard Monroe and "Crime Without Passion."

I am sincerely honored that you mention me along with the illustrious producers, even though somewhat in the inferior category of "little," which I of course am, and never claimed to be anything else.

But frankly, Roy, why all the continued agitation? The film is just about through with its major and minor runs. It has been a colossal small town failure and I think Hecht and MacArthur are, or should be by this time, impressed with that fact. Continued agitation and they might fire a barrage of machine gun ammunition toward us.

Anyway, thanks for the "lilies," Roy, and I assure you that my expressions in the Herald were not directed toward any personal feeling against you, as I do not even know you personally, but were written on the same basis as they would have been had the exhibitor been someone else, somewhere else.

Us little "nit-wit" exhibitors ought to stick together anyway.—H. C. Monroe.

## URGES THAT SCREEN TALK FOR ITSELF

To the Editor of the Herald:

Thank you for the mention anent fighting industry misinformation through the newsreels.

You're right, the reels already are overburdened. But it seems that room could be made for something so vitally important to the business—and it could be dished out in a way to make it of general public interest.

As you've probably noticed, magazines and newspapers are continually publishing articles against the movies, but you just try to get them to publish something favorable to the films and you'll find they can't see anything in it. That's why the screen must use its own powerful medium to do a little talking for itself.

Voiced in less than a minute of newsreel time, the mere fact that about 70 million attend the movies weekly in the U. S. not only would interest a lot of folks who don't know that, but wouldn't it also have an important psychological effect?

With good wishes.—Don Carle Gillette, The Film Daily, New York City.

## Greenberg Reinstated As Projectionist

Petitions made in behalf of Theodore Greenberg to the New York City Parole Board by 700 members of IATSE motion picture operators union Local 306, coupled with petitions signed by New York independent owners and circuits, together with a plea of the New York *World-Telegram,* through Fred Waltman, of the editorial department, moved the board to pre-release Mr. Greenberg, who was a Local 306 organizer, from confinement on Welfare Island which was brought about as a result of the internal fight within the local among factions headed by Harry Sherman, since removed by IATSE, and Sam Kaplan.

Last week the supreme court of New York granted Irving Schleifer the right to proceed for an accounting of the books of Local 306 as maintained by the Sherman administration, during which, it has been charged, some $1,000,000 was collected from members in dues, assessments, initiations and the like.

Mr. Waltman, who had been assigned by Scripps-Howard to conduct a campaign in the *World-Telegram's* news columns against the Kaplan regime, told John C. Maher, chairman of the parole board, that he felt that anything Mr. Greenberg, then organizer, might have done, "was done out of his interest in Local 306, and his loyalty to the union is unquestioned." Mr. Waltman appeared personally, and asked the board for Mr. Greenberg's early release, which was ordered. He pointed out that some of the union members who originally had testified against him "since have felt he was motivated solely by a desire to help the local."

Mr. Greenberg has been reinstated by the IATSE in his former working position as a projectionist.

## Distribution Set on Eight Spectrum Films

The distribution of "Frontier Days," the first of a series of eight westerns produced by Spectrum Pictures, has been arranged in the following territories: Atlanta, Boston, Charlotte, Dallas, Des Moines, Los Angeles, Milwaukee, Minneapolis, New York, Omaha, Philadelphia, Portland, San Francisco, Seattle and Washington.

## Walter Gould with Columbia

Walter Gould, for some time in charge of Latin-American sales for United Artists, has resigned to join Columbia as assistant to Joseph H. Seidelman, foreign sales head.

# TRAVELERS

Clive Brook arrived in New York from England, where he has just completed a picture for GB Productions.

Samuel Goldwyn left Hollywood for New York to attend the opening of "The Wedding Night."

Harry M. Warner, accompanied by Mrs. Warner, left New York for Hollywood to visit their daughter, Mrs. Mervyn LeRoy.

J. Robert Rubin has returned to his MGM headquarters after a two-week Florida vacation.

John D. Clark, William Kupfer and Roger Ferri returned to New York from Chicago business trips.

Nicholas S. Ludington, president, and John A. Curtis, vice-president of First Division Productions, will arrive in New York from Hollywood late next week.

Arthur Loew has returned to his New York office after a flying trip to the MGM studios.

Chester Morris arrived in New York for a long-delayed vacation.

Louis Dent, Publix theatre partner, is in New York from Salt Lake City.

Sir Cedric Hardwicke sailed from New York for England.

M. H. Aylesworth, Ned E. Depinet and A. H. McCausland arrived in New York from Hollywood.

Helen Westley is back in New York from Hollywood and is ready to take up her executive and acting duties with the Theatre Guild again.

Robert Florey, Warner film director, is vacationing in New York.

Aline MacMahon is in New York for her regular quarterly holiday.

Ludovico Toeplitz plans to sail for New York from England shortly and definitely will be in New York for the opening of "The Dictator" late in March.

Frank Gillmore, president of Actors' Equity, is planning a Mediterranean cruise.

Lila Lee has gone back to Hollywood from New York.

William M. L. Fiske, III, vice-president of First Division Productions, and Reginald Baker of Associated Talking Pictures, arrived in New York from England.

## SHORT PRODUCT PLAYING BROADWAY

***Week of February 16***

| | | |
|---|---|---|
| MAYFAIR | Man of a Thousand Hits | Vitaphone |
| MUSIC HALL | Pharaohland | RKO Radio |
| | Dumbbell Letters No. 10 | RKO Radio |
| PARAMOUNT | Jungle Antics | Paramount |
| | Sporting Sounds | Paramount |
| | Taking the Blame | Paramount |
| RIALTO | When Men Fight | Columbia |
| | Screen Snapshots | Columbia |
| RIVOLI | Spirit of 1976 | RKO Radio |
| | Crossroads of the World | Fox |
| ROXY | Babes at Sea | Columbia |
| | Shivers | Columbia |
| | Your Stars for 1935 | Educational |
| STRAND | Hear Ye! Hear Ye! | Vitaphone |
| | Mr. and Mrs. Is the Name | Vitaphone |

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

## AMBASSADOR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Fighting Trooper, The | Kermit Maynard | Nov. 15 | | |
| Northern Frontier | Kermit Maynard | Jan. 15,'35 | | |

### *Coming Attractions*

| | | |
|---|---|---|
| His Fighting Blood | Kermit Maynard | July 26,'35 |
| Red Blood of Courage | Kermit Maynard | Apr. 17,'35 |
| Sandy of the Mounted | Kermit Maynard | Aug. 26,'35 |
| Timber War | Kermit Maynard | May 21,'35 |
| Trails of the Wild | Kermit Maynard | June 26,'35 |
| Wilderness Mail | Kermit Maynard | Mar. 13,'35 |

## CHESTERFIELD

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Curtain Falls, The (A) | Henrietta Crosman | Oct. 1 | 67 | Oct. 6 |
| Green Eyes (G) | Charles Starrett-Shirley Grey | June 15 | 67 | Dec. 8 |
| Sons of Steel | C. Starrett - Polly Ann Young | Dec. 15 | | |
| Stolen Sweets (G) | Sally Blane-Charles Starrett | Mar. 15 | 75 | Sept. 29 |
| World Accusses, The | Dickie Moore - Russell Hopton-Cora Sue Collins | Nov. 12 | | |

### *Coming Attractions*

| | | |
|---|---|---|
| Circumstancial Evidence | | |
| Happiness C.O.D. | | |
| Shot in the Dark, A | Charles Starrett-Marion Shilling | |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Against the Law (A) | John Mack Brown-Sally Blane | Oct. 25 | 61 | Dec. 1 |
| Among the Missing (G) | Richard Cromwell-Billie Seward | Aug. 15 | 67 | Oct. 20 |
| Behind the Evidence (G) | Norman Foster-Sheila Mannors | Jan. 20,'35 | 57 | Feb. 2,'35 |
| Beyond the Law (G) | Tim McCoy-Shirley Grey | July 20 | 58 | Dec. 29 |
| Best Man Wins, The (G) | J. Holt-Florence Rice-E. Lowe | Jan. 5,'35 | 68 | Jan. 5,'35 |
| Blind Date (G) | Ann Sothern-Paul Kelly | July 20 | 72 | Sept. 15 |
| Broadway Bill (G) | Warner Baxter-Myrna Loy | Dec. 27 | *105 | Nov. 10 |
| Captain Hates the Sea (G) | Fred Keating - Wynne Gibson - Victor McLaglen-John Gilbert | Oct. 22 | *103 | Oct. 27 |
| Carnival (G) | J. Durante - Lee Tracy - Sally Eilers - Florence Rice | Feb. 10,'35 | | |
| (See "In the Cutting Room," Nov. 10.) | | | | |
| Fugitive Lady (A) | Neil Hamilton-Florence Rice | Oct. 25 | 68 | |
| (See "In the Cutting Room," Oct. 20.) | | | | |
| Girl in Danger (A) | Ralph Bellamy-Shirley Grey | Aug. 29 | 61 | Dec. 1 |
| I'll Fix It | Jack Holt-Mona Barrie | Oct. 15 | 69 | Nov. 17 |
| Jealousy (G) | Nancy Carroll-Donald Cook | Nov. 20 | 60 | Dec. 15 |
| Lady by Choice (G) | Carole Lombard - May Robson - Walter Connolly-Roger Pryor | Oct. 15 | *85 | Oct. 6 |
| Law Beyond the Range | Tim McCoy-Billie Seward | Feb. 15,'35 | 58 | |
| Man's Game, A (G) | Tim McCoy-Evelyn Knapp | June 21 | 58 | Oct. 20 |
| Men of the Night (G) | Bruce Cabot-Judith Allen | Nov. 26 | 58 | Dec. 8 |
| Mills of the Gods (G) | May Robson-Victor Jory-Fay Wray | Dec. 15 | 67 | Jan. 19,'35 |
| Name the Woman (A) | Richard Cromwell-Arline Judge | July 25 | 63 | Nov. 24 |
| One Night of Love (G) | Grace Moore-Tullio Carminati | Sept. 15 | 82 | June 30 |
| Prescott Kid | Tim McCoy-Sheila Mannors | Nov. 8 | 56 | |
| Square Shooter (G) | Tim McCoy | Jan. 21,'35 | 57 | |
| (See "Quick Sand" "In the Cutting Room," Nov. 17.) | | | | |
| That's Gratitude (A) | Frank Craven-Sheila Mannors- | Oct. 6 | 64 | Nov. 17 |
| Voice in the Night (G) | Tim McCoy-Billie Seward | Apr. 6 | 59 | |
| Westerner, The (G) | Tim McCoy-Marian Shilling | Dec. 10 | | |
| White Lies (A) | Victor Jory-Fay Wray | Nov. 27 | 74 | Jan. 5,'35 |

### *Coming Attractions*

| | | |
|---|---|---|
| Black Room Mystery | Boris Karloff | |
| Call to Arms (G) | Willard Mack-Ben Lyon-Sheila Mannors-Wera Engels | |
| (See "In the Cutting Room," Nov. 3.) | | |
| China Roars | | |
| Devil's Cargo | Marian Marsh-Wallace Ford | Mar. 8,'35 |
| (See "In the Cutting Room," Jan. 26,'35) | | |
| Death Flies East | Florence Rice-Conrad Nagel | Feb. 28,'35 |
| (See "Mistaken Identity" "In the Cutting Room," Jan. 19,'35) | | |
| Eight Bells | Ann Sothern-Ralph Bellamy | |
| Feather in Her Hat, A | | |
| Frisco Fury | Jack Holt | |
| Georgiana | Ann Sothern | |
| Gimpy | Jack Holt-Mona Barrie | Mar. 20,'35 |
| Girl Friend, The | Lupe Velez-Jack Haley | |
| Grand Exit | | |
| Guns of the Law | Tim McCoy-Geneva Mitchell | |
| Hot News | Richard Cromwell-Billie Seward | |
| I'll Love You Always | Nancy Carroll-George Murphy | Mar. 29,'35 |
| Lady Beware | | |
| Let's Live Tonight | Lilian Harvey-Tullio Carminati | Mar. 1,'35 |
| (See "Once A Gentleman" "In the Cutting Room," Dec. 29.) | | |
| Maid of Honor | | |
| Revenge Rider | Tim McCoy-Billie Seward | Mar. 18,'35 |
| (See "Alias John Law" "In the Cutting Room," Dec. 8.) | | |
| Sure Fire | Gene Raymond-Ann Sothern | |
| Whole Town's Talking, The (G) | Edw. G. Robinson-Jean Arthur | Feb. 22,'35 *93 Jan. 26,'35 |

## DU WORLD PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blue Light (A) 5029 | Leni Riefenstahl | Oct. 15 | 90 | |
| Cranquebille 5038 | | Dec. 15 | | |
| Girl in the Case 5005 | Jimmy Savo-Eddie Lambert-Dorothy Darling | | 60 | |
| Kocha, Lubi Szanuje 5041 | (Polish) | Nov. 1 | 72 | |
| L'Agonie des Aigles (A) 5032 | Pierre Renoir | Dec. 1 | 80 | Dec. 8 |
| Man Who Changed His Name, The (A) 5036 | Lyn Harding | | 65 | Oct. 27 |
| Marie 5043 | Annabella | Jan. 1,'35 | 67 | |
| Old Bill 5038 | Anatole France story | Nov. 1 | 70 | |
| Viennese Love Song | Maria Jeritza | Feb. 15,'35 | 72 | |

### *Coming Attractions*

| | | |
|---|---|---|
| World in Revolt | Graham McNamee | Mar. 1,'35 |

## FIRST DIVISION

(Releases Monogram, Liberty, Chesterfield and Invincible pictures in certain territories.)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Convention Girl | Rose Hobart | | Oct. 31 | | |
| Flirtation | Jeannette Loff-Ben Alexander | | Nov. 9 | | |
| Hei Tiki (G) | (All Native Cast) | Principal | Feb. 1,'35 | 86 | Feb. 9,'35 |
| Little Damozel | Anna Neagle | | Dec. 1 | | |
| Return of Chandu | Maria Alba-Bela Lugosi | Principal | Oct. 4 | | |
| White Heat | Virginia Cherrill | | | | Oct. 1 |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Babbitt (G) 869 | Aline MacMahon-Guy Kibbee | Dec. 8 | *75 | Nov. 17 |
| British Agent (A) 751 | Leslie Howard-Kay Francis | Sept. 15 | 81 | Aug. 11 |
| Flirtation Walk (G) 752 | Dick Powell - Ruby Keeler-Pat O'Brien | Dec. 1 | 97 | Nov. 10 |
| Gentlemen Are Born (G) 872 | Franchot Tone-Jean Muir | Nov. 17 | *75 | Oct. 20 |
| Happiness Ahead (G) 867 | Dick Powell-J. Hutchinson | Oct. 27 | 86 | Sept. 22 |
| I Sell Anything (G) 873 | Pat O'Brien - Ann Dvorak - C. Dodd | Oct. 20 | 70 | Oct. 20 |
| Lost Lady, A (A) 862 | Barbara Stanwyck-Lyle Talbot- | Sept. 29 | 61 | Sept. 8 |
| Maybe It's Love (G) | Gloria Stuart-Ross Alexander | Jan. 12,'35 | 62 | Nov. 24 |
| Murder in the Clouds (G) | Lyle Talbot-Ann Dvorak | Dec. 15 | 61 | Jan. 5,'35 |
| Red Hot Tires | Lyle Talbot-Mary Astor | Feb. 2,'35 | 61 | |
| Six Day Bike Rider (G) 864 | Joe E. Brown-Maxine Doyle | Oct. 20 | 69 | Nov. 10 |
| Woman in Red, The (A) | B. Stanwyck-Gene Raymond | Feb. 16,'35 | | |
| (See "Northshore" "In the Cutting Room," Dec. 8.) | | | | |

### *Coming Attractions*

| | | |
|---|---|---|
| Alibi Ike | Joe E. Brown | |
| Black Fury (A) | Paul Muni-Karen Morley | |
| (See "In the Cutting Room," Jan. 19,'35) | | |
| Captain Blood | Robert Donat-Jean Muir | |
| Case of the Curious Bride | Warren William | |
| Go Into Your Dance 853 | Al Jolson-Ruby Keeler | |
| (See "In the Cutting Room," Jan. 19,'35) | | |
| Gold Diggers of 1935 (G) 851 | Dick Powell-Gloria Stuart | Mar. 16,'35 |
| In Caliente | Dolores Del Rio-Pat O'Brien | |
| (See "In the Cutting Room," Feb. 2, '35) | | |
| Living On Velvet 856 | Kay Francis - George Brent - Warren William | Mar. 2,'35 |
| (See "In the Cutting Room," Dec. 8.) | | |
| Oil for the Lamps of China | J. Hutchison-Pat O'Brien | |
| Singer of Naples | Enrico Caruso, Jr. | |
| Traveling Saleslady | Joan Blondell | |
| Wanderlust | Aline MacMahon-Guy Kibbee | |
| While the Patient Slept | Aline MacMahon-Guy Kibbee | Mar. 9,'35 |
| (See "In the Cutting Room," Dec. 29.) | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Runing Time Minutes | Reviewed |
|---|---|---|---|---|
| Baboona (G) 530 | Mr. & Mrs. Martin Johnson | Feb. 8,'35 | 72 | Jan. 26,'35 |
| Bachelor of Arts (G) 520 | Tom Brown-Anita Louise | Nov. 23 | 74 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| Bright Eyes (G) 524 | Shirley Temple-James Dunn | Dec. 28 | 83 | Dec. 15 |
| Caravan (A) 508 | Charles Boyer-Loretta Young-Jean Parker Phillips Holmes | Oct. 5 | 101 | Sept. 8 |
| Cat's Paw, The (G) 501 | Harold Lloye Una Merkel | Aug. 7 | 100 | Aug. 4 |
| Charlie Chan in London (G) 505 | Warner Oland-Drue Leyton | Sept. 14 | 77 | Sept. 22 |
| Charlie Chan in Paris (G) 526 | Warner Oland | Feb. 1,'35 | *70 | Jan. 5,'35 |
| County Chairman, The (G) 525 | Will Rogers | Jan. 11,'35 | 78 | Dec. 29 |
| Dude Ranger, The (G) 507 | George O'Brien | Sept. 21 | 65 | Sept. 22 |
| Elinor Norton (A) 510 | Claire Trevor - Norman Foster - Hugh Williams-G. Roland | Nov. 2 | 72 | Oct. 27 |
| First World War, The (A) 519 | | Nov. 23 | 78 | Nov. 17 |
| Gambling (A) 512 | George M. Cohan | Nov. 3 | 80 | Dec. 11 |
| Helldorado (G) 522 | Richard Arlen-Madge Evans | Dec. 21 | 74 | Dec. 15 |
| Hell in the Heavens (A) 517 | Warner Baxter-C. Montenegro | Nov. 9 | 80 | Nov. 3 |
| Judge Priest (G) 509 | Will Rogers | Sept. 28 | 79 | Aug. 12 |
| Little Colonel (G) 531 | Shirley Temple-L. Barrymore | Feb. 22,'35 | *80 | Feb. 16,'35 |
| Lottery Lover (G) 523 | "Pat" Paterson-Lew Ayres | Jan. 4,'35 | 82 | Feb. 9,'35 |
| Love Time (G) 506 | "Pat" Paterson-Nils Asther | Sept. 21 | 73 | Nov. 24 |
| Marie Galante (A) 511 | Spencer Tracy-Ketti Gallian | Oct. 26 | 88 | Nov. 24 |
| Music in the Air (G) 513 | Gloria Swanson - John Boles - Douglass Montgomery | Dec. 7 | 81 | Dec. 22 |
| Mystery Woman (G) 515 | Mona Barrie-Gilbert Roland | Jan. 18,'35 | 69 | Jan. 26,'35 |
| One More Spring (G) 529 | Janet Gaynor-Warner Baxter | Feb. 15,'35 | 90 | Feb. 9,'35 |
| Peck's Bad Boy (G) 516 | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Pursued (A) 502 | Rosemary Ames-Victor Jory | Aug. 24 | 68 | Nov. 24 |
| 365 Nights in Hollywood (G) 514 | Alice Faye-James Dunn | Oct. 12 | 74 | Nov. 17 |
| Under Pressure | Edmund Lowe-Victor McLaglen | Jan. 25,'35 | *65 | Jan. 19,'35 |
| (Reviewed under the title "Man Lock") | | | | |
| When a Man's a Man 527 | George O'Brien | Feb. 15,'35 | | |
| White Parade, The (G) 518 | John Boles-Loretta Young | Nov. 16 | 83 | Oct. 27 |

### *Coming Attractions*

| | | |
|---|---|---|
| Dante's Inferno | Claire Trevor-Alice Faye | |
| Doubting Thomas | Will Rogers | |
| George White's 1935 Scandals 534 | Alice Faye-James Dunn | Mar. 8,'35 |
| Great Hotel Murder 522 | Edmund Lowe-Victor McLaglen | Mar. 1,'35 |
| (See "Recipe for Murder" "In the Cutting Room," Feb. 16,'35.) | | |
| Heaven's Gate | Shirley Temple | |
| It's a Small World | Spencer Tracy-Wendy Barrie | |
| Life Begins at 40 533 | Will Rogers | Mar. 22,'35 |
| (See "In the Cutting Room," Jan. 26,'35) | | |
| Man Eating Tiger (tent.) | Lew Ayres-Claire Trevor | Mar. 15,'35 |
| Redheads on Parade 536 | J. Boles-Claire Trevor-Alice Fay | |
| $10 Raise | Edward Everett Horton | |
| Thunder in the Night 528 | Warner Baxter-Ketti Gallian | June 7,'35 |

# (THE RELEASE CHART--CONT'D)

## GB PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bella Donna (A) | Mary Ellis | | 85 | Jan. 5,'35 |
| Chu Chin Chow (G) 3401 | Anna May Wong-George Robey | Oct. 15 | 95 | Sept. 29 |
| Dirty Work (G) | Ralph Lynn | | 80 | Jan. 26,'35 |
| Dictator, The (A) | Clive Brook | | 95 | Feb. 16,'35 |
| Evensong (A) 3406 | Evelyn Laye | Dec. 15 | 82 | Nov. 3 |
| Evergreen (A) 3405 | Jessie Matthews-Sonnie Hale | Dec. 31 | 98 | June 23 |
| Forbidden Territory, The | Gregory Ratoff | | 87 | Nov. 24 |
| Iron Duke, The (G) 3407 | George Arliss | Jan. '35 | 90 | Dec. 22 |
| Jack Ahoy (G) 3404 | Jack Hulbert | Feb. 8,'35 | 70 | Feb. 16,'35 |
| Lady in Danger (A) | Tom Walls | | 63 | Dec. 29 |
| Little Friend (A) 3403 | Nova Pilbeam-Matheson Lang | Nov. 18 | 88 | Oct. 20 |
| Lover Divine | Marta Eggerth | | | Oct. 13 |
| (Reviewed under the title "Unfinished Symphony") | | | | |
| Man Who Knew Too Much, The (G) | Leslie Banks, Edna Best | | 80 | Dec. 29 |
| Man of Aran (A) | Robert Flaherty | Dec. | 77 | Oct. 27 |
| My Heart is Calling (G) | Jan Kiepura | | 90 | Feb. 2,'35 |
| My Song for You | Jan Kiepura | | | Nov. 10 |
| Power (A) 3402 | Conrad Veidt-Benita Hume | Nov. 1 | 103 | Oct. 13 |
| Princess Charming (G) 3408 | Evelyn Laye-Henry Wilcoxon | Jan. '35 | 81 | |
| Phantom Light, The (G) | Gordon Harker | | 75 | Feb. 9,'35 |
| Roadhouse (G) | Violet Loraine | | 75 | Dec. 29 |
| They Are Looking Up (G) | Cicely Courtneidge | | 001 | Feb. 9,'35 |

## INVINCIBLE PICTURES

## [Distributed through Chesterfield]

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ghost Walks, The | John Miljan-June Collyer | Dec. 1 | | |
| One in a Million (G) | Dorothy Wilson-C. Starrett | Sept. 15 | 66 | Nov. 24 |
| Port of Lost Dreams (G) | Wm. Boyd-Lola Lane | Oct. 15 | 68 | Nov. 24 |
| Symphony for Living | Evelyn Brent, Al Shean | Jan. 20,'35 | 75 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Public Opinion | Lois Wilson-Shirley Grey | | | |
| Room and Board | | | | |

## LIBERTY PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| No Ransom (A) 1004 | Leila Hyams-Phillips Holmes | Oct. 8 | 70 | July 21 |
| Once to Every Bachelor (A) 1005 | Marian Nixon-Neil Hamilton | Dec. 14 | 72 | May 10 |
| Take the Stand (A) 1003 | Jack LaRue-Thelma Todd | Sept. 7 | 78 | Sept. 15 |
| Two Heads on a Pillow (A) 1006 | Neil Hamilton-Miriam Jordan | Oct. 2 | 71 | Oct. 13 |
| When Strangers Meet 1002 | Richard Cromwell-Arline Judge | July 20 | 74 | |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dizzy Dames | M. Rambeau-Florine McKinney | | | |
| I'll Bet You | | | | |
| Old Homestead, The | Mary Carlisle-Lawrence Gray | | | |
| School For Girls (A) 1007 | Sidney Fox-Paul Kelly | Mar. 22,'35 | | |
| Sweepstake Annie | Marian Nixon-Tom Brown | | | |
| Without Children (A) 1008 | M. Churchill-Bruce Cabot | | | |

## MAJESTIC

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Night Alarm (G) 505 | Bruce Cabot-Judith Allen-H. B. Warner - Fuzzy Knight | (New York) Dec. 15 | 65 | Sept. 22 |
| Perfect Clue, The (G) 512 | David Manners-Dorothy Libaire- | | *63 | Dec. 1 |
| Scarlet Letter, The (A) 501 | Colleen Moore-Hardie Albright-Henry B. Walthall | Sept. 14 | 70 | July 14 |
| She Had to Choose (G) 504 | Larry "Buster" Crabbe-Isabel Jewell - Sally Blane | Sept. 14 | 65 | Aug. 11 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mutiny Ahead | Neil Hamilton-Kathleen Burke | | | |
| (See "In the Cutting Room." Jan. 26,'35) | | | | |

## MASCOT PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Crimson Romance (A) | Ben Lyon-Sari Maritza | Oct. 1 | 67 | Oct. 6 |
| In Old Santa Fe (G) | Ken Maynard-Evalyn Knapp | Nov. 15 | 63 | Nov. 24 |
| Little Men (G) | Erin O'Brien-Moore-R. Morgan | Dec. 14 | 72 | Dec. 22 |
| Lost Jungle, The (G) | Clyde Beatty | June 13 | 68 | |
| Marines Are Coming, The | William Haines-Armida Conrad Nagel-Esther Ralston | Nov. 20 | 70 | Dec. 15 |
| Young and Beautiful (A) | William Haines-Judith Allen | Sept. 2 | 68 | Sept. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Green Lights | Norman Foster-Judith Allen | | | |

## METRO-GOLDWYN-MAYER

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Babes in Toyland (G) | Laurel and Hardy-C. Henry | Nov. 30 | 79 | Nov. 24 |
| Barretts of Wimpole Street (A) | Norma Shearer-Charles Laughton-Fredric March | Sept. 21 | 111 | Aug. 4 |
| Band Plays On, The (G) | Robt. Young-Betty Furness | Dec. 21 | 85 | Dec. 29 |
| Biography of a Bachelor Girl (A) | R. Montgomery-Ann Harding | Jan. 4,'35 | 84 | Dec. 29 |
| Chained (A) | Joan Crawford-Clark Gable | Aug. 31 | *74 | Sept. 1 |
| David Copperfield (G) | Frank Lawton - Freddie Bartholomew - W. C. Fields - L. Barrymore-Edna M. Oliver | Jan. 18,'35 | 133 | Jan. 19,'35 |
| Death on the Diamond (G) | Robert Young-Madge Evans | Sept. 14 | 72 | Sept. 29 |
| Evelyn Prentice (A) | William Powell-Myrna Loy | Nov. 9 | 80 | Nov. 3 |
| Forsaking All Others (A) | Joan Crawford - Clark Gable - Robert Montgomery | Dec. 28 | 74<br>84 | July 21<br>Dec. 8 |
| Gay Bride, The (A) | Carole Lombard-Chester Morris | Dec. 14 | 82 | Nov. 17 |
| Have a Heart (G) | Jean Parker - James Dunn - Stuart Erwin - Una Merkel | Sept. 7 | 82 | Oct. 27 |
| Merry Widow, The (A) | Maurice Chevalier-J. MacDonald | Nov. 2 | 100 | Sept. 8 |
| Night is Young, The (G) | Ramon Novarro-Evelyn Laye | Jan. 11,'35 | 82 | Dec. 29 |
| Outcast Lady (A) | Constance Bennett - Herbert Marshall - Hugh Williams | Sept. 28 | 79 | Sept. 8 |
| Painted Veil, The (A) | Greta Garbo-Herbert Marshall-George Brent | Nov. 23 | 86 | Nov. 10 |
| Sequoia (G) | Jean Parker-Russell Hardie | Feb. 1,'35 | 72 | Nov. 17 |
| Shadow of Doubt (G) | Ricardo Cortez-Virginia Bruce | Feb. 15,'35 | 75 | Feb. 9,'35 |
| Society Doctor | Chester Morris-V. Bruce | Jan. 25,'35 | 68 | Jan. 12,'35 |
| (Reviewed under the title "Only 8 Hours") | | | | |
| Student Tour (G) | Charles Butterworth-J. Durante | Oct. 5 | 87 | Nov. 10 |
| Treasure Island (G) | Wallace Beery-Jackie Cooper-Lionel Barrymore-Otto Kruger | Aug. 17 | 110 | July 14 |
| What Every Woman Knows (G) | Helen Hayes-Brian Aherne | Oct. 19 | 92 | Oct. 13 |
| Wicked Woman (A) | Mady Christians-Chas. Bickford | Dec. 7 | 74 | Dec. 1 |
| Winning Ticket, The (G) | Leo Carrillo-L. Fazenda | Feb. 8,'35 | 70 | Jan. 19,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Office Hours (G) | C. Bennett-Clark Gable | Feb. 22,'35 | 73 | Feb. 16,'35 |
| Casino Murder Case | Paul Lukas | Mar. 8,'35 | | |
| (See "In the Cutting Room." Feb. 16,'35.) | | | | |
| China Seas | Wallace Beery-Clark Gable | | | |
| Naughty Marietta | J. MacDonald-Nelson Eddy | Mar. 29,'35 | | |
| Order Please | Franchot Tone-Una Merkel | | | |
| Public Enemy No. 2 | Charles Butterworth | Apr. 19,'35 | | |
| Reckless | Jean Harlow-Wm. Powell | Apr. 5,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Times Square Lady | Robert Taylor | Apr. 12,'35 | | |
| (See "In the Cutting Room," Feb. 16,'35.) | | | | |
| Typee | Mala, Lotus Long | | | |
| Vagabond Lady | Robert Young-Evelyn Venable | | | |
| Vampires of Prague | Lionel Barrymore | Mar. 22,'35 | | |
| Vanessa. Her Love Story | Helen Hayes-Robt. Montgomery | Mar. 1,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| West Point of the Air | Wallace Beery-Robert Young | Mar. 15,'35 | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flirting With Danger (G) 3023 | Robert Armstrong-Marion Burns | Dec. 1 | 70 | Nov. 17 |
| Girl of the Limberlost (G) 3001 | Marian Marsh-Ralph Morgan | Oct. 15 | 86 | Sept. 1 |
| Girl O' My Dreams (G) 3015 | Mary Carlisle-Creighton Chaney | Nov. 17 | 65 | Nov. 10 |
| Happy Landing (G) 3029 | Ray Walker-Jacqueline Wells | Sept. 1 | 63 | Aug. 4 |
| House of Mystery, The (G) 2032 | Verna Hillie-Ed Lowry | June. 1 | 61 | |
| Jane Eyre (G) 2014 | Colin Clive-Virginia Bruce | Aug. 15 | 65 | July 14 |
| King Kelly of the U. S. A. (G) 2012 | Guy Robertson-Irene Ware | Sept. 15 | 66 | Sept. 15 |
| Lawless Frontier (G) 3035 | John Wayne-Sheila Terry | Nov. 22 | 54 | Feb. 2,'35 |
| Lost in the Stratosphere (G) 3020 | June Collyer-William Cagney | Nov. 15 | 64 | Oct. 27 |
| Man from Utah, The (G) 2044 | John Wayne | May 15 | 55 | |
| Million Dollar Baby (G) | Arline Judge - Ray Walker - Jimmy Fay | Jan. 15,'35 | *65 | Dec. 29 |
| Monte Carlo Nights (A) 2024 | Mary Brian-John Darrow | May 20 | 62 | |
| Moonstone, The (G) 2030 | David Manners-Phyllis Barry | Aug. 20 | 62 | Aug. 11 |
| Mysterious Mr. Wong, The (A) 3022 | Bela Lugosi-Wallace Ford | Jan. 25,'35 | 68 | Jan. 19,'35 |
| 'Neath Arizona Skies (G) 3032 | John Wayne-Sheila Terry | Dec. 5 | 52 | Dec. 15 |
| Redhead (A) 3012 | Bruce Cabot-Grace Bradley | Nov. 1 | 76 | Sept. 22 |
| Sing Sing Nights (A) | Conway Tearle-Mary Doran | Dec. 15 | 60 | Feb. 2,'35 |
| Star Packer, The (G) 2041 | John Wayne-Verna Hillie | July 30 | 54 | |
| Successful Failure, A (G) 3024 | Wm. Collier, Sr. - Lucille Gleason | Oct. 15 | 62 | Oct. 6 |
| Texas Terror | John Wayne | Feb. 1,'35 | 51 | |
| Tomorrow's Youth 3021 | Dickie Moore - Martha Sleeper-John Miljan-Gloria Shea | Sept. 15 | 63 | |
| Trail Beyond, The (G) 3031 | John Wayne-Verna Hillie | Oct. 22 | 55 | Sept. 22 |
| Women Must Dress (G) | Minna Gombell-Gavin Gordon | Feb. 1,'35 | 77 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dawn Rider, The | John Wayne | | | |
| Desert Trail | John Wayne-Mary Kornman | Apr. 22,'35 | | |
| Great God Gold | Sidney Blackmer-Gloria Shea | Apr. 15,'35 | | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Hoosier Schoolmaster, The | | | | |
| Mystery Man (G) | Robert Armstrong | Apr. 25,'35 | 65 | Feb. 16,'35 |
| Nut Farm, The (G) | Wallace Ford | Mar. 25,'35 | 65 | Feb. 9,'35 |
| Rainbow Valley | John Wayne-Lucille Brown | Mar. 15,'35 | | |
| Reckless Romeos 3019 | Robt. Armstrong-Wm. Cagney | | | |

## PARAMOUNT

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behold My Wife (A) 3419 | Sylvia Sidney-Gene Raymond | Dec. 7 | 79 | |
| Belle of the Nineties (A) 3353 | Mae West | Sept. 21 | 75 | Aug. 25 |
| Cleopatra (A) 3410 | Claudette Colbert-Henry Wilcoxon-Warren William | Oct. 5 | 101 | Aug. 25 |
| College Rhythm (G) 3417 | Joe Penner-Lanny Ross | Nov. 23 | *83 | Nov. 10 |
| Crime Without Passion (A) 3402 | Claude Rains | Aug. 24 | 70 | Aug. 25 |
| Enter Madame (A) 3414 | Elissa Landi-Cary Grant | Jan. 4,'35 | 83 | Nov. 3 |
| Father Brown, Detective (G) 3420 | Walter Connolly-Paul Lukas-Gertrude Michael | Dec. 21 | *65 | Dec. 1 |
| Gilded Lily, The (G) 3426 | C. Colbert-Fred MacMurray | Jan. 25,'35 | *80 | Jan. 5,'35 |
| Here Is My Heart (G) 3423 | Bing Crosby-Kitty Carlisle | Dec. 25 | 76 | Dec. 8 |
| Home on the Range (G) 3421 | Jackie Coogan-Randolph Scott | Dec. 21 | 55 | |
| (See "Code of the West," "In the Cutting Room," Oct. 27.) | | | | |
| It's a Gift (G) 3418 | W. C. Fields-Baby LeRoy | Nov. 30 | 68 | Nov. 24 |
| Lemon Drop Kid (G) 3411 | Helen Mack-Lee Tracy | Sept. 28 | *68 | Sept. 29 |
| Limehouse Blues (A) 3415 | George Raft-Jean Parker | Nov. 9 | 66 | Dec. 22 |
| Lives of a Bengal Lancer (G). 3427 | Gary Cooper-Franchot Tone | Jan. 18,'35 | 89 | Jan. 5,'35 |
| Menace (A) 3413 | Paul Cavanagh | Oct. 26 | 58 | Oct. 13 |
| Mrs. Wiggs of the Cabbage Patch (G) 3407 | Pauline Lord - W. C. Fields - Zasu Pitts - Kent Taylor - Evelyn Venable | Oct. 19 | 73 | Aug. 25 |
| One Hour Late (G) 3422 | Joe Morrison-Helen Twelvetrees | Dec. 14 | 75 | Dec. 8 |
| President Vanishes (G) 3416 | Arthur Byron-Janet Beecher | Jan. 11,'35 | 83 | Nov. 24 |
| Pursuit of Happiness, The (A) 3409 | Francis Lederer-Joan Bennett | Nov. 16 | 72 | Sept. 15 |
| Ready for Love (G) 3412 | Richard Arlen-Ida Lupino | Oct. 12 | *65 | Oct. 6 |
| Rocky Mountain Mystery 3428 | R. Scott-Chas. "Chic" Sale | Feb. 1,'35 | 63 | |
| (See "Vanishing Pioneer" "In the Cutting Room," Nov. 10.) | | | | |
| Ruggles of Red Gap (G) 3431 | Charles Laughton-Mary Boland-Charles Ruggles-Zazu Pitts | Feb. 15,'35 | *90 | Feb. 16,'35 |
| Rumba (A) 3429 | George Raft-Carole Lombard | Feb. 8,'35 | *70 | Feb. 2,'35 |
| Wings in the Dark (G) 3424 | Cary Grant-Myrna Loy | Feb. 1,'35 | 75 | Jan. 19,'35 |
| You Belong to Me (G) 3405 | Lee Tracy-Helen Mack | Sept. 8 | 66 | Sept. 22 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| All the King's Horses 3430 | Mary Ellis-Carl Brisson | Feb. 22,'35 | | |
| (See "In the Cutting Room." Jan. 12,'35.) | | | | |
| Car 99 (G) | Fred MacMurray-Ann Sheridan | Mar. 1,'35 | *75 | Feb. 16,'35 |
| Crusades, The | Loretta Young-Henry Wilcoxon | | | |
| Devil Is a Woman, The (A) | Marlene Dietrich-Cesar Romero | Mar. 15,'35 | | |
| (See "Caprice Espagnole," "In the Cutting Room," Nov. 17.) | | | | |
| Four Hours To Kill | Richard Barthelmess | | | |
| Hold 'Em Yale | Patricia Ellis-Larry Crabbe | | | |
| (See "In the Cutting Room," Feb. 16,'35.) | | | | |
| How Am I Doin'? | Mae West | | | |
| Love in Bloom | Joe Morrison-Dixie Lee | Mar. 15,'35 | | |
| (See "Win or Lose" "In the Cutting Room," Jan. 12,'35.) | | | | |
| McFadden's Flats | Betty Furness-Richard Cromwell | Mar. 22,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Milky Way, The | Jack Oakie-Adolphe Menjou | | | |
| Mississippi | Bing Crosby-Joan Bennett | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Once in a Blue Moon 3425 | J. Savo-Michael Dalmatoff | | | |
| Paris in Spring | Tullio Carminati-Mary Ellis | | | |
| People Will Talk | Chas. Ruggles-Mary Boland | | | |
| Private Worlds | C. Colbert-J. Bennett-C. Boyer | | | |
| Stolen Harmony | George Raft | Mar. 29,'35 | | |
| (See "In the Cutting Room," Feb. 2.) | | | | |

## PRINCIPAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Little Damozel 722 | Anna Neagle-James Rennie | June 11 | 59 | |
| Peck's Bad Boy (G) | Jackie Cooper-Thomas Meighan-Dorothy Peterson-Jackie Searl | Oct. 19 | 70 | Sept. 8 |
| Return of Chandu, The (G) 300-312 | Bela Lugosi-Maria Alba | Oct. 1 | 65 | |

# (THE RELEASE CHART--CONT'D)

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Girl (G) 4148 | Joan Lowell | Aug. 17 | 76 | Aug. 28 |
| Age of Innocence, The (A) 503 | Irene Dunne-John Boles | Sept. 14 | 82 | Sept. 8 |
| Anne of Green Gables (G) 507 | Anne Shirley-Tom Brown | Nov. 23 | 79 | Oct. 27 |
| By Your Leave (A) 509 | Genevieve Tobin-Frank Morgan | Nov. 9 | *80 | Oct. 6 |
| Dangerous Corner (A) 506 | Melvyn Douglas-Virginia Bruce-Conrad Nagel | Oct. 5 | 67 | Jan. 19,'35 |
| Gay Divorcee, The (G) 505 | Fred Astaire-Ginger Rogers | Oct. 19 | *107 | Oct. 13 |
| Gridiron Flash (G) 511 | Eddie Quillan-Betty Furness | Oct. 26 | 64 | Jan. 26,'35 |
| Kentucky Kernels (G) 508 | Wheeler & Woolsey | Nov. 2 | 75 | Oct. 27 |
| Lightning Strikes Twice (G) 517 | Ben Lyon-Pert Kelton | Dec. 7 | 64 | |
| (See "In the Cutting Room," Oct. 6.) | | | | |
| Little Minister (G) 512 | Katharine Hepburn-John Beal | Dec. 28 | 110 | Dec. 22 |
| Red Morning (A) 515 | Steffi Duna-Regis Toomey | Dec. 14 | 66 | |
| (See "Girl of the Islands," "In the Cutting Room," Sept. 29.) | | | | |
| Romance in Manhattan (G) 518 | Francis Lederer-Ginger Rogers | Jan. 11,'35 | 78 | Dec. 1 |
| Silver Streak, The (G) 513 | Sally Blane-Charles Starrett | Dec. 21 | 72 | Dec. 8 |
| Wednesday's Child (G) 510 | Karen Morley-Edward Arnold | Oct. 26 | 69 | Sept. 29 |
| West of the Pecos (G) 516 | Richard Dix-Martha Sleeper | Jan. 4,'35 | 69 | Jan. 5,'35 |
| Woman in the Dark (G) | Fay Wray-Ralph Bellamy | Nov. 9 | 70 | Dec. 8 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Becky Sharp | Miriam Hopkins | | | |
| Break of Hearts | K. Hepburn-Charles Boyer | | | |
| Captain Hurricane (G) | James Barton-Helen Westley | Mar. 1,'35 | *75 | Feb. 16,'35 |
| Dog of Flanders | Frankie Thomas-Helen Parrish | Mar. 22,'35 | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Enchanted April, The (A) | Ann Harding-Frank Morgan | Feb. 1,35 | *78 | Dec. 15 |
| Gigolette | Adrienne Ames-Ralph Bellamy | Feb. 15,'35 | | |
| Grand Old Girl (G) 519 | May Robson-Hale Hamilton | Jan. 18,'35 | 72 | Jan. 12,'35 |
| Laddie | John Beal-Gloria Stuart | Mar. 29,'35 | | |
| (See "In the Cutting Room," Feb. 2, '35) | | | | |
| Informer, The | Victor McLaglen-Margot Graham | | | |
| Murder on a Honeymoon (G) | Edna May Oliver-J. Gleason | Feb. 22,'35 | *72 | Feb. 2,'35 |
| Roberta | Irene Dunne - Fred Astaire - Ginger Rogers | Mar. 8,'35 | | |
| (See "In the Cutting Room," Dec. 29.) | | | | |
| Star of Midnight | William Powell-Ginger Rogers | | | |
| Strangers All | May Robson | | | |
| Sylvestre Bonnard | Anne Shirley | | | |
| Village Tale | Randolph Scott-Kay Johnson | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Are You a Mason? (A) | Sonnie Hale | M. J. Kandel | Oct. 29 | 85 | Nov. 3 |
| Battle, The | Charles Boyer-Merle Oberon | | Nov. 12 | 75 | Dec. 1 |
| Calling All Cars (G) | Jack LaRue | Empire Films | Jan. 25,'35 | 67 | Jan. 26,'35 |
| Cowboy Holiday (G) | Big Boy Williams | Syndicate | Jan. 1,'35 | 57 | Jan. 26,'35 |
| Deserter, The (A) | Boris Livanov | Garrison Film | Oct. 12 | 105 | Oct. 27 |
| Dealers in Death (A) | | Topical Films | Dec. 13 | 68 | Dec. 22 |
| Life in the Congo (G) | | Kinematrade | Nov. 29 | 60 | Dec. 29 |
| Loyalties | Basil Rathbone | Harold Auten | Oct. 24 | 74 | Nov. 3 |
| Man of Courage (G) | | Eureka | Nov. 12 | 95 | Nov. 24 |
| Norah O'Neale | Lester Matthews | | Oct. 24 | 66 | Nov. 3 |
| Maryjka | Ina Benita | Principal Film | Dec. 1 | 65 | Dec. 15 |
| Ticket To A Crime (G) | Ralph Graves | Syndicate | Dec. 15 | 67 | Dec. 29 |
| War Is A Racket (A) | | Eureka Prod. | Dec. 8 | 68 | Dec. 29 |
| Woman Condemned | Claudia Dell | Marcy Pictures | Apr. 4 | 66 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Affairs of Cellini, The (A) | Fredric March-Constance Bennett-Frank Morgan-Fay Wray | Aug. 24 | 79 | Apr. 21 |
| (Reviewed under the title "The Firebrand") | | | | |
| Clive of India (G) | Ronald Colman-Loretta Young | Jan. 25,'35 | *90 | Jan. 26,'35 |
| Count of Monte Cristo, The (G) | Robert Donat-Elissa Landi | Sept. 7 | *113 | Sept. 8 |
| Kid Millions (G) | Eddie Cantor - Ann Sothern - Ethel Merman | Dec. 28 | *92 | Oct. 27 |
| Last Gentleman, The (G) | George Arliss | Sept. 21 | 72 | May 12 |
| Mighty Barnum, The (G) | Wallace Beery - Adolphe Menjou-Janet Beecher-V. Bruce | Dec. 25 | *105 | Dec. 1 |
| Our Daily Bread (G) | Karen Morley-Tom Keene | Sept. 28 | 74 | Aug. 18 |
| Private Life of Don Juan, The | Douglas Fairbanks, Sr.-Merle Oberon | Nov. 30 | | Sept. 22 |
| Runaway Queen | Anna Neagle-Fernand Graavey | Dec. 21 | | |
| Scarlet Pimpernel, The (G) | Leslie Howard-Merle Oberon | Feb. 15,'35 | 95 | Jan. 26,'35 |
| Transatlantic Merry-Go-Round (A) | Gene Raymond-Nancy Carroll-Sydney Howard-Jack Benny | Nov. 2 | 92 | Nov. 17 |
| We Live Again (A) | Anna Sten-Fredric March | Nov. 16 | *83 | Sept. 29 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Brewster's Millions | Jack Buchanan-Lili Damita | | | |
| Call of the Wild, The | C. Gable-Loretta Young | May 6,'35 | | |
| Cardinal Richelieu | George Arliss | Apr. 21,'35 | | |
| Congo Raid | Leslie Banks - Paul Robeson - Nina Mae MacKinney | | | |
| Folies Bergere | Maurice Chevalier-Merle Oberon | Mar. 8,'35 | | |
| (See "Folies Bergere de Paris" "In the Cutting Room," Jan. 12,'35) | | | | |
| Les Miserables | Fredric March-C. Laughton | Mar. 22,'35 | | |
| Nell Gwyn (A) | Anna Neagle-Cedric Hardwicke | Apr. 5,'35 | 75 | July 14 |
| Wedding Night, The | Anna Sten-Gary Cooper | Mar. 8,'35 | | |
| (See "In the Cutting Room," Jan. 19,'35) | | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cheating Cheaters (G) 8022 | Cesar Romero-Fay Wray | Nov. 5 | 67 | Dec. 29 |
| Embarrassing Moments (G) 7023 | Chester Morris-Marian Nixon | July 9 | 67 | Oct. 6 |
| Crimson Trail, The 8083 | Buck Jones | Feb. 18,'35 | 58 | |
| Gift of Gab (G) 8030 | Edmund Lowe - Gloria Stuart - Alice White | Sept. 24 | *71 | Sept. 15 |
| Good Fairy, The (G) 8003 | Margaret Sullavan-H. Marshall | Feb. 18,'35 | 98 | Feb. 9,'35 |
| Great Expectations (G) 8029 | Henry Hull-Jane Wyatt-Phillips Holmes | Oct. 22 | 102 | Oct. 20 |
| Imitation of Life (G) 7003 | Claudette Colbert-W. William | Nov. 26 | 111 | Dec. 1 |
| I've Been Around (A) 8025 | Chester Morris | Dec. 31 | *75 | Dec. 29 |
| Man Who Reclaimed His Head (G) 8028 | Claude Rains-Joan Bennett | Dec. 24 | *80 | Dec. 8 |
| Million Dollar Ransom (A) 8014 | Mary Carlisle - Edward Arnold-Phillips Holmes | Sept. 17 | 67 | Sept. 29 |
| Mystery of Edwin Drood 8024 | Claude Rains-Heather Angel | Feb. 4,'35 | 87 | |
| (See "In the Cutting Room," Dec. 15.) | | | | |
| Notorious Gentleman, A 8032 | Charles Bickford-Helen Vinson | Jan. 21,'35 | *75 | Jan. 19,'35 |
| One Exciting Adventure (G) 8027 | Binnie Barnes-Neil Hamilton- | Oct. 15 | *73 | Oct. 6 |
| Rendezvous at Midnight (A) 8031 | Ralph Bellamy | Feb. 11,'35 | | |
| (See "In the Cutting Room," Nov. 17.) | | | | |
| Secret of the Chateau (G) 8033 | Claire Dodd-Clark Williams | Dec. 3 | 69 | Sept. 15 |
| Straight from the Heart (A) 8036 | Mary Astor-Roger Pryor-Baby Jane | Jan. 14,'35 | *68 | Feb. 16,'35 |
| Strange Wives (G) 8020 | June Clayworth-Roger Pryor | Dec. 10 | 75 | Dec. 8 |
| Rocky Rhodes (G) 8001 | Buck Jones-Sheila Terry | Sept. 24 | 60 | Dec. 22 |
| There's Always Tomorrow (A) 8035 | Frank Morgan-Elizabeth Young-Lois Wilson-Binnie Barnes | Sept. 10 | 87 | Nov. 17 |
| Wake Up and Dream (G) 8021 | Russ Columbo - June Knight | Oct. 1 | 78 | Oct. 20 |
| When a Man Sees Red (G) 8082 | Buck Jones | Nov. 12 | 60 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bride of Frankenstein 8009 | Boris Karloff | Apr. 8,'35 | | |
| (See "In the Cutting Room," Feb. 16,'35.) | | | | |
| Great Ziegfeld, The 8005 | William Powell-Fanny Brice | | | |
| It Happened in New York 8023 | Lyle Talbot-Heather Angel | Mar. 18,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Life Returns (G) | Onslow Stevens-Lois Wilson | | *60 | Jan. 12,'35 |
| Mister Dynamite 8012 | Edmund Lowe-Esther Ralston | Apr. 15,'35 | | |
| Night Life of the Gods (G) 8008 | Alan Mowbray | Mar. 11,'35 | *75 | Jan. 12,'35 |
| Princess O'Hara 8013 | Jean Parker-Chester Morris | Mar. 25,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Showdown, The | Noel Francis | | | |
| Sing Me A Love Song 8026 | | | | |
| Transient Lady 8019 | Gene Raymond-Henry Hull | Mar. 4,'35 | | |
| (See "In the Cutting Room," Jan. 12,'35.) | | | | |
| Werewolf of London, The 8015 | Henry Hull | Apr. 29,'35 | | |

## WARNER BROS.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big-Hearted Herbert (G) 830 | Guy Kibbee-Aline MacMahon | Oct. 6 | *60 | Aug. 25 |
| Bordertown (A) 806 | Paul Muni-Bette Davis | Jan. 5,'35 | 90 | Feb. 2,'35 |
| Case of the Howling Dog, The (G) 822 | Warren William-Mary Astor | Sept. 22 | 75 | Sept. 1 |
| Church Mouse | Laura La Plante | Dec. 15 | | |
| Dames (G) [illegible] | Ruby Keeler - Dick Powell - Joan Blondell | Sept. 1 | 90 | Aug. 25 |
| Desirable (A) 821 | Jean Muir-George Brent | Sept. 8 | 68 | Aug. 25 |
| Devil Dogs of the Air (G) | James Cagney-Pat O'Brien | Feb. 9,'35 | 86 | Feb. 9,'35 |
| Firebird, The (A) 825 | Verree Teasdale-Ricardo Cortez | Nov. 3 | *75 | Oct. 13 |
| Housewife (A) 478 | George Brent-Bette Davis | Aug. 11 | 69 | July 28 |
| I Am a Thief (G) | Mary Astor-Ricardo Cortez | Nov. 24 | 64 | Nov. 17 |
| Kansas City Princess (G) 819 | Joan Blondell-Glenda Farrell | Oct. 13 | 64 | Aug. 18 |
| Madame Du Barry (A) 452 | Dolores Del Rio-Victor Jory | Oct. 13 | 77 | Aug. 18 |
| Right to Live (A) | George Brent-J. Hutchinson | Jan. 26,'35 | 68 | |
| (See "In the Cutting Room," Nov. 3.) | | | | |
| St. Louis Kid, The (G) 817 | James Cagney | Nov. 10 | 67 | Oct. 20 |
| (Reviewed under the title, "A Perfect Week-End") | | | | |
| Secret Bride, The (G) | B. Stanwyck - Warren William | Dec. 22 | 64 | Feb. 9,'35 |
| Sweet Adeline (G) 802 | Irene Dunne-Donald Woods | Dec. 29 | *82 | Dec. 15 |
| White Cockatoo (G) | Jean Muir-Ricardo Cortez | Jan. 19,'35 | 70 | Jan. 26,'35 |

### *Coming Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dinky | Jackie Cooper-Mary Astor | | | |
| Florentine Dagger, The | Donald Woods-Margaret Lindsay | Mar. 30,'35 | | |
| (See "In the Cutting Room," Jan. 26,'35) | | | | |
| Goose and the Gander | Kay Francis-George Brent | | | |
| Green Cat | Bette Davis | | | |
| Haircut | George Brent-Jean Muir | | | |
| Irish in Us, The | James Cagney-Pat O'Brien | | | |
| Midsummer Night's Dream | All Star | | | |
| Money Man | Edw. G. Robinson-Bette Davis | | | |
| Night at the Ritz, A | William Gargan-Patricia Ellis | Mar. 23,'35 | | |
| (See "King of the Ritz" "In the Cutting Room," Jan. 26,'35) | | | | |
| Present from Margate, A | Kay Francis-Ian Hunter | | | |
| Sweet Music (G) 805 | Rudy Vallee-Ann Dvorak | Feb. 23,'35 | | |
| (See "In the Cutting Room," Nov. 24.) | | | | |

## OTHER PRODUCT (FOREIGN)

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Broken Melody, The | John Garrick-Merle Oberon | | Oct. 30 | 68 | Dec. 1 |
| Chapayev (A) | | Amkino | Jan. 12,'35 | 95 | Jan. 26,'35 |
| Cornflower (Hungarian Dialogue) | Irene Agai | Danubia Pictures | Jan. 11,'35 | 80 | |
| Czar Wants to Sleep (A) | M. Yanshin | Amkino | Dec. 8 | 88 | Dec. 22 |
| Death at Broadcasting House | Ian Hunter | ABFD British | | 90 | Jan. 12,'35 |
| Doctor's Orders | Leslie Fuller | British Int'l | | 75 | Jan. 5,'35 |
| Everything for the Woman (Hungarian Dialogue) | Tiber Von Halmay | Danubia Pictures | Oct. 10 | 84 | |
| Fathers Knows Best (Hungarian Dialogue) | Szoke Szakall | Danubia Pictures | Jan. 18,'35 | 80 | |
| Green Pack | John Stuart | British Lion | | | Nov. 3 |
| House of Greed | V. Gardin | Amkino | Aug. 11 | 74 | |
| Lorna Doone (G) | John Loder | ABFD British | | 80 | Feb. 2,'35 |
| Madame Bovary (A) | Pierre Renoir | John Tapernoux | Nov. 17 | 100 | Dec. 8 |
| Marionettes | L. Leonidoff | Amkino | May 5 | 83 | |
| Miracles | V. Gardin | Amkino | Oct. 19 | 68 | |
| Mister Cinders | Clifford Mollison | British Int'l | | | Nov. 10 |
| My Wife the Miss (Hungarian Dialogue) | Irene Agai-Paul Javor | Danubia Pictures | Aug. 28 | 79 | |
| My Song Goes Round the World (G) | John Loder | | | | Oct. 20 |
| Old Curiosity Shop, | Elaine Benson | Assoc. British | | 85 | Feb. 2,'35 |
| One Night | Ingert Bjuggren | Scandinavian | | 80 | Feb. 9,'35 |
| Petersburg Nights (A) | B. Dobron Ravov | Amkino | Sept. 8 | 97 | Sept. 22 |
| Radio Parade of 1935 | Will Hay-Helen Chandler | Assoc. British | | 85 | Jan. 12,'35 |
| Rakoczi March (Hungarian Dialogue) | Paul Javor | Danubia Pictures | Nov. 12 | 89 | |
| Shepherdess' Sweetheart | (Greek Feature) | Frank Norton | Feb. 17,'35 | 118 | |
| Stella Biolanti | (Greek Feature) | Frank Norton | Oct. 15 | 115 | |
| Such Is Life | (Greek Feature) | Frank Norton | Jan. 19,'35 | 119 | |
| Ta Galazia Keria | (Greek Feature) | Frank Norton | Oct. 15 | 85 | |
| Ten Minute Alibi (A) | Phillips Holmes | British Lion | | 80 | Feb. 9,'35 |
| Three Songs About Lenin | | Amkino | Nov. 6 | 64 | Nov. 17 |
| Thunderstorm (A) | A. K. Tarasova | Amkino | Sept. 28 | 80 | Oct. 6 |
| Waltz Time in Vienna | Renate Mueller | Ufa | | | Dec 1 |
| Victor and Victoria (G) | Renate Mueller | Ufa | Jan. 26,'35 | 84 | Feb. 2,'35 |
| Wandering Jew, The (A) | Conrad Veidt | Olympic Pictures | | 83 | Jan. 19,'35 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1934 unless otherwise stated*]

### CELEBRITY PROD'TIONS

| Title | Rel. Date | Min. |
|---|---|---|
| COMICOLOR CARTOONS | | |
| Jack and the Beanstalk | Jan. 2 | 8 |
| The Little Red Hen | Feb. 16 | 7 |
| The Brave Tin Soldier | Apr. 7 | 7 |
| Puss in Boots | May 17 | 1 rl. |
| The Queens of Hearts | June 25 | 7 |
| Aladdin | Aug. 10 | 7 |
| The Headless Horsemen | Oct. 1 | 1 rl. |
| The Valiant Tailor | Oct. 29 | 1 rl. |
| Don Quixote | Nov. 26 | 8 |
| Jack Frost | Dec. 24 | 8 |
| Little Black Sambo | Jan. 21,'35 | 1 rl. |
| Bremen Town Musicians | Feb. 17,'35 | 1 rl. |
| Old Mother Hubbard | Mar. 17,'35 | 1 rl. |
| Mary's Little Lamb | Apr. 14,'35 | 1 rl. |

### COLUMBIA

| Title | Rel. Date | Min. |
|---|---|---|
| BROADWAY COMEDIES | | |
| Counsel on De Fence | Oct. 25 | 20 |
| Harry Langdon | | |
| His Old Flame | Jan. 25,'35 | 20 |
| Charlie Murray | | |
| Horse Collars | Jan. 10,'35 | 20 |
| (3 Stooges) | | |
| I'm A Father | | |
| Andy Clyde | | |
| In the Dog House | Dec. 1 | 20 |
| Andy Clyde | | |
| It's the Cat's | Oct. 11 | 20 |
| Andy Clyde | | |
| Men in Black | Sept. 28 | 20 |
| (3 Stooges) | | |
| One Too Many | Dec. 28 | 20 |
| Leon Errol | | |
| Perfectly Mismated | Nov. 20 | 20 |
| Leon Errol | | |
| Restless Knights | | |
| (3 Stooges) | | |
| Shivers | Dec. 24 | 20 |
| Harry Langdon | | |
| Three Little Pigskins | Dec. 8 | 20 |
| (Stooge Comedy) | | |
| COLOR RHAPSODIES | | |
| 1934-35 | | |
| A Cat, A Bell and Mouse | | |
| Babes at Sea | Dec. 12 | 7 |
| Holiday Land | Nov. 9 | 7 |
| Make Believe Revue, The | Feb. 22,'35 | 7 |
| Shoemaker and the Elves | Jan. 20,'35 | 7 |
| KRAZY KAT KARTOONS | | |
| 1934-35 | | |
| 1. The Trapeze Artist | Sept. 1 | 7 |
| 2. Katnips of 1940 | Oct. 12 | 7 |
| 3. Krazy's Waterloo | Nov. 16 | 7 |
| 4. Birdman | Feb. 1,'35 | 7 |
| 5. Hotcha Melody | | |
| 6. Goofy Gondolas | Dec. 21 | |
| LAUGHING WITH MEDBURY | | |
| 8—Among the Latins | Aug. 3 | 1 rl. |
| 1934-35 | | |
| Laughing With Medbury In the Arctics | Sept. 15 | 10 |
| In Maylasia | Oct. 20 | 10 |
| Among the Cocoons | Nov. 9 | 10 |
| At a County Fair | Dec. 7 | 10 |
| Medbury in Hollywood | Jan. 11,'35 | 10 |
| In the Old Days | | 10 |
| LIFE'S LAST LAUGHS | | |
| 1934-35 | | |
| No. 1— | Sept. 15 | 10 |
| No. 2— | Oct. 12 | 10 |
| No. 3— | Nov. 9 | 10 |
| No. 4— | Dec. 12 | 10 |
| No. 5— | Jan. 4,'35 | 10 |
| MUSICALS | | |
| No. 7—Tripping Through the Tropics | July 27 | 2 rls. |
| SCRAPPY CARTOONS | | |
| Gloom Chasers, The | Jan. 18,'35 | 7 |
| Happy Butterfly | Dec. 20 | 7 |
| Scrappy's Experiment | | 8 |
| Scrappy's Ghost | | |
| 1934-35 | | |
| Concert Kid | Nov. 2 | 7 |
| Gold Getters | | |
| Graduation Exercises | | |
| SCREEN SNAPSHOTS | | |
| No. 1— | Sept. 29 | 10½ |
| No. 2— | Oct. 26 | 10½ |
| No. 3— | Nov. 23 | 10½ |
| No. 4— | Dec. 21 | 10½ |
| No. 5— | Jan. 18,'35 | 10½ |
| SPICE OF LIFE | | |
| 1934-35 | | |
| No. 1— | Sept. 10 | 10 |
| No. 2— | Sept. 29 | 10 |
| No. 3— | Dec. 13 | 10 |
| No. 4— | Dec. 31 | 10 |
| No. 5— | Jan. 30,'35 | 10 |
| WORLD OF SPORT | | |
| Anything for a Thrill | | 1 rl. |
| Decks Awash | Aug. 10 | 1 rl. |
| Heigh-Ho the Fox | June 20 | 1 rl. |
| 1934-35 | | |
| Flying Pigskins | Nov. 9 | 10 |
| Good Golfers Start Young | Sept. 20 | 10 |
| Pardon My Grip | | |
| Polo Thrills | Oct. 12 | 10 |
| Thrill Flashes | Dec. 12 | 10 |
| When Men Fight | Jan. 4,'35 | 10 |

### DU WORLD PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| QUEST OF PERFECT WOMAN SERIES | | |
| (TOM TERRIS) | | |
| 1. Veiled Dancer of Eloued | July 15 | 10 |
| 2. Vampire of Marrakesh | Aug. 1 | 9 |
| SEMI-FEATURES AND SHORTS | | |
| Bride of Samoa | Mar. 1 | 26 |
| Chump | Nov. 1 | 15 |
| Frankie and Johnny | Oct. 1 | 8 |
| Charles Laughton | | |
| Mire Unga | Aug. 15 | 9 |
| Prisoner | Sept. 15 | 18 |
| Retribution of Clyde Barrow and Bonnie Parker | July 10 | 20 |
| Stars in the Making | Oct. 1 | 17 |
| Frank Albertson | | |
| Sword of the Arab | Sept. 15 | 28 |
| Duncan Renaldo | | |
| Yokel Dog Makes Good | Sept. 1 | 18 |

### EDUCATIONAL

[Distributed through Fox Films]

| Title | Rel. Date | Min. |
|---|---|---|
| BING CROSBY SPECIALS | | |
| 1—I Surrender Dear | Aug. 3 | 22 |
| 2—One More Chance | Aug. 31 | 20 |
| 3—Billboard Girl | Oct. 5 | 21 |
| 4—Dream House | Sept. 28 | 19 |
| CORONET COMEDIES | | |
| An Ear For Music | Mar. 15,'35 | 2 rls. |
| Easy Money | Feb. 8,'35 | 18 |
| Hello, Sailors | Aug. 17 | 20 |
| Rural Romeos | Nov. 16 | 20 |
| Second Hand Husband | Oct. 26 | 19 |
| Super-Stupid | Sept. 14 | 19 |
| Two Lame Ducks | Nov. 30 | 18 |
| FROLICS OF YOUTH | | |
| Boosting Dad | Dec. 21 | 21 |
| Campus Hoofer, The | Nov. 9 | 19 |
| Educating Papa | Nov. 2 | 16 |
| Little Big Top, The | Feb. 1,'35 | 21 |
| MARRIAGE WOWS SERIES | | |
| Domestic Bliss-Ters | Oct. 12 | 19 |
| Dumb Luck | Jan. 18,'35 | 17 |
| How Am I Doing? | Jan. 4,'35 | 20 |
| MUSICAL COMEDIES | | |
| Big Business | Dec. 7 | 19 |
| Girl from Paradise, The | Nov. 23 | 21 |
| Good Luck—Best Wishes | Aug. 24 | 21 |
| Hail Brother | Mar. 8,'35 | 2 rls. |
| Nifty Nurses | Oct. 19 | 20 |
| She's My Lilly | Sept. 7 | 22 |
| SONG HIT STORIES | | |
| Blue and the Grey, The | Mar. 15,'35 | 1 rl. |
| Bounding Main, The | Nov. 16 | 10 |
| Gay Old Days | Jan. 4,'35 | 10 |
| House Where I Was Born, The | Oct. 26 | 10 |
| I Smell Smoke | Apr. 15,'35 | 1 rl. |
| Mountain Melody | Aug. 31 | 10 |
| Song Plugger | Jan. 18,'35 | 9 |
| Time on Their Hands | Sept. 14 | 11 |
| Way Down Yonder | Dec. 7 | 11 |
| STAR COMEDY SPECIALS | | |
| Dog-Gone Babies | July 6 | 20 |
| STAR PERSONALITY COMEDIES | | |
| Gentlemen of the Bar | Dec. 28 | 18 |
| His Lucky Day | Sept. 21 | 20 |
| Mr. Widget | Jan. 25,'35 | 21 |
| Object Not Matrimony | Mar. 1,'35 | 2 rls. |
| One-Run Elmer | Feb. 22,'35 | 2 rls. |
| Palooka From Paducah | Jan. 11,'35 | 20 |
| TERRY-TOONS | | |
| Black Sheep, The | Oct. 5 | 6 |
| Bull Fight, The | Feb. 8,'35 | 1 rl. |
| Busted Blossoms | Aug. 10 | 6 |
| Dog Show, The | Dec. 28 | 6 |
| Fireman Save My Child | Feb. 22,'35 | 1 rl. |
| First Snow, The | Jan. 11,'35 | 6 |
| Five Puplets | May 17,'35 | 1 rl. |
| Flying Oil | Apr. 5,'35 | 1 rl. |
| Hot Sands | Nov. 2 | 6 |
| Jack's Shack | Nov. 30 | 6 |
| Jail Birds | Sept. 21 | 6 |
| Magic Fish, The | Oct. 19 | 6 |
| Mice In Council | Aug. 24 | 6 |
| Modern Red Riding Hood, A | May 3,'35 | 1 rl. |
| Moth and the Spider, The | Mar. 8,'35 | 1 rl. |
| My Lady's Garden | July 13 | 6 |
| Old Dog Tray | Mar. 21'35 | 1rl. |
| Peg Leg Pete, the Pirate | Apr. 19,'35 | 1 rl. |
| South Pole or Bust | Dec. 14 | 6 |
| Tom Tom the Piper's Son | Nov. 16 | 6 |
| What A Night | Jan. 25,'35 | 6 |
| Why Mules Leave Home | Sept. 7 | 6 |
| TOM HOWARD COMEDIES | | |
| Wrong Bottle, The | July 13 | 16 |
| TREASURE CHEST | | |
| Chums | Feb. 1,'35 | 1 rl. |
| Harlem Harmony | Dec. 21 | 10 |
| Hollywood Gad-About | Oct. 5 | 9 |
| Hollywood Movie Parade, The | Nov. 2 | 9 |
| It Never Rains | Mar. 29,'35 | 1 rl. |
| Then Came the Yawn | Aug. 10 | 8 |
| Your Stars for 1935 | Oct. 19 | 11 |
| YOUNG ROMANCE | | |
| Moon Over Manhattan | Feb. 15,'35 | 17 |
| Three Cheers for Love | Dec. 14 | 19 |

### FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| (Technicolor) | | |
| 1. In a Monastery Garden | Oct. 2 | 7 |
| 2. Mexican Idyl | Oct. 16 | |
| 3. Fingal's Cave | Nov. 13 | |
| 4. Lieberstraum | Nov. 3 | |
| 5. Dance of the Hours | Dec. 15 | |
| 6. Ava Maria | Jan. 1,'35 | |
| Barcarolle | | 8 |
| Irish Melody | | 8 |
| Italian Caprice | | 8 |
| Old Faithful Speaks | | 8 |
| Mediterranean Songs | | |

### FOX FILMS

| Title | Rel. Date | Min. |
|---|---|---|
| ADVENTURES OF THE NEWSREEL CAMERAMAN | | |
| Man's Mania for Speed | | 10 |
| Marching With Science | | 9 |
| On Foreign Service | | 9 |
| Casting for Luck | | 10 |
| MAGIC CARPET SERIES | | |
| The Coast of Catalonia | | 9 |
| Picturesque Portugal | | 9 |
| Crossroads of the World | | 9 |
| Geneva-By The-Lake | | 10 |
| MOVIE TINTYPE SERIES | | |
| The Heart of Valeska | Mar. 9 | 10 |

### MASTER ART PRODUCTS

| Title | Rel. Date (Variable) | Min. |
|---|---|---|
| HUMAN SIDE OF THE NEWS | | |
| (EDWIN C. HILL) | | |
| 1. Roosevelt Family in America | | 11 |
| 2. A Visit to West Point | | 10 |
| 3. Carrie Jacobs Bond | | 9 |
| MELODY MAKERS | | |
| Fields and McHugh | | 9 |
| ORGANLOGUES | | |
| What's In a Name | | 8 |
| RAIN SONGS | | |
| Irving Kaufman-Lew White | | |
| SPECIAL | | |
| Take a Letter Please | | |
| Eddie Stanley-Evelyn San | | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Min. |
|---|---|---|
| ALL-STAR COMEDIES | | |
| Caretaker's Daughter | Mar. 10 | 10 |
| Movie Daze | | 19 |
| Mrs. Barnacle Bill | Apr. 21 | 20 |
| CRIME DOESN'T PAY | | |
| No. 1—Buried Loot | | 19 |
| CHARLEY CHASE | | |
| Chases of Pimple Street | Dec. 22 | 20 |
| Fate's Fathead | Nov. 17 | 18 |
| I'll Take Vanilla | May 5 | 19 |
| It Happened One Day | July 7 | 19 |
| Something Simple | Sept. 8 | 18 |
| You Said A Hatful | Oct. 13 | 19 |
| IRVIN S. COBB | | |
| Ballad of Paducah Jail | Oct. 20 | 19 |
| Nosed Out | Sept. 15 | 18 |
| Speaking of Relations | | 19 |
| You Bring the Ducks | Nov. 24 | 16 |
| FITZPATRICK TRAVEL TALKS | | |
| Africa, Land of Contrast | | 9 |
| Citadels of the Mediterranean | | 1 rl. |
| Colorful Ports of Call | Jan. 13 | 9 |
| Cruising in the South Seas | | 1 rl. |
| Glimpses of Erin | | 1 rl. |
| Holland in Tulip Time | Sept. 15 | 9 |
| Ireland, The Emerald Isle | Dec. 8 | 8 |
| Rainbow Canyon | Feb. 2,'35 | 8 |
| Switzerland, The Beautiful | Oct. 13 | 9 |
| Temple of Love, The | | 10 |
| Tibet, Land of Isolation | Mar. 17 | 9 |
| Zeeland, The Hidden Paradise | Jan. 5,'35 | 7 |
| Zion, Canyon of Color | Nov. 10 | 8 |
| GOOFY MOVIES | | |
| No. 4 | May 5 | 9 |
| No. 5 | | 8 |
| No. 6 | | 1 rl. |
| No. 7 | Sept. 8 | 10 |
| No. 8 | Oct. 6 | 9 |
| No. 9 | Nov. 3 | 10 |
| No. 10 | | 10 |
| HAPPY HARMONIES | | |
| (Harman-Ising) | | |
| 1—The Discontented Canary | Sept. 1 | 9 |
| 2—Old Pioneer | Sept. 29 | 8 |
| 3—A Tale of the Vienna Woods | Oct. 27 | 9 |
| 4—Bosco's Parlor Pranks | Nov. 24 | 9 |
| 5—Toyland Broadcast | Dec. 22 | 8 |
| 6—Hey, Hey, Fever | Jan. 9,'35 | 9 |
| 7—When the Cat's Away | Feb. 16,'35 | 9 |
| LAUREL & HARDY | | |
| Going Bye-Bye | | 21 |
| Live Ghosts | | 21 |
| Them Thar Hills | | 2 rls. |
| Tit for Tat | Jan. 5,'35 | 20 |
| MUSICAL COMEDIES | | |
| Music In Your Hair | June 2 | 17 |
| Roamin' Vandals | Apr. 28 | 18 |
| MUSICAL REVUES | | |
| Gentlemen of Polish | | 2 rls. |
| Grandfather's Clock | Oct. 27 | 17 |
| Spectacle Maker, The | Sept. 22 | 20 |
| Star Night at the Cocoanut Grove | Dec. 1 | 21 |
| What Price Jazz? | | 18 |
| ODDITIES | | |
| Attention, Suckers! | June 9 | 10 |
| Dartmouth Days | Nov. 17 | 11 |
| Donkey Baseball | | 1 rl. |
| Motorcycle Cossacks | Jan. 12,'35 | 9 |
| Little Feller | May 28 | 8 |
| Old Shep | June 23 | 9 |
| Pichianni Troupe | Sept. 22 | 9 |
| Pro Football | | 9 |
| Rugby | Dec. 15 | 10 |
| Strikes and Spares | Oct. 20 | 9 |
| Taking Care of Baby | Aug. 25 | 9 |
| Trick Golf | Mar. 24 | 8 |
| Vital Victuals | Mar. 8 | 10 |
| (Color) | | |
| Windy | | 11 |
| OUR GANG | | |
| First Roundup, The | May 5 | 19 |
| For Pete's Sake | Apr. 14 | 18 |
| Honky-Donkey | June 2 | 17 |
| Mama's Little Pirate | Nov. 3 | 18 |
| Shrimps for a Day | | 21 |
| Mike Fright | Aug. 25 | 18 |
| Wash-ee Iron-ee | Sept. 29 | 17 |
| TODD-KELLY | | |
| Bum Voyage | Dec. 15 | 20 |
| Done In Oil | Nov. 10 | 18 |
| I'll Be Suing You | June 23 | 19 |
| Maid In Hollywood | May 19 | 20 |
| One Horse Farmers | Sept. 1 | 18 |
| Opened by Mistake | Oct. 6 | 19 |
| Three Chumps Ahead | | 2 rls. |
| Treasure Blues | | 19 |
| WILLIE WHOPPER | | |
| Cave Man | | 7 |
| Good Scout | | 7 |
| Insultin' the Sultan | Apr. 14 | 8 |
| Jungle Jitters | | 7 |
| Rasslin' Round | | |
| Reducing Creme | May 19 | 8 |
| Robin Hood, Jr. | Mar. 10 | 8 |
| (Color) | | |
| Viva Willie | | 7 |

### MONOGRAM

| Title | Rel. Date | Min. |
|---|---|---|
| PORT O' CALL SERIES | | |
| 10. Dravidian Glamour | Sept. 1 | 10 |
| 11. Adventure Isle | Oct. 1 | 10 |
| 12. Queen of the Indies | Nov. 1 | 10 |
| 13. A Mediterranean Mecca | Dec. 1 | 10 |

### PARAMOUNT

| Title | Rel. Date | Min. |
|---|---|---|
| BETTY BOOP CARTOONS | | |
| Baby Be Good | Jan. 18,'35 | 7 |
| Betty Boop's Life Guard | July 13 | 7 |
| Betty Boop's Life Pal | Sept. 21 | 7 |
| Betty Boop's Prize Show | Oct. 19 | 7 |
| Betty Boop's Rise to Fame | May 18 | 7 |
| Betty Boop's Trial | June 15 | 7 |
| Stop That Noise | Mar. 15,'35 | |
| Taking the Blame | Feb. 15,'35 | 1 rl. |
| Keep in Style | Nov. 16 | 7 |
| There's Something About a Soldier | Aug. 17 | 7 |
| When My Ship Comes In | Dec. 21 | 7 |
| COLOR CLASSICS | | |
| An Elephant Never Forgets | Dec. 28 | 7 |
| Little Dutch Mill | Oct. 26 | 7 |
| Poor Cinderella | Aug. 3 | 7 |
| Song of the Birds | Mar. 1,'35 | |
| HEADLINERS | | |
| Cab Calloway's Hi-De-Ho | Aug. 24 | 11 |
| Feminine Rhythm | Feb. 8,'35 | 1 rl. |
| Ina Ray Hutton and Her Melodears | | |
| Club Continental | Oct. 5 | 10 |
| Leon Belasco & Orchestra - Geo. Givot - Vivian Janis-Grace Barry | | |
| Hollywood Rhythm | Nov. 16 | 10 |
| Gordon and Revel - Lyda Roberti - Jack Oakie - Norman Taurog - LeRoy Prinz - Edith and Bill Wilshire | | |
| Ladies That Play | Dec. 7 | 10 |
| Phil Spitalny and His Musical Ladies | | |
| Melody Magic | Mar. 22,'35 | |
| Million Dollar Notes | Feb. 8,'35 | |
| Red Nichols and his World Famous Pennies | | |
| Radio Announcer's Review | Sept. 14 | 10 |
| Rhythm on the Roof | Oct. 26 | 11 |
| Anson Weeks & Orchestra | | |
| Society Notes | Aug. 3 | 10 |
| Song Writers of the Gay Nineties | Mar. 1,'35 | |
| Yacht Club Boys Garden Party | Dec. 28 | 10 |
| PARAMOUNT PICTORIAL (NEW SERIES) | | |
| No. 1 — Song Makers of the Nation—Chas. Tobias —Flowery Kingdom of America — The Wind-Jammer | Aug. 17 | 10 |
| No. 2—The Big Harvest—Geared Rhythm — Denys Wortman | Sept. 14 | 10 |
| No. 3—Bear Facts — The Valley of Silence—Irving Mills | Oct. 12 | 10 |
| No. 4—Tub Boat Ahoy—Hot Dog—Mabel Wayne | Nov. 9 | 10 |
| No. 5—Rose of Bulgaria—O. Soglow—Coney Island | Dec. 7 | 10 |
| No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy | Jan. 4,'35 | 10 |
| PARAMOUNT VARIETIES | | |
| No. 7— | Feb. 1,'35 | 10 |
| No. 8— | Mar. 1,'35 | |
| No. 9— | Mar. 29,'35 | |
| Baby Blues | Oct. 5 | 10 |
| (Technicolor) | | |
| Coo-Coo News | Jan. 25,'35 | |
| Jungle Antics | Feb. 22,'35 | 1 rl. |
| Laugh These Off | Mar. 22,'35 | |
| Madhouse Movies No. 1 | Aug. 24 | 9 |
| Manhattan Rhythm | Mar. 8,'35 | |
| Monkey Shines | Nov. 16 | 1 rl. |
| Movie Sideshow | Jan. 11,'35 | 11 |
| Nerve of Some Women, The | Nov. 2 | 10 |
| Old Kentucky Hounds | Sept. 7 | 10 |
| Screen Souvenirs No. 1 | Sept. 21 | 10 |
| Screen Souvenirs No. 2 | Nov. 30 | 10 |
| Screen Souvenirs No. 3 | Feb. 8,'35 | |
| Superstition of the Black Cat | Aug. 10 | 10 |
| Superstition of Three on a Match | Oct. 19 | 11 |
| Superstition of Walking Under a Ladder | Dec. 28 | 11 |
| POPEYE THE SAILOR | | |
| A Dream Walking | Sept. 28 | 7 |
| Axe Me Another | Aug. 24 | 7 |
| Be Kind to Animals | Feb. 22,'35 | 1 rl. |
| Beware of Barnacle Bill | Jan. 25,'35 | 7 |
| Dance Contest | Nov. 23 | |
| Shiver Me Timbers | July 27 | 7 |
| Shoein' Hosses | June 1 | 7 |
| Strong to the Finich | June 29 | 7 |
| Two Alarm Fire | Oct. 26 | 7 |
| We Aim to Please | Dec. 28 | 7 |
| SCREEN SONGS | | |
| Love Thy Neighbor | July 29 | 7 |
| Mary Small | | |
| SCREEN SOUVENIRS | | |
| No. 1 | | 1 rl. |
| No. 2 | | 1 rl. |
| No. 3 | | 1 rl. |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Min. |
|---|---|---|
| PARAMOUNT SOUND NEWS | | |
| Two Editions Weekly | | |
| GRANTLAND RICE SPORTLIGHTS (NEW SERIES) | | |
| No. 1—Miles Per Hour | Aug. 3 | 10 |
| No. 2—Springboard Champions | Aug. 31 | 10 |
| No. 3—Water Rodeo | Sept. 28 | 10 |
| No. 4—Keeping Time | Oct. 26 | 11 |
| No. 5—Saddle Champs | Nov. 30 | 11 |
| No. 6—A Sportlight Cocktail | Dec. 28 | 10 |
| No. 7—King of the Everglades | Jan. 25,'35 | 10 |
| No. 8—Feline Athletes | Feb. 22,'35 | 1 rl. |
| TWO-REEL COMEDIES | | |
| Making the Rounds | July 6 | 21 |
| Pallette-Catlett | | |
| New Dealers, The | Apr. 6 | 20 |
| Pallette-Catlett | | |
| News Hounds | June 1 | 20 |
| Pallette-Catlett | | |
| No More Bridge | Mar. 16 | 21 |
| Leon Errol | | |
| Oil's Well | May 4 | 22 |
| Chic Sale | | |
| Old Bugler, The | Jan. 5 | 20 |
| Chic Sale | | |
| Petting Preferred | Apr. 27 | 10 |
| Pleased to Meet Chal | Mar. 22,'35 | |
| Sporting Sounds | Mar. 22,'35 | |
| Up and Down | Mar. 2 | 21 |
| Franklyn Pangborn | | |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Death Day | Apr. 10 | 17 |
| Glory of the Kill | May 23 | 28 |
| Newslaugh—No. 2 | Dec. 20,'33 | 9 |
| Wonders of the Tropics | Dec. 13,'33 | 32 |
| CONFLICTS OF NATURE SERIES | | |
| Circle of Life of the Ant Lion, The | Feb. 14 | 7 |
| Farmer's Friend | Oct. 11 | 7 |
| From Cocoon to Butterfly | Jan. 10 | 7 |
| Her Majesty the Queen Bee | Dec. 1,'33 | 6 |
| Insect Clowns | Mar. 4 | 7 |
| Queen of the Underworld | Dec. 6,'33 | 7 |

## RKO RADIO PICTURES

| Title | Rel. Date | Min. |
|---|---|---|
| BLONDE and RED HEAD SERIES | | |
| Contented Calves | Aug. 9 | 20½ |
| Dancing Millionaire | Dec. 14 | 19 |
| Hunger Pains | Feb. 22,'35 | 17½ |
| Ocean Swells | Oct. 12 | 21 |
| Rough Necking | Apr. 27 | 20 |
| Undie World, The | June 15 | 21 |
| CHICK CHANDLER COMEDIES | | |
| Big Mouthpiece | Nov. 9 | 20 |
| Horse Heir | Feb. 1,'35 | 19½ |
| Unlucky Strike | Aug. 31 | 20½ |
| CHARLIE CHAPLIN SERIES (Re-issues) | | |
| Behind the Screen | May 25 | 2 rls. |
| The Adventure | July 5 | 2 rls. |
| CLARK & McCULLOUGH SERIES | | |
| Alibi Bye Bye | June 14,'35 | 21½ |
| Bedlam of Beards | Apr. 13 | 18 |
| Everything's Ducky | Oct. 19 | 21 |
| Flying Down to Zero | Apr. 19,'35 | 19 |
| In A Pig's Eye | Dec. 28 | 20½ |
| In the Devil Dog House | Feb. 2 | 21 |
| Odor in the Court | Aug. 2 | 21½ |
| CUBBY THE BEAR CARTOONS | | |
| Cubby's Stratosphere Flight | Apr. 20 | 7 |
| Fiddlin' Fun | June 15 | 7 |
| DUMBBELL LETTERS | | |
| No. 3 | Aug. 17 | 4 |
| No. 4 | Sept. 28 | 4½ |
| No. 5 | Oct. 26 | 5 |
| No. 6 | Nov. 23 | 4½ |
| No. 7 | Dec. 21 | 5 |
| No. 8 | Jan. 4,'35 | 5½ |
| No. 9 | Jan. 18,'35 | 5 |
| No. 10 | Feb. 1,'35 | 5 |
| EASY ACES | | |
| Pharaohland | Feb. 22,'35 | 9 |
| FOUR STAR COMEDIES | | |
| Fixing the Stew | Nov. 2 | 20 |
| Fuller Gush Man | Aug. 24 | 18 |
| How To Break 90 at Croquet | Jan. 4,'35 | 15 |
| HEADLINER SERIES | | |
| No. 6—Well Cured Ham | June 22 | 19 |
| HEADLINER SERIES (1934-35) | | |
| No. 1—Songs of the Colleges | Oct. 5 | 15 |
| No. 2—Ferry Go Round | Nov. 23 | 20 |
| No. 3—This Band Age | Jan. 25,'35 | 21½ |
| No. 4—Simp Phoney Concert | Mar. 15,'35 | 21 |
| EDGAR KENNEDY COMEDIES | | |
| Blasted Event | June 29 | 19 |
| Bric-a-Brac | Jan. 18,'35 | 19 |
| Love on a Ladder | Sept. 7 | 20½ |
| Poisoned Ivory | Nov. 16 | 21 |
| Wrong Direction | Nov. 16 | 21 |
| MUSICALS | | |
| Everybody Likes Music | Mar. 9 | 19½ |
| Henry the Ape | Jan. 26 | 2 rls. |
| Bert Lahr | | |
| If This Isn't Love | Sept. 28 | 21½ |
| Spirit of 1976 | Feb. 15,'35 | 21½ |
| MUSICOMEDIES SERIES | | |
| (Ruth Etting) | | |
| An Old Spanish Onion | Mar. 1,'35 | 20 |
| Bandits and Ballads | Dec. 7 | 18½ |
| Southern Style | Sept. 14 | 20 |
| Ticket Or Leave It | May 26,'35 | |
| PATHE NEWS | | |
| Released twice a week | | |
| PATHE REVIEWS (1933-34) | | |
| Released once a month | | |
| PATHE TOPICS | | |
| Released seven times a year | | |
| RAINBOW PARADE CARTOONS | | |
| Parrotville Fire Dept. | Sept. 14 | 7 |
| Parrotville Old Folks | Jan. 25,'35 | 7 |
| Pastrytown Wedding | July 27 | 8 |
| Sunshine Makers, The | Jan. 11,'35 | 8 |
| SOGLOW'S "THE KING" CARTOONS | | |
| Cactus King | June 8 | 1 rl. |
| SPECIALS | | |
| Century of Progress | June 15 | 22 |
| Grand National Irish Sweepstakes Race, 1934 | Apr. 2 | 10 |
| La Cucaracha | Aug. 31 | 20½ |
| Steffi Duna-Don Alvarado (Technicolor) | | |
| TODDLE TALE CARTOONS | | |
| A Little Bird Told Me | Sept. 7 | 5 |
| Along Came A Duck | Aug. 10 | 8½ |
| Grandfather's Clock | June 29 | 9½ |
| VAGABOND ADVENTURE SERIES | | |
| Damascus | June 8 | 1 rl. |
| Eyes on Russia | Aug. 9 | 11 |
| Fakeers of the East | Dec. 7 | 18½ |
| Isle of Spice | Jan. 11,'35 | 10½ |
| Red Republic | Sept. 21 | 10 |

## STATE RIGHTS

| | | |
|---|---|---|
| CENTRAL | | |
| Child of Mother India | | 30 |
| FILM EXCHANGE | | |
| Desert Dangers | | 16 |
| GENERAL FILMS | | |
| It's a Bird | | 14 |
| MARY WARNER | | |
| Olympic Winter Sports Capital | | 8 |
| METROPOLITAN LIFE | | |
| Once Upon a Time | | 10 |

## UNITED ARTISTS

| Title | Rel. Date | Min. |
|---|---|---|
| MICKEY MOUSE | | |
| 5. Gulliver Mickey | May 19 | 9 |
| 6. Mickey's Steamroller | June 15 | 7 |
| 7. Orphans' Benefit | Aug. 11 | 9 |
| 8. Mickey Plays Papa | Sept. 29 | |
| 9. The Dognappers | Nov. 10 | |
| 10. Two-Gun Mickey | Dec. 25 | 8 |
| 11. Mickey's Man Friday | Jan. 17,'35 | 7 |
| SILLY SYMPHONIES | | |
| 6. The Wise Little Hen | June 7 | 1 rl. |
| 7. The Flying Mouse | July 12 | 7 |
| 8. Peculiar Penguins | Sept. 6 | 8 |
| 9. Goddess of Spring | Nov. 1 | |
| 10. The Golden Touch | | |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| CARTUNE CLASSICS | | |
| No. 1—Jolly Little Elves | Oct. 1 | 9 |
| No. 2—Toyland Premiere | Dec. 10 | 9 |
| GOING PLACES with LOWELL THOMAS | | |
| No. 1 | Sept. 10 | 9 |
| No. 2 | Oct. 8 | 1 rl. |
| No. 3 | Nov. 5 | 1 rl. |
| No. 4 | Dec. 3 | 1 rl. |
| No. 5 | Dec. 31 | 1 rl. |
| No. 6 | Jan. 14,'35 | 9 |
| GOOFYTONE NEWS | | |
| No. 7 | Apr. 30 | 9 |
| OSWALD CARTOONS | | |
| Chris Columbo, Jr. | July 23 | 9 |
| Dizzle Dwarf | Aug. 6 | 9 |
| Goldilocks and the Three Bears | May 14 | 8 |
| Happy Pilgrims | Sept. 3 | 7 |
| Hill Billys | Feb. 1,'35 | 9 |
| Robinson Crusoe Isle | Jan. 7,'35 | 9 |
| Sky Larks | Oct. 22 | 8 |
| Spring in the Park | Nov. 12 | 7 |
| Two Little Lambs | Mar. 11,'35 | 1 rl. |
| Wax Works, The | June 25 | 9 |
| William Tell | July 9 | 6 |
| STRANGER THAN FICTION SERIES | | |
| No. 1—Novelty | Aug. 27 | 9 |
| No. 2—Novelty | Sept. 24 | 10 |
| No. 3—Novelty | Oct. 22 | 9 |
| No. 4—Novelty | Nov. 26 | 9 |
| No. 5—Novelty | Dec. 17 | 9 |
| No. 6—Novelty | Jan. 28,'35 | 8 |
| No. 7—Novelty | Mar. 4,'35 | 1 rl. |
| UNIVERSAL COMEDIES | | |
| At the Mike | Oct. 10 | 20 |
| (Mentone No. 3-A) | | |
| Demi Tasse | Oct. 3 | 2 rls. |
| (Doane Musical No. 1) | | |
| Doin' the Town | Jan. 30,'35 | 18 |
| (Mentone No. 9-A) | | |
| Fads and Fancies | Aug. 22 | 20 |
| (Mentone No. 13) | | |
| Father Knows Best | Feb. 20,'35 | 2 rls. |
| Sterling Holloway | | |
| Gus Van and His Neighbors | Sept. 19 | 18 |
| (Mentone No. 2-A) | | |
| Henry's Social Splash | Dec. 19 | 21 |
| Henry Armetta | | |
| Hits of Today | Aug. 15 | 2 rls. |
| (Mentone No. 12) | | |
| Hollywood Trouble | Jan. 9,'35 | 20 |
| Just We Two | Aug. 8 | 19 |
| Knickerbocker Knights | Dec. 12 | 20 |
| Mentone | | |
| Meet the Professor | Feb. 13,'35 | 19 |
| (Mentone No. 10-A) | | |
| Night in a Night Club, A | Sept. 2 | 18 |
| (Mentone No. 1-A) | | |
| Oh What a Business | Nov. 28 | 2 rls. |
| (Mentone No. 5-A) | | |
| Picnic Perils | July 18 | 21 |
| Sterling Holloway | | |
| Revue A la Carte | Jan. 16,'35 | 17 |
| Tom Patricola | | |
| (Mentone No. 8) | | |
| Soup for Nuts | June 27 | 2 rls. |
| (Mentone No. 11) | | |
| Sterling's Rival Romeo | Nov. 14 | 2 rls. |
| Sterling Holloway | | |
| Tid Bits | Oct. 24 | 2 rls. |
| (Doane Musical No. 2) | | |
| Well, By George | Oct. 31 | 20 |
| (Mentone No. 4-A) | | |
| Georgie Price | | |
| Whole Show, The | Dec. 26 | 20 |
| (Mentone No. 7-A) | | |
| James Barton | | |
| World's Fair and Warmer | Oct. 17 | 22 |

## VITAPHONE SHORTS

| Title | Rel. Date | Min. |
|---|---|---|
| BIG V COMEDIES | | |
| No. 19—My Mummy's Arms | July 28 | 19 |
| Harry Gribbon | | |
| No. 20—Daredevil O'Dare | Aug. 11 | 19 |
| Ben Blue | | |
| 1934-35 | | |
| All Sealed Up | Sept. 15 | 19 |
| Ben Blue | | |
| His First Flame | | |
| Shemp Howard-Daphne Pollard | | |
| Oh Sailor Behave | Sept. 29 | 17 |
| El Brendel | | |
| Smoked Hams | Oct. 20 | 18 |
| Shemp Howard-Daphne Pollard | | |
| So You Won't T-T-T-Talk | Nov. 3 | 20 |
| Roscoe Ates | | |
| Out of Order | Nov. 17 | 19 |
| Ben Blue | | |
| Vacation Daze | | 2 rls. |
| Jenkins & Donnelly | | |
| Dizzy and Daffy | Dec. 15 | 19 |
| Dizzy and Daffy Dean | | |
| Once Over Lightly | Jan. 12,'35 | 2 rls. |
| Roscoe Ates | | |
| Radio Scout | Jan 26,'35 | 19 |
| El Brendel | | |
| High, Wide and Hansom | Feb. 9,'35 | 2 rls. |
| Herb Williams | | |
| BROADWAY BREVITIES | | |
| No. 26—Darling Enemy | June 9 | 19 |
| Gertrude Niesen | | |
| No. 27—Who Is That Girl? | June 16 | 20 |
| Bernice Claire-J. Harold Murray | | |
| No. 28—King for a Day | June 30 | 19 |
| Bill Robinson | | |
| No. 29—The Song of Fame | July 7 | 19 |
| Ruth Etting | | |
| No. 30—The Winnah | July 21 | 20 |
| Arthur and Florence Lake | | |
| No. 31—The Mysterious Kiss | Aug. 4 | 19 |
| Jeanne Aubert | | |
| No. 32—The Policy Girl | Aug. 11 | 20 |
| Mitzi Mayfair-Roscoe Ails | | |
| 1934-1935 | | |
| Syncopated City | Sept. 1 | 20 |
| Hal LeRoy-Dorothy Dare | | |
| Paree, Paree | Sept. 8 | 21 |
| Dorothy Stone-Bob Hope | | |
| Good Morning Eve | Sept. 22 | 19 |
| Leon Errol | | |
| (Technicolor) | | |
| No Contest | Oct. 6 | 21 |
| Ruth Etting | | |
| Off the Beat | Oct. 18 | 20 |
| Morton Downey | | |
| The Flame Song | Oct. 27 | 19 |
| Bernice Claire-J. Harold Murray | | |
| Gem of the Ocean | Nov. 19 | 20 |
| Jeanne Aubert | | |
| Gypsy Sweetheart | Mar. 2,'35 | 2 rls. |
| Winifred Shaw-Phil Regan | | |
| Hear Ye! Hear Ye! | Dec. 22 | 2 rls. |
| Vera Van and the Yacht Club Boys | | |
| See, See, Senorita | Jan. 12,'35 | 2 rls. |
| Tito Guizar-Armida | | |
| What, No Men? | Jan. 5,'35 | 21 |
| El Brendel-Phil Regan | | |
| (Tehnicolor) | | |
| Soft Drinks & Sweet Music | Dec. 8 | 20 |
| George Price-Sylvia Froos | | |
| Show Kids | Jan. 5,'35 | 20 |
| Meglin Kiddies | | |
| Tad Alexander | | |
| Radio Silly | Jan. 9,'35 | 2 rls. |
| Cross & Dunn | | |
| Cherchez La Femme | Feb. 2,'35 | 2 rls. |
| Jeanne Aubert | | |
| In the Spotlight | Feb. 22,'35 | 2 rls. |
| Hal LeRoy & Dorothy Lee | | |
| Mr. & Mrs. Melody | Mar. 16,'35 | |
| Ilomay Bailey—Lee Seems | | |
| LOONEY TUNES | | |
| No. 11—Buddy's Circus | | 1 rl. |
| No. 12—Buddy the Detective | | 1 rl. |
| No. 13—Viva Buddy | | 1 rl. |
| 1934-1935) | | |
| No. 1—Buddy's Adventures | | 1 rl. |
| No. 2—Buddy the Dentist | | 1 rl. |
| No. 3—Buddy of the Legion | | 7 |
| No. 4—Buddy's Theatre | | 1 rl. |
| No. 5—Buddy's Pony Express | | 1 rl. |
| MELODY MASTERS | | |
| 1934-1935 | | |
| Mirrors | Sept. 8 | 11 |
| Freddy Rich & Orchestra | | |
| Phil Spitainy and his Musical Queens | Oct. 6 | 10 |
| Richard Himber & His Orchetsra | Nov. 3 | 10 |
| Don Redman & His Band | Dec. 29 | 10 |
| Will Osborne & His Orchestra | Dec. 1 | 10 |
| A & P Gypsies | Jan. 26,'35 | 10 |
| Harry Horlick | | |
| Charlie Davis & Band | Feb. 16,'35 | 1 rl. |
| Rimac's Rhumba Orchestra | Mar. 2,'35 | 1 rl. |
| MERRIE MELODIES | | |
| The Girl at the Ironing Board | | 1 rl. |
| The Miller's Daughter | | 1 rl. |
| Shake Your Powder Puff | | 1 rl. |
| Rhythm in the Bow | | 1 rl. |
| 1934-35 (In Color) | | |
| No. 1—Those Beautiful Dames | | 7 |
| No. 2—Pop Goes My Heart | | 7 |
| No. 3—Mr. & Mrs. Is the Name | | 7 |
| No. 4—Country Boy | | 1 rl. |
| No. 5—I Haven't Got a Hat | | 1 rl. |
| SEE AMERICA FIRST | | |
| E. M. NEWMAN | | |
| No. 1—Pilgrim Days | Oct. 27 | 11 |
| No. 2—Boston Tea Party | Nov. 17 | 11 |
| No. 3—Hail Columbia | Dec. 8 | 10 |
| No. 4—Remember the Alamo | Dec. 20 | 10 |
| No. 5—Trail of the 49ers | Jan. 19,'35 | 1 rl. |
| No. 6—Dixieland | Feb 9,'35 | 1 rl. |
| No. 7—Blue & the Gray | Mar. 2,'35 | 1 rl. |
| No. 8—The Mormon Trail | Mar. 23,'35 | |
| PEPPER POT | | |
| No. 24—At the Races | July 21 | 10 |
| Edgar Bergen | | |
| No. 25—The Stolen Melody | July 28 | 10 |
| No. 26—Camera Speaks | Aug. 11 | 9 |
| 1934-35 | | |
| Little Jack Little | Sept. 1 | 9 |
| Radio Reel No. 1 | Sept. 15 | 9 |
| Mr. and Mrs. Jesse Crawford | Sept. 29 | 9 |
| Vaudeville Reel No. 1 | Oct. 13 | 11 |
| Movie Memories | Oct. 27 | 8 |
| Songs That Live | Nov. 10 | 9 |
| Gus Edwards | | |
| Two Boobs in a Balloon | | |
| Edgar Bergen | | |
| Good Badminton | Nov. 24 | 1 rl. |
| Stuffy's Errand of Mercy | De. 15 | 9 |
| Listening In | Dec. 8 | 10 |
| Radio Reel No. 2 | | |
| Vaudeville Reel No. 2 | Dec. 29 | 10 |
| Harry Von Tilzer | Jan. 5,'35 | 10 |
| Chas. Ahearn | Jan. 19,'35 | 10 |
| A Trip Thru A Hollywood Studio | Feb. 2,'35 | 1 rl. |
| We Do Our Part | Feb. 9,'35 | 1 rl. |
| Radio Reel No. 3 | | |
| Vaudeville Reel No. 3 | Feb. 16,'35 | 1 rl. |
| Guess Stars | Mar. 22,'35 | |
| Radio Ramblers | | |
| Billy Hill | Mar. 16,'35 | |
| Eggs Marks the Spot | Mar. 30,'35 | |
| Radio Reel No. 4 | | |

# SERIALS

12 Episodes Each Unless Otherwise Specified

## FIRST DIVISION

| Title | Rel. Date | Min. |
|---|---|---|
| Young Eagles | July 1 | 2 rls. |
| Boy Scouts | | (each) |

## MASCOT

| Title | Rel. Date | Min. |
|---|---|---|
| Burn 'Em Up Barnes | June 16 | 2 rls. |
| Jack Mulhall-Lola Lane-Frankie Darro | | (each) |
| Lost Jungle, The | June 13 | 2 rls. |
| Clyde Beatty | | (each) |
| Law of the Wild | Sept. 5 | 2 rls. |
| Rex, Rin Tin Tin, Jr.<br>Ben Turpin, Bob Custer | | (each) |
| Mystery Mountain | Dec. 3 | 2 rls. |
| Ken Maynard-Verna Hillie | | (each) |
| Phantom Empire | Feb. 23,'35 | 2 rls. |
| Gene Autry-Frankie Darro | | (each) |

## PRINCIPAL

| Title | Rel. Date | Min. |
|---|---|---|
| Chandu on the Magic Island | | |
| Bela Lugosi, Maria Alba | | |
| Return of Chandu, The | Oct. 1 | |
| Bela Lugosi-Maria Alba | | (Seven reel feature followed by eight two reel episodes) |

## UNIVERSAL

| Title | Rel. Date | Min. |
|---|---|---|
| Red Rider, The | July 16 | 20 |
| Buck Jones | | (each) |
| (15 episodes) | | |
| Rustler's of Red Dog | Jan. 21,'35 | 20 |
| John Mack Brown | | (each) |
| (12 episodes) | | |
| Tailspin Tommy | Oct. 29 | 20 |
| Maurice Murphy-Noah Berry, Jr. | | (each) |
| Vanishing Shadow, The | Apr. 23 | 20 |
| Onslow Stevens-Ada Ince | | (each) |

# CLASSIFIED ADVERTISING

*the great national medium for showmen*

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City

## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

BARGAINS RECONDITIONED ARCTIC NU-AIR, Supreme, American Blowers, noiseless drives, hydraulic variable speed pulleys. New air washers. Catalog mailed. SOUTHERN FAN CO., 11 Elliott, Atlanta, Ga.

TICKET BOXES, $10; ZENITH PORTABLE projector, $50; Victor double non sync turntable, $35; loud speakers, $10 up; Mazda lamphouses, $25.00 up; 2 gal. fire extinguisher, $4.00; reconditioned Simplex projectors, $175 up. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

WISE EXHIBITORS KNOW WHERE TO BUY those good guaranteed rebuilt Simplex and Powers projectors, reflector lamps, rectifiers, Mazda equipment, sound accessories, parts, supplies. Quality bargains always. Free catalog. Play safe with MONARCH THEATRE SUPPLY CO., Memphis, Tenn. Established 25 years.

## POSITIONS WANTED

THEATRE MANAGER, EXPERIENCED ALL branches, energetic, sober, dependable. Formerly major chain. References. BOX 519, MOTION PICTURE HERALD.

PROJECTIONIST, FIVE YEARS' EXPERIENCE on Western Electric. References. Preferably Pennsylvania. BOX 520, MOTION PICTURE HERALD.

SOUND PROJECTIONIST — EXPERIENCED, unmarried, young, will go anywhere. BOX 517, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST WANTS POSITION in Pacific Coast theatre. M. KLEINSMITH, Canby, Ore.

## PRINTING SERVICE

100 WINDOW CARDS, 14 x 22, 3 COLORS, $3.75; no C. O. D. BERLIN PRINT, Berlin, Md.

NEARGRAVURE—250 LETTERHEADS, 250 ENvelopes, $3.09. Delivered. SOLLIDAYS, Knox, Ind.

## BRUSHES AND SUPPLIES

SIGN PAINTERS' BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 43, Galesburg, Illinois.

## GENERAL EQUIPMENT

A BIG BUY FOR YOU ALL—CARBON SAVERS sizes 7 mm. to 13 mm., 65c each, $1.25 pair. After this lot is sold, back to former price, $1.25 each. CROWN, 311 West 44th St., New York.

NEW REFLECTOR ARC LAMPS OR RECTIfiers, $49.50—replace inefficient Mazdas, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

SEND FOR YOURS NOW—FREE—BULLETIN QF, explaining "tweeters," "woofers" and other sound engineer's secrets. BOX 523, MOTION PICTURE HERALD.

## NEW EQUIPMENT

DON'T BE FOOLED BY MISLEADING ADS—SOS new Cinemaphone soundheads make old models obsolete—a few of our 1932 design soundheads half price while they last. S. O. S. CORP., 1600 Broadway, New York.

SAVE A THIRD OR MORE ON YOUR REPAIR parts. ARGUS MFG. CO., Cleveland, O.

HOW CAN THEY DO IT? BRAND NEW—fourteen-inch 2,000 reels, regularly $1.50, now 39c. Weston ammeters, 50 ampere scale, for generators, rectifiers, arcs. Regularly $10, now $2.25. S. O. S. CORP., 1600 Broadway, New York.

PENNY ARCADE EQUIPMENT — SEND FOR LIST. IDEAL NOVELTY, 3003 Lemp, St. Louis, Mo.

UNBELIEVABLE! BRAND NEW SOUND screens, 29c square foot. Beaded, Chromolite, Ortho Krome. Wire for yours! S. O. S. CORP., 1600 Broadway, New York.

## THEATRE BROKERS

THEATRES BOUGHT AND SOLD. THE ELBAUGH AGENCY, 1182 Broadway, New York.

SALE — LEASE. SEND FOR 1935 THEATRE LIST. McINTYRE, 312 Lisbon, Buffalo, N. Y.

## REPRESENTATIVES

WANT LIVE-WIRE AGENTS ANYWHERE TO sell nationally advertised sound projection equipment, portable and permanent supplies, parts, etc. BOX 521, MOTION PICTURE HERALD.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

## SOUND EQUIPMENT

NEW SOS CINEMAPHONE MAKES OLD models obsolete—a few of our 1932 design soundheads half price while they last—don't be fooled by misleading ads. S. O. S. CORP., 1600 Broadway, New York.

AT A SACRIFICE, RCA PHOTOPHONE PG31 complete double channel sound outfit with remote controls, $800; RCA type sound outfit for 300-seat theatre, complete, $450. CINEMA SUPPLY CO., 575 Eleventh Ave., New York.

FREQUENCY FILM COPYRIGHTED INSTRUCtions, 9,000 cycle, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. You're practically helpless without them. S. O. S. CORP., 1600 Broadway, New York.

"COULDN'T AFFORD TO LOSE OUR STANDing" writes Atlas Sound Studios. "SOS Cinemaphone reproduces like original recording." The cost is low. S. O. S. CORP., 1600 Broadway, New York.

## THEATRES FOR SALE

CLOSING OUT—MY HOUSES ARKANSAS AND Illinois. All paying. Down payment $500. C. P. WASHMON, Trenton, Tenn.

THEATRE COUNTY SEAT. C. C. CAMP, Government Project, Box 1.

## WANTED TO BUY

PIPE ORGANS — WILL BUY GOOD USED chamber instruments, cash. RAY SEVERENS, 1101 Bellefontaine, Lima, O.

HIGHEST PRICES PAID SIMPLEX, POWERS, arc lamps, rectifiers, lenses, portable. Stocks liquidated. Strictly confidential. BOX 522, MOTION PICTURE HERALD.

NEED CASH? WE BUY OLD CHAIRS! PARTS, accessories. Best prices paid. Regardless age, make, condition. GENERAL SEATING CO., Chicago.

OPENING UP THEATRE ADJOINING TOWN —want two machines, sound heads and complete booth equipment. Also carpet, drapes and other used equipment. SAM HENDRICKS, Glade Spring, Va.

WANTED TO BUY ANY AMOUNT OF FILM SCRAP. BOX 524, MOTION PICTURE HERALD.

## TECHNICAL BOOKS

"RICHARDSON'S HAND BOOKS OF PROJECtion" in three volumes. Universally accredited as the best and most practical. Aaron Nadell's "Projection Sound Pictures." Complete information on sound equipment. Both text books compete for $12.80. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

*In eight of*

"1934's BEST TEN"

---

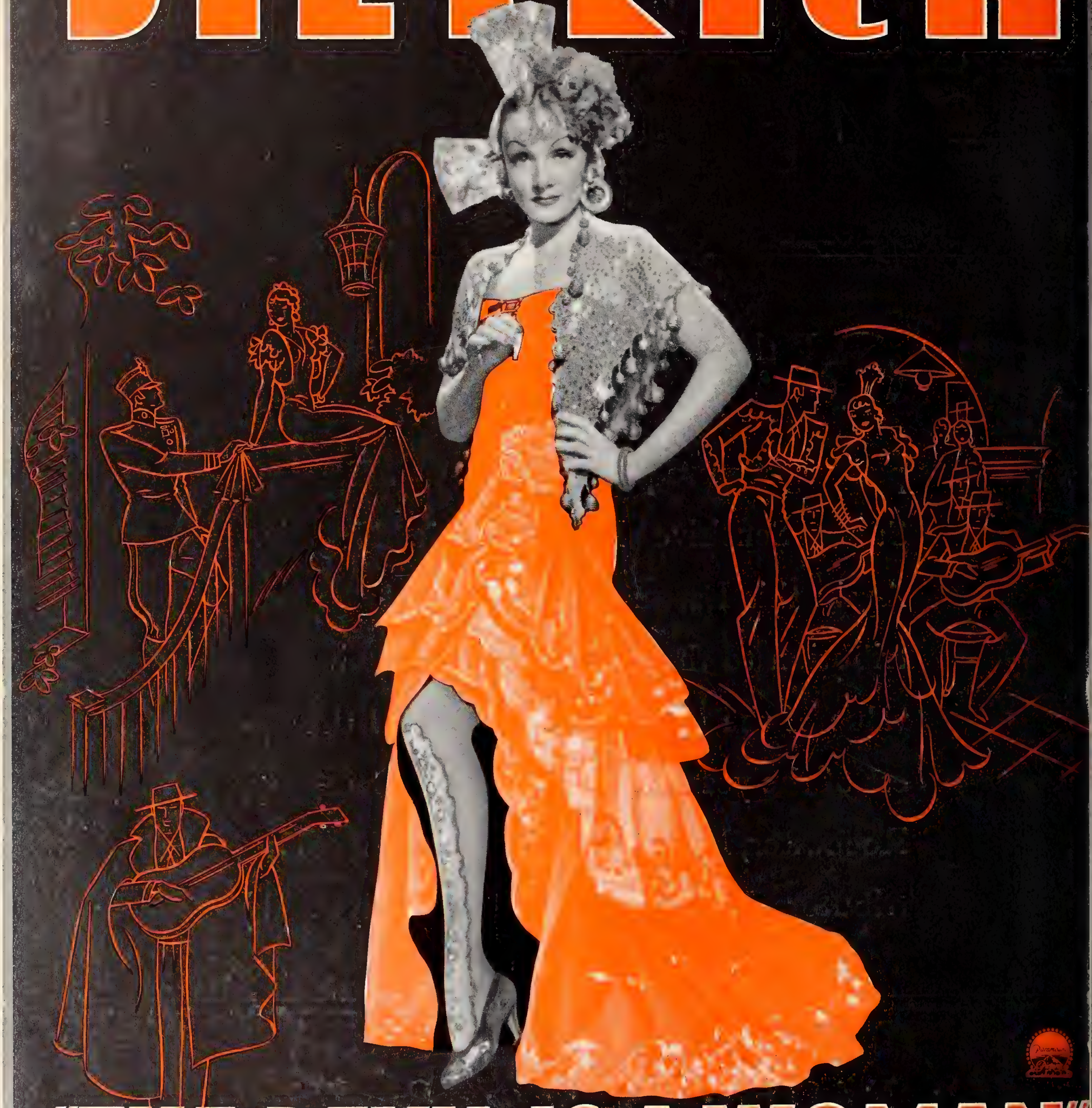
OF the ten pictures chosen as 1934's best in the *Film Daily's* nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

---

EASTMAN *Super-Sensitive*
*Panchromatic Negative*

*Marlene*

# DIETRICH



# "THE DEVIL IS A WOMAN"

**LIONEL ATWILL · CESAR ROMERO**

A Paramount Picture directed by JOSEF VON STERNBERG

LIBRARY OF CONGRESS
0 007 551 731 2